

Geguritan Amad Muhammad: Analysis of Structure, Educational Values and Functions

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PREFACE

Sincere gratitude of the writer towards God Almighty/*Ida Sang Hyang Widhi Wasa* for His grace, the book that readers read can be resolved. This book contains two major discussions namely the structure of *Geguritan Amad Muhamad* and its educational values. The structures contained in the *Geguritan Amad Muhamad* include incidents, plot, character/characterization, setting, theme, and moral value. *Geguritan Amad Muhamad* in the study of educational values related to Divinity, namely the teachings of *Panca Sradha* which is a belief in God, *Atman*, *Karma Phala*, *Punarbhawa*, and *Moksha*. Leadership is an educational value that guides and leads by practicing the teachings of *Catur Dharmaning Nerpati* and *Asta Brata*. Heroism is an educational value that teaches the noble values of a person. Humanity is an educational value related to attitudes and behavior that always help others without expecting results. Values related to love is compassion by practicing the teachings of *Tri Hita Karana*. Morality educational value is deeds based on ethics. The value of ceremonial education in *Geguritan Amad Muhamad* is related to the procedures for carrying out the relationship between *Atma* and *Parama Atma*, between humans and the universe, and *Ida Sang Hyang Widhi Wasa* and with all its manifestations, to achieve purity of soul, and values related to aesthetics, directed to can enjoy the beauty described in the literary work.

Besides, *Geguritan Amad Muhamad* also has an educational function about the responsibilities of a leader in realizing a good and healthy government, which can be divided into three namely: (1) The educational functions regarding the role and responsibilities of a leader, (2) The educational functions regarding the leadership spirit of a knight, (3) The function of children's ethical education in society.

Denpasar, June 2020

Author

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INTRODUCTION

Bali Island is a famous area for having many cultures. Bali with aspects of traditional culture such as the art of dance, sculpture, percussion, sound, painting, and literary art that still alive in society and have been maintained for a long time.

The Balinese island cultures in the form of regional literature is a priceless cultural heritage. Culture is a system to ensure the preservation of a group of people or society. Etymologically (the origin of the word), culture comes from the Sanskrit language namely *budayah* that is a plural form of the word *budhi* which means reason. Thus culture is defined as things related to reason or *budhi*. Another term for culture is *culture*, which is derived from the word *colore*, which means cultivating land or farming. From this word, culture is defined as all the power and desire of humans to cultivate and change nature. Culture includes several elements such as language, technology, economics, knowledge, social beliefs, and art. From all the elements above, one of them is art. Art is one of the cultural branches that actively participate in the development of Balinese culture.

Literary works are social institutions that use language as media. Social institutions are meant as a place of ideas from the author as outlined in words and language as an intermediary. The language itself is a social creation, which means it contains a picture of life found in society (Damono, 1979). The literature presents life which consists mostly of social reality, although literary works also mimic nature and the subjective world of

humans (Wellek and Warren, 1989). According to Sutrisno (1983), literature is an imitation or picture of reality. Literature has a characteristic style in accordance with its environment because literature lives and develops in accordance with the respective cultural patterns. Likewise, Balinese literature grows in accordance with the conditions of its people. Research and guidance on literature, especially traditional literature are very important for increasing public appreciation to preserve the national cultural treasures.

Balinese literature is often associated with Hindu culture. This is understandable because Balinese literary life is related to the process of religious rituals. Literary works are read and played at various religious ceremonies, from birth to death ceremonies. For example, in a series of baby birth ceremonies, there is one of its ceremonies called a *kepus pungsed* ceremony. At that time, a baby whose umbilical cord falls off from his ties all night by reading literary works. Likewise, when the body was carried to the cemetery to be burned (*diaben*) or buried, some people read and played literary works.

There are various forms of literary works in the realm of Indonesian culture. One of the elements is traditional literary work. The traditional term, in this case, connotes a literary work that was born according to the traditional model of a certain region. There are Old Javanese literature, New Javanese; there are *Purwa* Balinese literature and *Anyar* Balinese literature. All of this refers to specific areas and formal rules, as well as the time period used in writing the literary work. Language is a means of literary works, the language used has emotional content because it has the

functions of emoticons, quotations, *patics*, referential, connotative. Language as symbols and expressive functions because as a tool to express ideas and emotions. Because of its ability, the author can convey expression in totality as a true expression of the entire human personality, expression of mind, and conscience towards human experience and life events. Thus the process of creating literary works has a very close relationship with cultural phenomena. Literature has been existed and lived in Bali for a long time, but it is still in oral (word of mouth). For example, *siap selem* folklore (the black hen), none of them knows who the authors are and what year it was composed. That is why the folklore existed at that time could not be used as authentic evidence.

In general, Balinese literature is divided into two groups consisting of *Purwa* Balinese literature (classical) and *Anyar* Balinese literature (modern). *Purwa* Balinese literature is Balinese literature containing the traditional values of the supporting society. In this case, these values can be considered as indigenous cultural elements or a mirror of the supporting society's life patterns. *Anyar* Balinese literature is Balinese literature which contains new input elements from a modern culture these days. In terms of contents, *Purwa* Balinese literature reflects the life of traditional Balinese society. *Anyar* Balinese literature is a reflection of social dynamics in the life of modern Balinese society.

The Balinese *Purwa* literary works (classical) known by Balinese society is *geguritan*. It can be seen from the number of *pesantian* that appear among the Balinese society. *Pesantian* is a

place where the *mesanti* activity is carried out. In the world of *pesantian*, *geguritan* is interesting to be sung. *Mesanti* activity is often referred to as *mabebasan*, which is an activity of reading, translating, and discussing the Balinese literary works in the form of *gancaran*, *peparikan*, *kekidungan*, *kekawin*, *wirama*, *gegendingan*, *paribasa*, and play. Thus, the results of Balinese literary works have diverse forms. It causes the literary works to be alive, developing, and in demand by society.

Geguritan is one of Balinese literary works results that classified as classic and in the form of song that has quite strict literary conventions (Agastia, 1980). Reading a *geguritan* literary work is not the same as reading a prose literary work, because *geguritan* is a narrative poem. It called a narrative poem because in terms of its form is poetry while in terms of its content is narrative (storytelling) which is formed on various kinds of poems. *Pupuh* is bound by several conventions commonly known as *pada lingsa*. *Pada* is the number of syllables in a sentence or *carik* (comma). *Lingsa* are sound rules or the final sound of each line (/a/, /i/, /u/, /e/, /o/). Thus, *pada lingsa* is a rule or meter or convention that binds the construction of a *geguritan*. *Pada lingsa* include: (1) number of lines in each stanza (*pada*), (2) number of syllables in each line (*carik*), and (3) the final sound of each line, which causes the *pupuh* to be sung. This is because in writing and composing with *pupuh*, the author usually sings the literary works that he created (Agastia, 1980).

The process of creating a literary work, especially *geguritan* not only occur in ancient times but until now, the process of creating a *geguritan* still continues in society with a variety of

latest topics in the society. Literary work is not only as entertainment but it can be said more on the desire of an author to convey his ideas, as well as inviting Balinese society, especially the younger generation to not forget their valuable identity and culture.

