

Language Style in the Script Serat Piwulang Hamengkubuwana 1: Philological and Stylistic Studies



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ABSTRACT: This study aims to explain the use of language styles in the text of Serat Piwulang Hamengkubuwana 1. This study employed descriptive qualitative and modern philological research methods. The research data were collected from the manuscript and text of Serat Piwulang Hamengkubuwana 1, collection from the British Library, United Kingdom, with the code of MS 12337. The data collection technique used was the philological way of working. Semantic was employed to check the validity, while interrater was employed to check the reliability. The present research indicates three findings. The manuscript description elucidates that the condition of the Serat Piwulang Hamengkubuwana 1 manuscript remains good enough, with the text providing clear readability. The investigation reveals that only a limited number of sections of the text exhibited defects, specifically in the transliteration process, in which Javanese character was converted into Latin letters. The translation of the text is carried out by changing the Kawi and Javanese languages to Indonesian to make it more general. Furthermore, the language style used in Serat Piwulang Hamengkubuwana 1 is discussed. The linguistic style used is inspired by the rich tradition of the Indonesian language and Javanese culture.

KEYWORDS: Philology, Language Style, *Serat Piwulang Hamengkubuwana 1*

I. INTRODUCTION

Language serves as a means of communication among individuals. Generally, the language that is used as a means of communication can be in the form of oral or written. A notable illustration of the utilization of written language can be noticed in the composition of manuscripts. A manuscript is a work with certain characteristics. The content within the manuscript frequently exhibits subjective influences from the author. Hence, it is common practice to add words or sentences that have a certain semantic significance. Examples of this variation can be interpreted as language styles. Stylistics is the scientific field that centers on the study of language style. Pradopo in Lafamane (2020) explains the scope of stylistics, which encompasses several linguistic elements such as intonation, phonetics, vocabulary, and syntax, hence giving rise to distinct styles for each of these components. This section provides an overview of several features of the manuscript, enabling a comprehensive analysis through the perspective of stylistic studies.

A manuscript of Javanese origin is among the manuscripts that are available for scholarly examination. Javanese manuscripts refer to written literary works that are intended for instructional purposes and are composed in the Javanese language. Javanese manuscripts typically encompass a diverse range of knowledge, including life principles, educational content, and even original works authored by practitioners. Javanese manuscripts that contain piwulang or teaching can be distinguished into various aspects, such as religious science, social sciences, cultural sciences, and many other fields. The scientific values presented in the manuscript have inherent utility for individuals, serving as a valuable framework for navigating their daily life.

This research uses the object of the manuscript entitled Serat Piwulang Hamengkubuwana 1 (SPHB 1). The SPHB 1 manuscript contains an example from Sri Sultan Hamengkubuwana 1, who is recognized as the founder of the Yogyakarta Sultanate Palace. The use of language by the author in the form of styling is one of the attractions of the manuscript. Based on the manuscript inventory step, the SPHB 1 manuscript was only found in the British Library with the code number MS 12337. Iswanto (2014) explained that the MS code means that the manuscript is a single manuscript, not in the form of collections of manuscripts that

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are written in the MSS code. The only presence of the SPHB 1 manuscript in the British Library can be attributed to its inclusion in the loot collected by the United Kingdom government during the Geger Sepehi event in 1812.

The object of research in the form of a manuscript influences the method of research by using philological research methods. According to Baroroh-Baried et al. (1985), philology encompasses a comprehensive understanding of literature, encompassing the domains of language, literature, and culture. Mulyani (2014) explained that philology is a discipline related to the results of human culture in the past. Jordheim, as cited in Lonroth (2017), elucidates that the fundamental nature of philology lies in its ability to endure and ensure its total continuity. Gumbrecht (2003) explains philology will always be used based on meanings that refer to the configuration of scientific skills and are geared toward the curation of historical texts. Philology can be defined as the scholarly study of languages, literature, and culture through the analysis of texts produced by a nation during a specific period. Therefore, philology is encompassed within the realm of the humanities.