Geguritan has a diverse story content such as historical stories, romances, chronicles, and legends of history. *Geguritan* as a literary work plays a very important role both in quality and quantity which greatly influences the performing arts in Bali such as *arja*, *prembon*, and *topeng*. These *geguritan* will look beautiful if they are built by various kinds of *pupuh*, but there are also *geguritan* that built only with one *pupuh*.

All types of literary works including *geguritan* are a means to convey moral and character guidance, to foster humanity to become human beings with noble character and can increase the harmony of God's relationship with His creations. One of the literary works in the form of *geguritan* is *Geguritan Amad Muhamad* which was born through the hands of a Balinese *pengawi* (narrator) who loves his homeland with a noble desire to revive a prostration of devotion to the Creator.

Based on the explanation above, Agastia (1980) said that in general, Balinese literature contains two main points, namely its artistic and spiritual values, humanitarian or ultimate truth values, namely moral values, aesthetics, and conceptual values.

The creation of literary works in the form of *geguritan* until now is still alive and sustainable. One proof is the birth of *Geguritan Amad Muhamad*. The *Geguritan Amad Muhamad* script is a script that contains a text of a story with Islamic culture

elements within it. This shows how extensive the content of texts stored in Balinese literary scripts. Balinese literary masters who are often called *Sang Kawiswara* or *Sang Kawi* are not fixated on the influence of Hindu culture only. Instead, creatively accept outside influences. Especially, it is seen in *Geguritan Amad Muhamad*. If the title and names of characters and some backgrounds do not show the influence of Islam, we will not immediately know that the text is a text influenced by Islamic culture. The *Geguritan Amad Muhamad* script used as a study in this analysis is a collection of the Lontar Gedong Kirtya Singaraja Library.

Some uniqueness in *Geguritan Amad Muhamad* made an interest in studying this *geguritan* deeply, especially on the side of Hindu educational values. Moreover, *Geguritan Amad Muhamad* is interesting as a research object because in the simplicity of the story, there are religious values (reflected in the Three Basic Frameworks of Hinduism), which are very useful as guides of Hindu society in social life. These values are very interesting and can be used as an excellent example for Hindus, especially Hindus in Bali. Especially if you see the relevance to society if it is associated with many social phenomena that occur these days.

Another interest that has made researchers interested in studying the *Geguritan Amad Muhamad* is because it describes a lot of educational values. Researchers are determined to develop a theory about this *geguritan*. This *geguritan* contains the teachings of Hinduism and its actualization. This can be seen or proven when sung it. In singing this *geguritan*, it will produce a beautiful rhythm that can be entertaining, pleasing, and get advice at the same time

The researcher's interest in *Geguritan Amad Muhamad* is also seen in the title made by the author, where the title used Islamic terms in accordance with the setting used in the story of *Geguritan Amad Muhamad*, namely in Egypt, but it does not omit Hindu culture in the form of contents. The researcher is also interested in researching and studying the *Geguritan Amad Muhamad* because the researcher pays attention to the current interest and attention and to preserve the *geguritan* among the younger generation whose lacking because they tend to sing Indonesian songs rather than attend *pesantian* in the *banjar* or the temple, even the younger generation who have been affected by globalization. It causes an increasingly deeper gap between the Balinese society and their literary arts.

Literary arts, especially classical literature or often referred to as traditional literature, which until now still has a place or demand by the public, especially by elderly writers (old writers). While, only a few young writers who want to persevere, even though no doubt that there is an 'erosion' of culture caused by collisions with other cultures of Indonesia regions and foreign cultures, especially western cultures. However, erosion that occurs is a characteristic of the elasticity and dynamics of Balinese culture in finding its true identity.

GENERAL DESCRIPTION OF GEGURITAN AMAD MUHAMAD

Research on the *geguritan* as a form of traditional Balinese literary work has been carried out by experts. Some opinions about *geguritan* have contributed a lot in efforts to study the *geguritan*. *Geguritan* is a literary work composed or packaged by *pupuh-pupuh* with requirements commonly called *padalingsa*.

Geguritan is a literary work compiled using *pupuh*, in other words, *pupuh* is an established means and technique for creating a *geguritan* literary work. Usually, an author is very regulating the use of *pupuh* in his work, this is intended to fulfill the characterization of each *pupuh* which functions to describe the atmosphere. In general, there are 45 types of *pupuh*, but only 10 types of *pupuh* commonly used in compiling *geguritan* works, namely *Pupuh Sinom*, *Pupuh Ginada*, *Pupuh Mijil*, *Pupuh Dangdang*, *Pupuh pangkur*, *Pupuh Maskumambang*, *Pupuh Durma*, *Pupuh Semarandana*, *Pupuh Pucung*, and *Pupuh Ginanti*. Therefore, *geguritan* is very interesting to be appreciated, because basically *geguritan* is not the same as reading prose. As stated by Agastia (1980) that reading a *geguritan* is not like reading prose in general, because it is packed with some *pupuh* with requirements commonly called *padalingsa*.

According to Tinggen (1982), each of these *pupuh* has functions and characters, namely *Sinom* has friendly, cheerful, and smooth characters. *Ginada* has sad, miserable, and disappointed characters. *Dangdang* has flexible and smooth characters. *Pangkur* has characteristic that reflects the heart peaking and

being serious. *Maskumambang* has wailing, sad, and miserable characters. *Durma* has a firm and advised characters. *Semarandana* has emotional and concerned characters. *Mijil* has characters that describe religious teachings, and *Ginanti* has happy, loving characters, and usually exposes philosophy.

Geguritan Amad Muhammad uses seven kinds of *pupuh*, the selection of these *pupuh-pupuh* is adjusted to the story and plot in the *Geguritan Amad Muhammad*. These seven kinds of *pupuh* that built up *Geguritan Amad Muhammad*, namely *Pupuh Semarandana*, *Pupuh Pangkur*, *Pupuh Sinom*, *Pupuh Dangdang*, *Pupuh Ginanti*, *Pupuh Pucung*, and *Pupuh Durma*. The use of these *pupuh* is repeated several times to fulfill and support the atmosphere of the story. Furthermore, the explanation of each *pupuh* in the *Geguritan Amad Muhammad* can be seen as follows.

Pupuh Semarandana

Semarandana or *Asmarandhana* is a combination of the word *asmara* and *dana*. The word *dana* is short for *dahana* which means fire. Thus, the word *asmarandhana* means fire of romance, appropriate to express the content of discourse that means longing, revenge romance or to seduce. This *pupuh* is estimated to be composed by Sunan Giri, which is usually used to describe the longing and revenge of romance, seduction, and in short about touching things (Saputra, 1992: 25). According to Tinggen (1982), the *padalingsa* of the *pupuh semarandhana* namely:

- II -----/ 8a
- III -----/ 8o/e
- IV -----/ 8a

V	-----/	8a
VI	-----/	8u
VII	-----//	8a

Pupuh Pangkur

Pangkur comes from the word *kur*, from the root of this word formed words such as: *pangkur*, *singkur*, *kukur*, and *mungkur* whose contains rear meaning. This *pupuh* is estimated to be composed by Sunan Murjapada/Sunan Muria, which is usually used to express heart feelings and a real atmosphere/peak (Saputra, 1992; Tinggen, 1982). According to Tinggen (1982), the *padalingsa* of *pupuh pangkur*, namely:

I	-----/	8a
II	-----/	12i
III	-----/	8u
IV	-----/	8a
V	-----/	12u
VI	-----/	8a
VII	-----//	8i

Pupuh Sinom

Pupuh Sinom is estimated to be composed by Sunan Giri, which is usually used to convey advice, a message full of friendship, and joy, or in short for joyous things (Agastia, 1980; Saputra, 199; Tinggen, 1982). According to Tinggen (1982), the *padalingsa* of *pupuh sinom*, namely:

I	-----/	8a
II	-----/	8i

III	-----/	8a
IV	-----/	8i
V	-----/	8i
VI	-----/	8u
VII	-----/	8a
VIII	-----/	8i
IX	-----/	4u
X	-----//	8a

Pupuh Dangdang Gula

Pupuh Dangdang Gula usually used to describe a soft, limp character, generally to generate teaching, to be compassionate, also to close a composition (Tinggen, 1982). The *padalingsa* of *Pupuh Dangdag Gula* that commonly used, namely:

I	-----/	10i
II	-----/	4a
III	-----/	6a
IV	-----/	8e
V	-----/	8u
VI	-----/	8i
VII	-----/	8u
VIII	-----/	8u
IX	-----/	8a
X	-----/	4a
XI	-----/	8i
XII	-----//	8a

Pupuh Ginanti

Pupuh Ginanti is estimated to be composed by Sunan Padjang/Sunan Erucakra, which is usually used to describe philosophical teachings, intimacy (Saputra, 1992; Tinggen, 1982). The *padalingsa* of *Pupuh Ginanti* that commonly used, namely:

I	-----/	8u
II	-----/	8i
III	-----/	8a
IV	-----/	8i
V	-----/	8a
VI	-----//	8i

Pupuh Pucung

Pupuh Pucung has a loose character and usually used to tell funny things, advice, riddles and so on (Agastia, 1980). The *padalingsa* of *Pupuh Pucung* that commonly used, namely:

I	-----/	4u
II	-----/	8u
III	-----/	6a
IV	-----/	8i
V	-----/	4u
VI	-----//	8a

Pupuh Durma

Pupuh Durma is estimated to be composed by Sunan Bonang, which is usually used to signal bad things, such as war, chaos, and so on (Agastia, 1980; Saputra, 1992; Tinggen, 1982).

According to Tinggen (1982), the *padalingsa* of *Pupuh Durma*, namely:

- I -----/ 12a
- II -----/ 8i
- III -----/ 6a
- IV -----/ 8a
- V -----/ 8i
- VI -----/ 5a
- VII -----// 7i

Thus some of the *pupuh* used in *Geguritan Amad Muhamad* along with these characters of each *pupuh* that can help to show the story situation in *Geguritan Amad Muhamad*.

The Synopsis of Geguritan Amad Muhamad

The story told about a priest named Rsi Garga, he was condemned down to earth to become a priest named Rsi Bregu. Rsi Bregu has a son named Bagendali. Rsi Bregu was very powerful as well as his son. They did not stay settled, they always surround one village to another. It was told in *Asem* country (*Asam*) that lives a poor family who had a daughter named Dyah Sukaseni. Everyday Dyah Sukaseni helps his parents sold oil.

It was told, after a long time Dyah Sukaseni married Bagendali, she gave birth to a son named Ki Muhamad. He had a handsome face and shows the characteristics of a pious child, everyone was amazed to see him. A year later, Dyah Sukaseni gave birth to a son who was named Ki Amad. He showed almost the same characteristics as his brother.

After growing up, Ki Muhamad and Ki Amad looked very agile. Almost every day they went to the market. One day, they bought a turtledove bird from I Rare Alit with the approval of his mother. Meanwhile, a very wealthy person named Ki Nakodah dreamed of seeing a good bird. In his dream, he also heard a voice saying that whoever can eat the liver of the bird's flesh, later will become king, and who can eat the bird's head will become the prime minister. After waking up, Ki Nakodah immediately asked the meaning of his dream to Ki Guru who received an answer that the meaning of his dream was a good sign, therefore Ki Nakodah sought the turtledove bird from house to house throughout the country.

Until one day Ki Nakodah found the turtledove bird at Dyah Sukaseni's house. Ki Nakodah expressed his intention to buy the turtledove bird belonging to Ki Muhamad and Ki Amad, but Dyah Sukaseni refused even at a high price. Ki Nakodah did not lose his mind to be able to have the bird. Dyah Sukaseni was bewitched and became infatuated with Ki Nakodah and gave the bird. Ki Muhamad and Ki Amad were surprised because they did not see their birds in their place when they returned from studying. Then, they asked their mother who received an answer that their birds had been slaughtered and now its meat was stored in the wedges of the house (*apit-apit*). After the bird meat was discovered by Ki Muhamad and Ki Amad, then Ki Amad ate the bird's head and Ki Muhamad ate its liver and meat. When Ki Nakodah saw Ki Muhamad and Ki Amad's actions, he was very angry, then ordered his friends to arrest Ki Muhamad and Ki Amad.

I Sumali who heard Ki Nakodah's bad plan, immediately reported to Ki Muhamad and Ki Amad to save themselves. Arriving in the forest, they entered the cave. Inside of the cave, Ki Muhamad and Ki Amad met a hermit named Ki Sektagung. After getting a magical kris from Ki Sektagung, Ki Muhamad and Ki Amad fought with Ki Nakodah's men, with the magical kris Ki Muhamad and Ki Amad were able to defeat Ki Nakodah's men.

It was told that after getting water, Ki Amad went to the resort of Ki Muhamad, but unfortunately, Ki Muhamad was not there. Ki Amad was very sad because he did not find his brother, but fortunately, he had a hunch to follow the headband rips (*destar*) and elephant footprints he found. After taking a bath, the grief feeling was gone, Ki Amad stopped at a hut near the river because he was very tired. Feeling sorry when she saw him, aunt Nilakarasmin as the owner of the hut, adopted Kim Amad as her child.

Ki Amad has been living in Egypt for a month with aunt Nilakarasmin. During that time, many people visited because they admired Ki Amad's good looks. Siti Bagdad, a relative of the Egyptian palace, was captivated by Ki Amad. Ki Amad refused Siti Bagdad's love on the grounds that it had been arranged marriage with I Ratna Sumekar, the daughter of aunt Nilakarasmin. While tasting a *darwasi* drink, which was served by Siti Bagdad on the occasion of visiting the Egyptian palace, Ki Amad vomited, then the bird's head went down, glowing on the ground, Siti Bagdad ate it. With furious, Siti Bagdad told his guards to arrest and kill Ki Amad. With the help of an Egyptian palace servant, Ki Amad managed to escape to the forest.