The object of philological research is divided into two parts, namely manuscripts and texts. The manuscript, as presented by Djamaris in Ekowati (2017), is an ancestral relic in the form of writing on paper, palm leaves, or rattan. Meanwhile, Onions in Erlina (2015) states that a manuscript is an essay written by hand, which can be in the form of original writing or a copy of a discourse. The manuscript can be made in the form of sekar, tembang, or gancaran. Hence, manuscripts serve as a concrete embodiment of the outcomes of previous civilizations, encompassing the written materials that constitute them. Meanwhile, text is the content of the manuscript (Saputra, 2008). According to Baroroh-Baried in Badruzaman (2018), texts are divided into three types, namely oral, written, and printed texts. Texts can be defined as a conceptual statement in the form of ideas that is formulated by the author and directed towards the reader.

Philology can be categorized into two distinct genres: traditional philology and modern philology. The scientific genre employed in the present research is modern philology. Mulyani (2014) argued that modern philology is a field of study that perceives variation as a product of human production, with the objective of identifying literary works produced by writers. Dewi (2018) explained that modern philology attempts to determine the authenticity of texts or components that closely approximate authenticity. This pursuit has significant importance in the examination of a nation's history and contributes to the development of the nation's character after the completion of philological research.

This research applies philological research steps. The steps of philological research undertaken are as follows: manuscript inventory, manuscript description, transcription (specifically in this section, the text transliteration step is used), text editing, text translation, and content analysis, which discuss the use of language style in the manuscript. The content reveals the language style. Language style is a way of generating thoughts that show the personality of the writer. This is in line with the opinion of Nilawijaya (2018) that language style is a way used by writers to show ideas through language to create a beautiful language representation of the author's personality.

Tarigan (2013) explained that language style is a language that is used to increase the effect by comparing a certain item or thing with other more general things. An example of the implementation of this viewpoint can be observed in the linguistic style of the figure of speech. Stylistic analysis generally explains the part of literary science that shows the relationship between language and its artistic function with the meaning (Leech & Short in Nurgiyantoro, 2019). Based on the definitions, it can be inferred that language style refers to the expressive and purposeful use of language by authors to convey their thoughts, attributes, and personality. The purpose of using language style is to create aesthetic properties in a literary work. Alongside the language styles seen in the Indonesian language, the SPHB 1 manuscript also identified many language styles derived from Javanese language.

The purpose of this study is to examine the manuscript and the use of beautiful language in the manuscript, or it can be called a stylistic study. Ratna (2017) states that stylistics is a science that studies language styles. Furthermore, the primary objective of this research is to facilitate comprehension of the SPHB 1 manuscript, in order enabling individuals to emulate the principles and character embodiment of Sri Sultan Hamengkubuwana 1. As a nation with a thick Eastern culture, the people of Indonesia need to interpret culture as a provision for living life, as contained in Javanese manuscripts.

II. METHOD

This study employed qualitative descriptive and modern philological methods. Kaelan (2005) defines descriptive research as a method of objectively and systematically examining an object to provide a rational description or explanation. Meanwhile, Mulyani (2014) suggests that the modern philological approach entails perceiving diversity as a means of generating meaning. This is in line with the purpose of the research, which is to find and explain the forms of language styles in the SPHB 1 manuscript.

The source of data in this study was collected from the Serat Piwulang Hamengkubuwana 1 digital manuscript. The manuscript can be accessed through the British Library website with code number MS 12337. The SPHB 1 was written manually using the

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Javanese script. The data collection methodology employed in this study involves the application of philological research methods. The main instrument of investigation employed in this study is a tabular data card.

The employed methodology for data analysis is descriptive analysis. The selection of this technique was driven by the intention to analyze the script's substance by employing several linguistic styles, thus ensuring the acquisition of objective data. Katz (2006) explains that scientific research adheres to a prescribed framework or set of standards to ensure the absence of any interference from the research material. The assessment of data validity in this study is conducted through the utilization of semantic means and inter-rater reliability. This is because the data source employed in this study consists of word or sentence arrangements extracted from the SPHB 1 text. The primary objective of employing semantic data validity is to conduct a comprehensive collection and analysis of stylistic forms within the SPHB 1 manuscript. In the context of data analysis, interrater reliability refers to the process of ensuring the integrity and dependability of data obtained from several sources.