Inside the forest, Ki Amad met with two jinns who were dividing the inheritance in the form of *kawos*, arrows, and *endong* magic. Ki Amad was entrusted to share fairly with both of them because there was a disagreement between them. After knowing the jinns' inheritance objects, Ki Amad outwitted him and ran away their magic objects.

With the help of the jinns' inheritance, Ki Amad immediately wore a *kawos* hence he could fly to the palace of Siti Bagdad. Seeing that Ki Amad had arrived, Siti Bagdad immediately embraced Ki Amad's feet and apologized. Then, Siti Bagdad spewed the turtledove bird's head she had eaten, then it was taken and eaten again by Ki Amad. After that, Ki Amad returned to his foster mother's home in the hamlet.

Siti Bagdad was very vengeful for Ki Amad deed. Therefore, she ordered her troops to kill Ki Amad. Ki Amad was taken, but he was not afraid in the slightest. Due to the arrows and *endong* magic, Ki Amad was able to defeat Siti Bagdad's troops. After fighting, Ki Amad headed to Siti Bagdad's palace to take revenge. But when he arrived at the palace, Ki Amad's revenge vanished because Siti Bagdad precede embracing Ki Amad's feet and surrendered to him. To prove Siti Bagdad's loyalty, Ki Amad took her to go far away. They flew to the sky. Above the Manjeti Island, Siti Bagdad asked to be dropped off there. In Manjeti Island, they mingle as they pleased.

When Ki Amad was fast asleep, Siti Bagdad took Ki Amad's *kawos*, arrows, and *endong*. Then she flew towards the palace. On the way Siti Bagdad was intercepted by Garuda. The Garuda was shot by Siti Bagdad, and finally the Garuda died.

Then, Ki Amad woke up, he was surprised because his power and Siti Bagdad was gone. Suddenly a pair of white crows came to the tree's branch and discussed the magic of the tree. It was said, that if a large branch was picked, it would be able to pull out a *sembrani* horse that could fly, and if the small branch was picked it could issue a magic *cemeti* (whip) that could dry out seawater. After explained it, Ki Amad immediately emerged from the lake and plucked the tree branch. Finally he can easily have a *sembrani* horse and a *cemeti* (whip).

After got a *sembrani* horse and a *cemeti* (whip), Ki Amad was stopped and about to be killed by jinn troops led by Dewi Soja because his arrival at that place was suspected as an enemy. Ki Amad did not remain silent, then there was a fierce battle between them. In that fight, Ki Amad was able to defeat Dewi Soja's troops. After knowing the origins of Ki Amad, then Ki Umarmaya married Ki Amad with Dewi Soja. From this marriage, she will give birth to a son named Raden Ermaya. Not long after the emissary of King Besah came to Egypt to deliver his king's message, the content was that the Egyptian king complies and submits all his authority to Besah. If not, Besah will storm Egypt. The Egyptian King flatly rejected King Besah's offer. Because his offer was rejected, the King Besah sent his prime ministers (*patih*) Wiramaya and Wirasantika to kidnap Siti Bagdad. The abduction attempt was successful. Siti Bagdad condemned King Besah's actions.

Due to his supernatural powers, Ki Amad managed to release Siti Bagdad from the clutches of King Besah. On their way home, Ki Amad was intercepted by Wiramaya and Wirasantika,

thus there was a fierce battle between them. In their battle, Ki Amad finally succeeded in apprehending Wiramaya and Wirasantika. For the second time, Ki Amad was told to release Siti Bagdad from Si Detya's clutches. In his second attempt, Ki Amad was assisted by Wiramaya and Wirasantika. Due to his powers, Ki Amad easily killed Si Detya. Then, Siti Bagdad was delivered to her palace. When they arrived at the Egyptian palace, Ki Amad met with Ki Muhamad, who turned out to be the Egyptian King, they were very happy because they longed for each other. The joys of Ki Muhamad and Ki Amad became more complete because they reunited with their mother and were able to kill Ki Nakodah and his priest. However, not long after Ki Muhamad was about to abdicate, before he appointed his younger brother, Ki Amad, to replace him as Egyptian King with the title Prabu Anom. Furthermore, Ki Muhamad left the palace to go into meditation inside the forest. The next day, the war between the two kingdoms took place very fierce, because each of the kingdoms, both Egypt and the Besah Kingdom was assisted by the king's friends. Besides being assisted by a subordinate kingdom, the Egyptian kingdom was also assisted by Dewi Soja and Raden Ermaya, namely Ki Amad's wife and son from Manjeti Island.

The Structure of *Geguritan Amad Muhamad*

The structure of *Geguritan Amad Muhamad* discusses a unity of elements forming literary works in relation to other elements or the overall framework in literary works, such as incident, plot, setting, characterization, theme, and moral value. Because the structural theory aims to dismantle and describe

carefully, thoroughly, in detail, as deep as possible relating to aspects of literary work that together produce a comprehensive work (Teeuw, 1984: 154). The elements contained in the *Geguritan Amad Muhammad* will be explained as follows.

1. Incident

The incident is one of the elements that form the structure of literary works. Incidents are events that occur in a story regardless of the length or short, which as a whole builds the story structure framework (Sukada, 1982). These events occur because of a movement, an action in an event by a character (actor) who acts. Events develop continuously with one another until the story ends (Brahim, 1968).

In the dictionary of literary terms compiled by Panuti Sudjiman (1990), it is explained that an incident is an event that becomes a distinct part of the actions that are arranged in a certain way as episodes in the plot. What is meant by an event is an important event, especially related to or is the cause and effect of the event that preceded it. Whereas, the act is as a series of real or fictional events that build part of the dramatic work plot. Motion, dialogue, and narration are elements of the act. Incidents can be divided into two, namely the main and side incident (Holman, in Sukada, 1983). The main incident contains the main ideas of the story that lead to the plot. Whereas, side incidents are those which contain side ideas from logical cause and effect, and do not lead or do not support the existence of a plot. In this study, it will only discuss the main incidents. Whereas side incidents do not discuss because side incidents are only variations as an author's attempt to complete the situation of the story. Based on the description

above, an incident can be concluded as an event both large and small that builds the integrity of literary works. Based on the explanation, the incidents from *Geguritan Amad Muhamad* will be explained as follows.

Incident 1

The first incident began with Ki Muhamad and Ki Amad who were surprised when they did not see their birds after they returned from studying. They then asked the mother who received an answer that their birds had been slaughtered and its meat stored in the wedges of the house (*apit-apit*). After that Ki Amad ate the bird's head and Ki Muhamad ate the bird's heart which caused Ki Nakodah to be angry and wanted to kill them. This can be seen in the following quote:

Kocap mangke Putranira, Ki Amad Muhamad prapti, atakoning manuk ira, ibu manuk ingsun pundi, ibunira anawurin, menenga ta anak ingsun, Ni Rangda alon angucap, dateng putranira kalih, ipun lirik Nakoda mulya singidan, (Pupuh Sinom (Srinata), 5a. 14)

Translation:

It was told that Diah Sukaseni's son, Ki Amad Muhamad came, asked his bird, "where is my bird, mother", his mother answered, be quite my son, Ni Rangda quietly spoke, came his two children, saw Nakoda angry, (*Pupuh Sinom (Srinata), 5a. 14*)

Ki Muhamad amangana, hati lawan punang daging, sampun ya kadahar reke, tumuli kesah angaji, Ki Nakoda ninghalin, tingkahe rare puniku, Ki Nakoda bramantyaan,

wadana lwir metu geni, padakawan marene den ipun enggal,(Pupuh Sinom (Srinata), 5a. 16)

Translation:

Ki Muhamad ate the bird's liver and flesh, then Ki Muhamad went to study, Ki Nakoda saw him, Ki Muhamad's behavior, Ki Nakoda was angry, just like issuing fire, Ki Nakoda quickly called out to his friends,
(Pupuh Sinom (Srinata), 5a. 16)

Incident II

The second incident happened when there was a chaotic election of the king in Egypt. The three sons of the queen who were ruling were considered to be nonexistent to be kings because they could envy the other sons. Finally, it was agreed to find a future king under the guidance of I Gajah Putih. Coincidentally, I Gajah Putih chose Ki Muhamad who was resting under a tree in the middle of the forest. Ki Muhamad was helpless when taken by force by I Gajah Putih, accompanied by many people. He had an idea to tear up his headband (*destar*) as a sign that he had gone. With the hope that later Ki Amad can look for it. Ki Muhamad finally wanted to be crowned Egyptian King after hearing that the message that he had to become king because he ate the liver and flesh of the turtledove before, while Ki Amad would become a smart and influential prime minister. This can be seen in the following quote of the *pupuh*:

Pan wus panjinging hinag Mahatinggi, maring sira, paning dalem ajal, dadi ratu samengkene, len malih takdir ipun, saking manukira karihin, tatkala sira mangan, atine kang

manuk, sayaktine dadi Nata, arinira, siraha paksi bhinukti, ana dadi punggawa,(Pupuh Dangdang Gendis, 10b. 5)

Translation:

After he wanted to be made King, by Ki Gajah Putih, it was time for Ki Muhamad to become king, and it was his destiny, after eating the bird's liver, Ki Muhamad would become king, his younger brother Ki Amad, who ate the bird's head, would become the prime minister, (*Pupuh Dangdang Gendis, 10b. 5*)

Incident III

The third incident happened when after Ki Amad deceived the jinn's son, Ki Amad immediately wore a kawos hence he could fly to the palace of Siti Bagdad. Seeing that Ki Amad had arrived, Siti Bagdad immediately embraced Ki Amad's feet and apologized. Then, Siti Bagdad vomited the bird's head that she had once eaten. The bird's head vomit was taken and eaten again by Ki Amad. Furthermore, Ki Amad returned to his foster mother's home in the hamlet. This can be seen in the following quote:

Sirahing paksi wus medal, murub ing harsa nireki,nulya jinumputa mangko, tumuli inguntal agelis, bungah wus nala neki, Ki Amad mangke amuwus, sira kakang Ki Amad, Mas Ayu nira apamit, lah kantuna pastine sira kelangan,(Pupuh Sinom, 24b. 8)

Translation:

The bird's head was vomited by Siti Bagdad, it was glowing and taken by Ki Amad, Ki Amad swallowed it quickly, Ki Amad was happy, then he said goodbye to Siti Bagdad, Siti Bagdad was sad at that time, (*Pupuh Sinom, 24b. 8*)

Incident IV

This incident happened when the emissary of the King Besah conveyed the message to the Egyptian King to submit to and surrender all his authority to the King Besah. Because his offer was rejected, King Besah sent his prime ministers named Wiramaya and Wirasantika to kidnap Siti Bagdad. Due to his supernatural powers, Ki Amad managed to release Siti Bagdad from the clutches of King Besah. On the way home, Ki Amad was intercepted by Wiramaya and Wirasantika, then a fierce battle ensued, eventually Ki Amad succeeded in arresting Wiramaya and Wirasantika. This can be seen in the following quote:

Wira maya mangko iki, kalawan Wira Santika, lunghaha sawengi mangko, ring nagareng Mesir ika, kalapen ya denira, Siti Bagdad puniku, aturaneng harsan ingwang, (Pupuh Semarandana, 44a. 4)

Ares manahe Ki Amad, inguculaken tumuli, angrawup ing suku kare, Ki Amad iya muwus aris, muliha karo iki, ing nagareng ira dangu, Wira Maya anembah, Wira Santika nungkemi, Dyah kawula tumut sandikanira, (Pupuh Sinom, 49b. 28)

Translation:

Wiramaya with Wirasantika, left at midnight, they both went to Egypt, to kidnap, Siti Bagdad, who would be offered to their King, *(Pupuh Semarandana, 44a. 4)*

Ki Amad feeling was crushed, Siti Bagdad returned to kneel, took hold of Ki Amad's two legs, Ki Amad spoke, go back to your country first, Wiramaya worship, Wirasantika prostrate, they participated in obeying Ki Amad's orders, *(Pupuh Sinom, 49b. 28)*

Incident V

The fifth incident happened when Ki Amad released Siti Bagdad from Si Detya's clutches. In his attempt to release Siti Bagdad, Ki Amad was assisted by Wiramaya and Wirasantika. Due to Ki Amad's power, he could be killed Si Detya easily. This can be seen in the following quote:

Wira Santika anuduk saking kanan, Ki Amad angembulin, mati punang Detya, tinigas murdanira, ginutukaken tumuli, tiba ing harsanira, Sang Nateng Mesir, (Pupuh Durma, 53b. 15)

Translation:

Wirasantika attacked from the right, Ki Amad then drew his weapon, Detya dead, Ki Amad's hand was scraped, then he returned, the Egyptian King had pity in him when he saw Ki Amad condition, (*Pupuh Durma, 53b. 15*)

Incident VI

The sixth incident happened when Ki Amad delivered Siti Bagdad to her palace, arrived at the Egyptian palace, Ki Amad met with Ki Muhamad, who turned out to be the Egyptian King. They were very happy because they longed for each other. This can be seen in the following quote:

Lagi teka Sang Nata ninghalin, datan lipya, lamun sanak ira, Ki Amad kandega reke, gupuh sira tumurun, pinalayon rahi Sang Aji, nulya rinangkul sira, aduh arin ingsun, Ki Amad nungkemin pada, kaya angipi, kakang kawula kapanggih, sun idep kakang pejah, (Pupuh Dangdang, 54b. 11)

Translation:

Then, the King came to see, he was shocked, when he saw his brother Ki Amad, the King came down to embrace Ki Amad, oh my brother Ki Amad, Ki Amad hugged him too, as in a dream, finally, I found my brother, I thought my brother was dead, (*Pupuh Dangdang* , 54b. 11)