III. RESULT AND DISCUSSION

A. Result

Firstly, it is essential to start the discussion by elucidating the findings of philological research. As the manuscript of *Serat Piwulang Hamengkubuwana 1* is exclusively stored in the British Library, the discussion will start with explanations of the manuscript, followed by an exploration of the subsequent research phase involving text transliteration, text translation, and stylistic analysis employed in the literature review of SPHB 1.

No.	Description	SPHB 1	No.	Description	SPHB 1
1	Author Name	Pangeran Pakualam	15	Pagination	Top Right Side
2	Storage	British Library	16	Ink Color	Black
3	Codex Number	MS 12337	17	Language	Kawi & Javanese
4	Year of Authorship	1812 M	18	Paper Stamp	4 Pieces
5	Owner Name	John Crawford	19	Picture Decoration	Page 1v & 2r
6	Manuscript Thickness	68 Pages	20	Number of <i>Pupuh</i>	20
7	Manuscript Size	21 cm x 27 cm	21	Number of stanzas	136
8	Manuscript Type	<i>Piwulang</i>	22	Examined <i>Pupuh</i>	20
9	Script	<i>Aksara Jawa/Javanese Script</i>	23	Manuscript Condition	Good with minor defects
10	Script Attitude	Upright	24	Script Material	<i>Dluwang Paper</i>
11	Script Strokes	Medium	25	Margin (LTBR)	2,5 / 3 / 2 / 1
12	Form of Script	<i>Ngetumbar</i>	26	<i>Dhapukan</i>	<i>Sekar Macapat</i>

The research findings are shown in Table 1, which provides a concise summary of the textual content presented in a tabular format. A description of the manuscript is carried out to explain its state with the aim of finding complete information in the SPHB 1 manuscript. The information under investigation encompasses both intrinsic and extrinsic data derived from the SPHB 1 manuscript. The manuscript provides a comprehensive analysis of the Javanese Script, including the identification of each letter. The form of the script is visually represented in Table 2, presented below.

Script Name	Form		Example	Standard Transliteration	Translation
	<i>Aksara Jawa</i>	Pair			
ha		... 		<i>asih</i>	affection
na		... 		<i>nraka</i>	hell
ca		... 		<i>campur</i>	mix
ra		... 		<i>raja</i>	king

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ka		...		<i>kembar</i>	twin
da		...		<i>dewi</i>	goddess
ta		...		<i>tutuke</i>	his/her mouth
sa		...		<i>sira</i>	you
wa		...		<i>wani</i>	brave
la		...		<i>larang</i>	expensive
pa		...		<i>pareng</i>	allowed
dha		...		<i>dhumateng</i>	to
ja		...		<i>jangga</i>	neck
ya		...		<i>yuda</i>	war
nya		...		<i>nyawa</i>	life/soul
ma		...		<i>mari</i>	healed
ga		...		<i>gedhe</i>	big
ba		...		<i>bandha</i>	wealth
tha		...		<i>thathit</i>	lightning, thunder
nga		...		<i>Ngendika</i>	speak

The present research aims to examine the language style employed in the SPHB 1 text, identifying several types of language styles observed in both Indonesian and Javanese. The distribution of stylistic data in the SPHB 1 text is displayed in Table 3.

B. Discussion

The *Serat Piwulang Hamengkubuwana 1* manuscript is one of the collections of the British Library, United Kingdom, with code number MS 12337. The SPHB 1 manuscript is included in the relics of the Yogyakarta Palace, which were looted by the United Kingdom troops during the *Geger Sepahi* incident in 1812 AD. SPHB 1 was written by Prince Pakualam. He is the third son of *Hamengkubuwana 1*, specifically from *Raden Ayu Srenggara's* concubine. Prince Pakualam would later become *Paku Alam 1* and rule the Duchy of *Pakualaman*. Prince Pakualam had a close relationship with the United Kingdom government, especially with

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John Crawfurd, the sovereign Resident of the United Kingdom in Yogyakarta at that time. John Crawfurd is the rightful owner of the SPHB 1 manuscript, which was later donated to the British Museum in the United Kingdom.

The SPHB 1 manuscript was probably written during the reign of *Sri Sultan Hamengkubuwana 2* before the *Geger Sepahi* incident in 1812. From that year until 2019, the Javanese people have not been able to know the existence of the manuscript directly. In March 2019, the Yogyakarta Palace held a symposium to honor the 30th anniversary of the reign of *Sri Sultan Hamengkubuwana 10*. The results of the symposium culminated in the collaboration between the Yogyakarta Palace government and the British government to facilitate the repatriation of several historic manuscripts that were confiscated during the *Geger Sepahi* incident. The manuscripts were returned home in a modified state, having undergone a process of conversion into digital manuscript.

Philology Research Results

The initial phase of philological research is the collection of manuscript inventory. A digital catalog investigation was conducted, revealing that the manuscript of *Serat Piwulang Hamengkubuwana 1* is exclusively accessible at the British Library, United Kingdom. Based on the information on the British Library website, the title is *The Teaching of Sultan Hamengku Buwana 1*. In contrast, the title in the written manuscript content is *Collection of Song, from the prince Pakualam*. However, the title of the manuscript is known based on one of KPH's social media posts. Notonegoro, the royal family of the Yogyakarta Palace, showed the caption of the title of the manuscript, namely *Serat Piwulang HB 1*.

The condition of the manuscript is classified as good, with three defects identified within its text. The condition of the manuscript can be seen from the images displayed on the British Library website. It is because the material for making the manuscript was from *dluwang* or is included in the premium paper. Regarding the use of paper, this is in accordance with Carey's (1980) opinion about the three volumes of manuscripts in the John Crawfurd collection written on premium quality Javanese paper, namely *dluwang*. There is a possibility that the SPHB 1 manuscript was not looted but was given by Prince Pakualam directly to John Crawfurd because the appearance or condition of the manuscript seemed to be well preserved.

Figure 1. Damaged Writing



(Source: http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_12337_fs001r) (p.f.11v)

The manuscript is organized into a systematic page division, consisting of 15 blank pages (*pp. f.i-r to f.1r*), 2 opening pages featuring illumination drawings (*pp. f.1v to f.2r*), 1 blank page adorned with a British Museum paper stamp (*f.2v*), 36 pages of textual material (*f.3r to f.20v*), and 14 blank pages (*f.viii-r to f.xiv-v*). Furthermore, the total number of pages in the SPHB 1 manuscript is 68. The manuscript is made of thick, dark brown paper. The British Museum's watermark is available on pages *f.viii*, *f.2v*, *f.13v*, and *f.20v*. There are several records, including the manuscript code, namely Add. 12337, the title description, and the note "*Purch of J. Crawfurd hg. Jul 1842.*"

On the opening page, there is an illuminated image that is predominantly red and yellow. The illumination image contains writing like an opening paragraph to start the text of SPHB 1. The written text functions as a reminder to the king's family and relations to continually uphold and demonstrate their moral character. In addition to the illuminated image, there is a paper stamp with the description of *the British Museum*. This paper stamp or *watermark* serves as a characteristic of the manuscript owner. The shape of the British Museum's paper stamp is in the shape of a circle with a brownish-red color.

Figure 2. British Museum Paperstamp



(Source: http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_12337_fs001r) (p.f.15r)

The transliteration employed in this study adheres to the principles of standard transliteration. Transliteration refers to the process of substituting one script or writing system with another alternative script (Baroroh-Baried in Ekowati, 2017). All Javanese

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letters (*Hanacaraka*) and its counterpart are found in the text of SPHB 1. *Sandhangan* shape and types of *Murda script* And *Swara script* also written in the text. Before transliteration, transliteration guidelines are needed to facilitate the transliteration step. The transliteration method used is the standard transliteration method. The standard transliteration method is carried out by converting Javanese characters into Latin characters and adjusted to the standard Javanese spelling.