Incident VII

The seventh incident happened when Ki Amad and Ki Muhamad were still overcome with joy. Suddenly outside the palace, Diah Sukaseni came followed by Ki Nakodah and the priest. After Ki Amad knew Diah Sukaseni's arrival with Ki Nakodah and the priest, then he immediately sent his mother (Diah Sukaseni) into the palace, while Ki Nakodah and the priest were killed. This can be seen in the following quote:

Malih mangke anak ingsun iki, tan kapanggih, ing wretane pisan, Nakoda matenin mangke, Sang Prabhu mangke muwus, Prabhu anon den pun kejepin, Pandita tinarajang, sinuduk pan sampun, kalawan pun I Nakoda, pinejahan, Ni Rangda ika tumuli, bhinakteng dalem Pura.
(*Pupuh Dangdang*, 57a. 22)

Translation:

They were my children, had disappeared, all left, Nakoda did too, Sang Prabhu said and blinked his eyes, then the priest killed him, with a sharp weapon, I Nakoda also killed him, Ni Janda was brought back to the palace, (*Pupuh Dangdang*, 57a. 22)

Incident VIII

The eighth incident happened when Egyptian state under the leadership of Ki Amad defeated Besah state assisted by subordinate kingdoms, the Egyptian Kingdom was also assisted by Dewi Soja and Raden Ermaya, namely Ki Amad's wife and son from Manjeti Island. Due to Ki Amad's power who was assisted by Dewi Soja and Raden Ermaya, the Egyptian Kingdom was able to defeat the Besah Kingdom. This can be seen in the following quote:

Enjing tinangkil Sang Nata, pepek kabeh aji lan para mantri, ponggawa lan para Ratu, miwah para Ksatriya, Raja Ermaya tan sah sira tinantun, kinen angedum jarahan, lan sakehing para Putri, (Pupuh Pangkur, 74b. 1)

Translation:

Back to the King, all attended many parents and ministers, warriors and kings, with his warriors, King Ermaya shared fairly, distributed his booty, and many princesses, (*Pupuh Pangkur, 74b. 1*)

2. Plot

According to Jan Van Luxemburg (1984), a plot is a construction made by the reader regarding a series of events logically and chronologically interrelated and caused or experienced by the actors.

According to Wellek and Warren (1989), traditionally, a plot is a narrative structure of a drama, fairy tale, or novel, where the narrative structure itself is formed from some structures, smaller, either in the form of episodes or events (incidents).

Sukada (1982) states that a plot is a causal process of the incident and functions as a system that tests the logic of the incident's strength and supports it, concludes to the reader whether logic or not the incident is. This view explains the connection between incidents and plot which cannot be separated from one another. Aminudin (1987) states that a plot is a series of stories formed by stages of events, thus weaves a story that presented by the actors in a story. Aminudin also described the stages or sequence of events that formed the plot, by quoting the opinions of Montage and Henshan mentioned that the plot composed of stages, such as:

- a. Exposition (the initial stages of explaining the setting of the event and the identity of the supporting actors).
- b. Inciting Force (arises power/will/behavior that is contrary to the actors).
- c. Rising Action (the actors begin to have a conflict thus the situation starts to heat up).
- d. Crisis (the situation increasingly heating up because the picture of the actors' fate has been described by the author).
- e. Climax (a peak situation/conflict at the highest level).
- f. Falling Action (the level of conflict has weakened or decreased).
- g. Conclusion (resolution of the story).

Stanton (Nurgiyantoro, 1995), a plot is a story that contains according to events, which are connected in cause and effect manner, namely one event caused or caused another event. He mentioned that theoretically chronological, the stages of plot development/structure, include:

- a. The initial stage (introduction), which contains some important information that closely related to the next event/stage.
- b. The middle stage (dispute), which shows the conflict that had been created before.
- c. The final stage (separation), shows certain scenes as the climax.

Based on its level, a plot can be divided into two types, namely tight and loose plot. In a tight plot, the relationship of one event with another event is coherent (organic) hence it cannot be cut into pieces (Esaten, 1978). If one event is omitted, the integrity of the story will be disrupted (Sudjiman, 1984). Whereas the loose plot, the sequence of events is not coherent, eliminating one event will not disturb the storyline (ibid).

Based on the time sequence, it is introduced to the presence of (1) The chronological plots (straight, forward, and progressive), i.e. the events narrated are chronological. (2) The plot is not chronological (flashback, regressive), i.e. the opposite of chronological. This is in line with Tarigan's opinion, which states that the movement of plot or plot forms in literary works is not always straight (forward) by following the order of beginning-middle-end, but the plot can move in reverse (flashback) (Nurgiyantoro, 1995), which by Sudjiman (1988) called *in medias res*.

Moreover, there are two forms of the plot on the outline, namely progressive and flashback plot. A progressive plot is an event delivered in sequence from the beginning, middle, and end. While the flashback plot, when an event is not delivered sequentially, for example, end-middle-beginning or middle-beginning-end (Tim Penelitian Fakultas Sastra dan Kebudayaan UGM. 1981/1982: 14).

Based on various definitions and explanations of the plot as described above, thus the plot is a series of events that arranged logically so it is as a whole unit. The plot of *Geguritan Amad Muhamad* shows the characteristics of a traditional plot. The plot of the story begins with the situation description, a stage that mainly contains the description and introduction of the setting situation and characters of the story. This stage is the opening stage of the story, providing initial information, describing a situation, in which this event begins the continuation of storylines sequences. In the *Geguritan Amad Muhamad*, this stage appears in the beginning when it is told that a widow named Diah Sukaseni who has a beautiful face, she lived in Esam with her two sons named Ki Muhamad and Ki Amad. Her sons had a handsome face, they sought knowledge from a priest and were very diligent in reading scriptures. As a gift of their perseverance in seeking knowledge, their mother gave them a beautiful turtledove bird. When they returned from studying, Ki Muhamad and Ki Amad were surprised not to see their birds. Then, they asked their mother who received an answer that their birds had been slaughtered and now its meat was stored in the wedges of the house (*apit-apit*). After that, Ki Amad ate the bird's head and Ki Muhamad ate its liver which caused Ki Nakodah to be angry and wanted to kill Ki Muhamad and Ki Amad. I Sumali who heard Ki Nakodah's bad plan, immediately reported to Ki Muhamad and Ki Amad to save them. Ki Muhamad and Ki Amad fled to the middle of the forest. Arriving in the forest, they entered the cave. Inside of the cave, Ki Muhamad and Ki Amad met a hermit named Ki Sektagung. This can be seen in the following quote of *pupuh*:

Sawengine jroning guwa, amanggih wong tapa lewih, awasta Sektagung reko, sawengine den mituturin, cayanira nelehin, aneng jro guwa sumunung, kadi rahina mangko, umur pitung tahun warsi, pan Ki Amad Muhamad pinututuran,(Pupuh Sinom (Srinata), 5b. 21)

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised, (*Pupuh Sinom (Srinata), 5b. 21*)