The transliteration results found 1 *pupuh* that was defective, in the sense that the writing did not match the metre or rules of the *tembang macapat*. The *pupuh* is derived from the musical composition known as *Asmarandana*. The inappropriate arrangement of the *tembang* rules means that this section is skipped, and then a normalized part of the text is searched for. The normal part of the text lies in its adherence to the principles of *tembang macapat*, ensuring its transcribeability and translationability. In addition, there is a part of the text that has a defect. Transcribing defective sections of the text is not feasible due to the presence of fading ink, which affects the accuracy of the transcription. This section is located at 3 points on page *f.11v* in the SPHB 1 text. The results of transliteration, which experienced obstacles such as defects and inconsistencies in the rules, in this philological research were given a mark in the form of red on the writing.

The translation of the text or the transfer of meaning from the source language to the target language in this study is the replacement of Kawi and Javanese with Indonesian Language. The translation method used is literal and free, the purpose is to maintain the purity of the text layer in the source language (Badruzaman, 2018). The primary objective of the text translation process is to facilitate readers' comprehension of the text's content within a broader language framework, specifically in the context of Indonesian. This study aims to explore the potential for individuals to acquire knowledge from the SPHB 1 document.

Language Style

There are many types of language styles with the aim of creating aesthetic properties in a literary work. One of the most common types of language styles used by the authors of *Serat Piwulang HB 1* is figure of speech. In addition to the figure of speech, there are also forms of proverbial language styles, the use of infixes, and types of language styles in Javanese, such as *sanepa*, *wangsalan*, *purwakanthi*, *tembung garba* and *tembung rinengga*. It is not possible to provide a systematic description of the 200 stylistic data findings separately. Hence, the analysis of language styles is limited to a small number of illustrative cases.

a. Simile

In the SPHB 1 text, 11 sentences of similes were found. An example of the use of similes is found in *pupuh* 1 stanza 24, the sentence reads "*badan iku **kaya** jarik putih / keneng reged tumulya ginirah*". The use of bolded connecting words is a characteristic of the simile. The word is used to compare 2 things, namely the body (*badan*) and the jarik cloth (*jarik*). These two things, if dirty, should be cleaned immediately. This implies that in the case there are human mistakes, it is important to promptly offer an apology.

The second example can be seen in *Pupuh* 19 stanzas 127, whose sentence reads "*wong ayu milangoni / **kadi** widadari nurun / tumedhak maring donya*". The sentence compares a beautiful woman who has the same beauty as an angel who descends into the world with a connecting word *kadi* which means *like*.

b. Metaphor

A metaphor is essentially synonymous with a simile, as both serve to compare two different things. One notable distinction is in the direct utilization of metaphorical comparisons, which do not rely on the connecting words. For example, in stanza 71-74, the sentence reads "*bathuk nila cêndhani / mêtis wutah sinomipun // alis angroning imbâ / idêpé tumênggèng ngrawit // rêmanirâ andhan-andhan / ondrawéla / kang nétrâ 201 jait angraras // pipiné durèn sajuring / lathinyâ manggis karêngat // grânâ ngrungih amanêsi / athi-athi kudhuping turi / uwangirâ sangkal putung / tênggêknyâ ngêlunging jânggâ / jâjâ wijang amantêsi / lir ngudéntâ pêmbayun sumagèng sêkar / pêmbayuné sang kusumâ / anglir péndah cêngkir gadhing.....jêr riji pucuking êri / kenakané apanjang tuhu angraras // wawangkong pêpêd kumêtan // wêntisé pudhak sêsili*".

The examples illustrate the morphology of human body parts by comparing them to other entities that possess comparable shape or characteristics. For example, the sentence "*jer riji pucuking eri*" which means that the fingers that a person has are slender and pointed in shape which are described as sharp thorns.

c. Allegory

Allegory is a comparative language style that is conveyed through stories but has an implicit meaning in it. An example can be found in stanza 3, where the sentence reads, "*mayangkara rinengga ing kelir / nora pecat ngastane ki dhalang*." At first glance, this sentence is ordinary, but it contains an important meaning in life. *Mayangkara* or puppets can be interpreted as a human being, *kelir* as the universe, while a puppeteer is God who has power over all his creations. The clearer meaning is that humans can live in this world only by the will of God Almighty.

d. Pars Prototo

The concept of *pars prototo* encompasses the utilization of a synecdoche language style, wherein a specific portion name is employed to symbolize the entirety of the overall form (Moelino in Tarigan, 2007). In the text of SPHB 1 can be seen at *Pupuh 1*

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stanza 7 with the sentence " *tumepa tepa maring kepala / den mlas asih nitipake / mring kanca jiwaniipun*". In the example sentence it is mentioned that the word *kepala* or head. The term "head" in the sentence does not pertain to a specific portion of the human body, but rather assumes a symbolic representation of the entire body. The contextual framework of the intended head refers to a leader.

e. Repetition

This is a form of language that involves the repetition of various elements such as sounds, words, word formations, phrases, sentences, and other forms. Its purpose is to enhance the narrative style and beauty of the text (Nurgiyantoro, 2019). In the text of SPHB 1, 3 forms of repetition figure of speech are found. One example is found in *Pupuh* 15 stanzas 82 with the sentence "*laraningsun sangking dika / wong ayu dika jampeni / nora waras sing usada / yen tan dika kang jampeni / larane ngeranuhi / nora waras sing sasembur / ra mungus / nora panas / yen ngelu dipunpilisi / lara brangta sapa bisa nambanana*". This example contains a form of word repetition. The bolded word, *nora*, in the context is that solace, especially related to romance, will be difficult to cure. In cases of physical illnesses, specific medications can be employed for treatment. Conversely, in cases of romantic illnesses, the one in concern carries the sole responsibility for its cure.

Other examples are found in *Pupuh* 18 stanzas 119 to 120 stanzas. The sentence " *amung dika kakang putra / kang bisa nambanana / sakit kawula wong bagus // dede lara ngelu panas // dede gumigil panas tis // dede lara kaapungan // pan dede esur larane / lara nyengkel kalelengan*". In this sentence, the form is the same, namely the repetition of words, while the word that is repeated is the word *dede* which means "not". The meaning of this sentence is broadly the same as the previous example, which is about pain related to romance.

f. Satire

Satire is only found in one sentence in the SPHB 1 text but has a deep meaning for mankind. The sentence is found in *pupuh* 7 stanza 51, it reads " *kedhik cukup sinung akeh kurang*". The translation of the sentence is " if we are given a little, we will feel enough, but if we are given a lot, we will feel less". This sentence describes human beings living life in this world. Despite the limited quantity, a significant number of individuals can accept and find satisfaction in the resources provided to them. Nevertheless, there exist certain humans that consistently experience a sense of inadequacy despite their resources being excellent. Satire does contain criticism of human shortcomings, the purpose of which is for them to introspect themselves.

g. Infixes

Infixes or inserts are lexical items that undergo morphological modifications as a result of linguistic influences. The author's utilization of infixes in the SPHB 1 script can be traced back to Javanese, also known as *seselan*. This can be seen from the dominant form of the word using *seselan -in-* and *-um-*. This type of language style is most found in the SPHB 1 text, which is 65 words. For example, the use of the infix *-in-* is found in stanza 12 while the use of the infix *-um-* can be found in stanza 127. Each sentence reads " *barang tingkah upama karya kulambi / badane kang tinepa*" and " *kadi widadari nurun / tumedhak maring donya*".

The word *Tinepa* is composed of the Javanese root word *Tepa*, which means measure or measure by adding an infix or *seselan -in-*. In this case, the word *Tumedhak* occurs because the root word is Javanese *medhak*, which means down, and it gets an additional morphological influence of the infix *-Um-*. The purpose of using the infix in the context is to create an impression of beauty in a word or sentence.

h. Wangsalan

Wangsalan is a sentence with a coded meaning, which means that the meaning to be conveyed is not written or shown clearly but only in the form of one or several syllables (Padmosoekotjo, 1960). The Javanese people do like to play guessing using words. Usage examples *Wangsalan* found on *Pupuh* 18 stanzas 112, with the sentence " *jahe wana atiningsun / kang ati payang-payingan*". *Jahe wana* or wild ginger plants in Javanese have the term *lempuyang*. The sentence above contains a guess with a lighter in the form of wild-growing ginger or let's call it a ginger plant, so the answer that will appear in the next sentence is a term related to the ginger plant, namely *payang-payingan* which is taken from several syllables of the word *lempuyang*.

i. Purwakanthi

Forms of language styles *Purwakanthi* is a form of repetition. Repetition in Javanese language can be in the form of repetition of vowels, consonants, or words. An example of its use can be seen in *Pupuh* 1 stanza 4 with the sentence " *aja lali ing dhapur / dhapur karsa sang adi Gusti*". The sentence contains a repetition of words or in Javanese it is called *purwakanthi guru basa (lumaksita)*. The word that is repeated is *dhapur*. The meaning of the sentence is that humans who serve the king or God must always remember the original intention to serve.