The Generating Circumstances stage or the conflict arising, the problems and events that triggered the conflict began to be raised. Thus, this stage is the initial stage of the conflict, and the conflict itself will develop and or developed into conflicts in the next stage (Nurgiyantoro, 1995). In *Geguritan Amad Muhamad*, this stage is seen when Ki Amad visited the Egyptian palace, Siti Bagdad expressed her desire to become his wife. However, Ki Amad refused for inappropriate reasons. Ki Amad vomited in front of Siti Bagdad after drinking *darwasi*, thus the bird's head that was once eaten by Ki Amad came out. The bird's head glowed, thus it attracted Siti Bagdad to swallow it. Furthermore, Siti Bagdad expelled Ki Amad from her palace. After Ki Amad left the palace, Siti Bagdad ordered his troops to kill Ki Amad. However, an Egyptian servant rescued him, so that Ki Amad could escape to the forest. This can be seen in the following quote of *pupuh*:

Geseng dene punang api, masahehana uripa, bubar sami angadaton, anembah Siti Bagdad, ngaturaken wus pejah, pandung Sang Putri angrungu, suka manahe kalintang, Ki Amad lumampah agelis, tan mantuk maring ka andan, wirange sapa katonton, anusup maringing alas, animate sarira, mangkana mangke winuwus, wenten jinawa warisan, (Pupuh Semarandana (Salompong), 21b. 35-36)

Translation:

Ki Amad was burned with fire, Ki Amad almost died, all the troops returned to the palace, worshiped Siti Bagdad, told Ki Amad was dead, the Princess was very happy, Ki Amad was told now, did not go home, but Ki Amad went to the forest, by himself, Ki Amad heard a conversation, saw a jinn who shared the inheritance, (*Pupuh Semarandana (Salompong), 21b. 35-36*)

Rising Action stage or increasing conflict, conflicts that have been raised in the previous stage are increasingly developing and developing its intensity levels. The dramatic events at the main idea of the story are increasingly gripping and tense. Conflicts that occur, internal, external, or both, conflicts between interests, problems, and characters that lead to climax are increasingly unavoidable (Nurgiyantoro, 1995). In *Geguritan Amad Muhammad*, this stage was seen when Ki Amad fought with Siti Bagdad's palace troops. Siti Bagdad was very vengeful for his deed. Therefore, she ordered her troops to kill Ki Amad. Ki Amad was taken, but he was not afraid in the slightest. Due to the arrows and *endong* magic, Ki Amad was able to defeat Siti Bagdad's troops. After fighting, Ki Amad headed to Siti Bagdad's palace to take

revenge. But when he arrived at the palace, Ki Amad's revenge vanished because Siti Bagdad precede embracing Ki Amad's feet and surrendered to him. This can be seen in the following quote of *pupuh*:

Siti Bagdad ngandika, maring kawula Absi, lungha ta sadina mangko, lan balaniraja kari, wong petang ewu malih, patena Ki Amad iku, poma den mati mangko, babwa den angati-ati, pande nika gagah prakosa ing yudha,
(*Pupuh Sinom, 25a. 14*)

Kakang popohana iku, pan ira tan ahyun mangkin, yakti manira karuna, wedi wiring ingsun iki, yan pakanira kasaha, sampun atemu iriki, (*Pupuh Ginanti (Misalangit), 29b. 17*)

Translation:

Siti Bagdad said, to the Absi, you go today, with the palace warriors, until the night looking for Ki Amad, to kill Ki Amad, pray for Ki Amad to die, everyone looking for carefully, carrying weapons bravely in battle, (*Pupuh Sinom, 25a. 14*)

My brother tired, I do not want this, really I am the cause, I am afraid, I have tried, I have met here, (*Pupuh Ginanti (Misalangit), 29b. 17*)

The climax stage, the climax stage of the conflict or contradictions that occur, which is inflicted on the characters, reaches a point of peak intensity. The climax of a story will be experienced by the main characters who act as the actors and sufferers in which the main conflict occurs (Nurgiyantoro, 1995). In *Geguritan Amad Muhamad*, the climax shown when Ki Amad and Siti Bagdad went to Manjeti Island. To prove Siti Bagdad's loyalty, Ki Amad took her to go far away. They flew to the sky.

Above the Manjeti Island, Siti Bagdad asked to be dropped off there. In Manjeti Island, they mingle as they pleased. When Ki Amad was fast asleep, Siti Bagdad took Ki Amad's *kawos*, arrows, and *endong*. Then she flew towards the palace.

Then, Ki Amad woke up from his sleep, he was surprised because his power was stolen by Siti Bagdad. In desperation, Ki Amad soaked his body in a lake under a shady tree. Suddenly a pair of white crows landed on the branch of the tree and discussed the magic of the tree. It was said, that if a large branch was picked, it would be able to pull out a *sembrani* horse that could fly, and if the small branch was picked it could issue a magic *cemeti* (whip) that could dry out seawater. After explained it, Ki Amad immediately emerged from the lake and plucked the tree branch. Finally, he can easily have a *sembrani* horse and a *cemeti* (whip). This can be seen in the following quote of *pupuh*:

*Ki Amad mangke miarsa, nulya bubar palebete atanghi,
paksi bayan karo mabur, muluk maring ambara, bayan
lanang angucap ring istrin ipun, ujar ingsun pilih apa,
manusa anyarseki, (Pupuh Pangkur, 32b. 14)*

*Sampune angalap epang, dadi jaran sambrani tur asri,
pelag warnan ipun, manaur babakane ingalap, dadai
kakapa lawan rarahab ipun, epange kang alit ika, ingalap
dadi cemeti, (Pupuh Pangkur, 32b. 16)*

Translation:

Ki Amad hopes, all his suffering will disappear when he wakes up, Ki Amad looks at the sky, the male crow speaks to his wife, so as not to tell anyone, or to humans,
(Pupuh Pangkur, 32b. 14)

After picking a branch of a tree, turning into a beautiful sembrani horse, has a green color, a tree bark picked by Ki Amad, made him afraid, picking a small branch of a tree into a whip, (*Pupuh Pangkur*, 32b. 16)

The next stage is the Anti-Climax stage, the climax stage begins to decline and/or the contradictions that occur, which are inflicted on the characters begin to experience intensity decreases (Nurgiyantoro, 1995). In *Geguritan Amad Muhamad*, the anti-climax shown when Ki Amad drove Siti Bagdab to her palace. When they arrived at the Egyptian palace, Ki Amad met with Ki Muhamad, who turned out to be the King of Egyp. They were very happy because they longed for each other. While Ki Amad and Ki Muhamad were still overcome with joy because of that meeting, Diah Sukaseni, their mother came with Ki Nakodah and the priest who sold the witchcraft. This can be seen in the following quote of *pupuh*:

Lagi teka Sang Nata ninghalin, datan lipya, lamun sanak ira, Ki Amad kandega reke, gupuh sira tumurun, pinalayon rahi nireki, nulya rinangkul sira, aduh arin ingsun, Ki Amad nungkemin pada, kaya ngipi, kakang kawula kapanggih, mun idep kakang pejah, (Pupuh Dangdang, 54b. 11)