Other examples as listed in *Pupuh* 1 stanza 7. The sentence " *tumepa tepa maring kepala*". The sentence includes *purwakanthi guru swara* or a vowel repetition form. The vowels that are repeated are the vowels 'a' at the end of the word. The meaning of the sentence is that when someone becomes a troop leader, they must have the ability or skill as a guide or role model for their troops.

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j. *Tembung Rinengga*

Tembung rinengga is the same as the beautiful words. The purpose of its use is to create a more beautiful or aesthetic context of a word or sentence. In Javanese, one way to make a beautiful word is to use other terms, for example, with Kawi words (Padmosoekotjo, 1960). This section is in harmony with the text of SPHB 1 where most of the languages used are Kawi. Therefore, there are many examples of words in the Kawi language that are classified as having aesthetic properties, so the SPHB 1 manuscript is full of the beauty of the language style.

Application examples of *tembung rinengga* or beautiful words can be found on *Pupuh* 1 stanza 26 with the sentence " *sugih utang amelarati / maring anak putunya / ala sirnanipun / anak putune **turida***". The word in bold comes from the Kawi language, which means poor or sad. The purpose of writing the word *turida* is to realize the beauty of language rather than just writing poor or sad. Other examples are found in *Pupuh* 5 stanzas 35, the sentence " *nawang **kirana** purnama sidi*". Word *kirana* which is written in bold means moonlight. Indeed, the term "purnama" might serve as a substitute for the seemingly commonplace term "moon." The primary objective of word replacement is to enhance the artistic quality of a sentence within a literary composition.

The writer's adeptness in employing various language styles in the SPHB 1 text demonstrates their proficiency in systematically analyzing words in accordance with a specific rule, namely the rules of *tembang macapat*. Based on these proficiencies, the author possesses the ability to craft a literary composition characterized by a refined linguistic style. Within certain segments of the text, there exist sentences that are constrained to a sequence of words yet possess substantial semantic depth.

V. CONCLUSIONS

Based on the findings of the research analysis, it can be inferred that the application of philological research methodologies enables the public to gain knowledge regarding the condition and content of the Serat Piwulang Hamengkubuwana 1 manuscript. The philological research steps that have been carried out include manuscript inventory using catalog study steps, manuscript descriptions, text transliteration, text translation, and content analysis, namely the discussion of language styles in SPHB 1 manuscript. After philological research is carried out, the public can be helped to find out what is in the manuscript, such as intrinsic and extrinsic elements.

In the step of analyzing the content of the text, in this case, the use of language styles includes the form of figure of speech, proverbs, infixes, and several language styles in Javanese such as sanepa, wangsalan, purwakanthi, tembung garba, and tembung rinengga. There are 200 data on the use of sentences containing stylistic elements. The order of the types of language style from the most used is infix or in Javanese known as seselan with 65 data. Furthermore, the type of language style that is often used is the tembung rinengga with 60 data. The third place is the tembung garba, with the findings of 19 data. Followed by the metaphor with 16 data. The next order is simile with 11 data.

The subsequent application of linguistic style is purwakanthi, encompassing a total of 8 data points. There also exists a certain wangsalan language style characterized by 4 data. Moreover, it is important to note that there exists an equal number of linguistic styles, specifically three distinct types: allegory, repetition, and sanepa. There is a form of language style *pars prototo* as many as 2 data. Finally, there are several types of language styles in the last place with the number of data 1 including hyperbole, pleonasm, cynicism, satire, antithesis, and proverbs. It is expected that this research will contribute to the comprehension of culture, particularly among the Javanese people, by examining the content and linguistic style employed in the SPHB 1 manuscript.

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