Translation:

Then, the King came to see, he was shocked, when he saw his brother Ki Amad, the King came down to embrace Ki Amad, oh my brother Ki Amad, Ki Amad hugged him too, as in a dream, finally, I found my brother, I thought my brother was dead, (*Pupuh Dangdang* , 54b. 11)

The next stage is the Denouement or resolution stage, the conflict that has reached a climax is given a resolution, in which the tension is relaxed. Other conflicts, sub-conflicts, or additional conflicts, if there is also a way out, the story ends. (Nurgiyantoro, 1995). Denouement occurred when the battle of Egypt against Abesah (Besah) finally broke out. Through fierce battles, the Egyptian Kingdom assisted by several subordinate kings won the battle. Ki Amad ordered his son to seize all the wealth of Abesah Kingdom (Besah) to be distributed to the subordinate kingdoms that helped in the battle. When arrived at Egypt, Raden Ermaya shared fairly the booty to the subordinate kings who helped Egypt in the war against the Abesah Kingdom (Besah). This can be seen in the following quote of *pupuh*:

*Dunya ing Abesah ika, den watara mangko saguning
mantri, duman saprayoga iku, mangke wus dinelesan,
sakeng dunya marata sadaya sampun, tumpuking
parabarana, kadi wukir kancanadi,
Sampune medum jarahan, wenten gambar tumiba ring Sang
Aji, ing Esam mangke dinunung, mangke tiba ing Esam, wus
ginambar-gambar reke putrid luwung, ingiderakon ta sira,
asakehing para aji,(Pupuh Pangkur, 74b. 2-3)*

Translation:

Abesah's royal property, warriors to ministers, distributed the booty, on that day, distributed Abesah's royal property evenly, stacked booty, like good friends,

After distributing the booty, a painting fell in front of the prince, it was told in Esam, after arriving in Esam, the model of this painting was a beautiful princess, many people looking for her, all the kings, (*Pupuh Pangkur, 74b. 2-3*)

After the stages above are completed, then the denouement still continues when the Madyantara Kingdom defeated the Lebur Gangsa Kingdom. Lebur Gangsa Kingdom, which declared war with the Madyantara Kingdom because his proposal to propose marriage to Madyantara's daughter, Ken Gendrasari and Ken Saribanun, was rejected. In that war, King Putra was helped from disaster by Ken Gendrasari. Besides, Raden Ermaya also came to assist Madyantara Kingdom because previously King Madyantara also helped the Egyptian Kingdom in the war against the Abesah Kingdom (Besah). Due to the power of Raden Ermaya and King Putra, Madyantara Kingdom was able to defeat Lebur Gangsa Kingdom. The victory of the Madyantara Kingdom was celebrated with a festive ceremony. This can be seen in the following quote of *pupuh*:

*Raden Dewi aris denira ngandika, maring Ken Gendrasari,
yayi sampun panjang, derya ring manah ika, yadyan kawula
puniki, yan karsakena gawanen atutori, (Pupuh Durma, 98b.
11)*

*I kang adoh nagarane sumya rawuh, ing lalakanan asasih,
miwah lakon satabun, ana lalakone malih iku, wonge aneng
kono, (Pupuh Megatruh, 101a. 24)*

Translation:

Raden Dewi spoke, to Ken Gendrasari, you are an adult, think about it, your sacrifice, if your desire makes it fit, *(Pupuh Durma, 98b. 11)*

Many of the distant kings have come, it was a month, and told that a hundred, there were more stories, people from the village, *(Pupuh Megatruh, 101a. 24)*

Based on the events above, the plot used by the author in *Geguritan Amad Muhamad* is a loose plot, given that many concepts of beauty, loyalty, warfare that are told. In *Geguritan Amad Muhamad*, the dominant story is the victory of good over evil. Ki Muhamad and Ki Amad, who are on the right side, always succeed in defeating the evil that approaches them.

3. Characters and Characterizations

A story is realized because of the existence of a story character. Through characters, the reader follows the storyline. Each character will be given a different characterization, thus the author easily entrusts the message mandated through these characters. In *Geguritan Amad Muhamad*, there are main, secondary, and complementary characters who have different characterizations, this allows conflicts to occur so that the story will attract the interest of readers and listeners.

a. Characters

Character is a fictional individual who experiences an event or treatment in various events in the story (Sudjiman, 1986). Furthermore, it is said that the characters, in general, are human, but can also be animals or objects that are desired. Character is an element of artistic integrity, namely literary works.

Characters (story actors), which Grimes called as participant terms. The characters intended in the context of a literary work are fictional individuals who experience various events in the story, and the characters in literary works are generally human. The characters in the story are generally character description, or nature according to the roles the author wants (Sudjiman, 1988).

Sukada (1987) divides the characters according to their disposition consisting of the main, secondary, and supporting (complementary) character, it seen based on how many a character has relationship or contact with other characters. The main character always supports the author's idea, getting a portion of the relative description more than other characters. Besides, the cause and effect will always be sourced from the main character who grows the plot, which always from the main character. According to Tarigan (1984), the main character is a character who involved and generally controlled by a series of events. Secondary characters are the characters who play a role or together with the main character in building the story, the movement does not as dominant as the main character. The supporting or complementary characters are characters who serve to help the fluency of the main and secondary characters in the story. Esten (1984: 89) states that there are three ways to determine the main character, namely (1) seen from the problem of the theme, (2) seen from which character most relate to other characters, and (3) which characters require time a lot to be told in the story.

Nurdiyantoro (2002) states that if viewed on the terms of the role or level of the important the characters' role in the plot development, it known with the existence of (1) the main character, which is a character that classified as important and appears continuously, so that it feels to dominate most of the story, and (2) supporting characters, namely characters who only appear once or several times in the story, and even then in a small portion.

The characters in *Geguritan Amad Muhamad* analyzed have several characters to establish their stories. These characters can be divided into the main character is Ki Amad. The side characters consist of: the secondary characters are Diah Sukaseni (the mother of Ki Muhamad and Ki Amad), Ki Muhamad, Ki Odah, and Siti Bagdab. The complementary characters are Dewi Soja, King Besah, Raden Ermaya, Nityawacana, Datu Bandara, Ni Sumekar, Wiramaya, Wirasantika, and Ki Sekta Agung.

b. Characterizations

Characterization can be said as an essential part of literary work because a strong characterization description can foster thought and imagination on one side and others, which gives the impression as if the story exists in reality.

There is a reciprocal relationship between characters and characterizations, thus as said by Saad (1978) that characters are the cause of events and all the ways that the author uses to present characters, which called characterizations. With a similar opinion as Aminudin who said that the character is the actor who carries the event in a fictional story so that the event can intertwine a story, while characterization is the author's way of presenting the character or actor (Aminudin, 1987).

According to Sukada (1983) asserted that the characters and characterizations are not the same. Characters and characterization are two things that should be distinguished, although in principle they are interrelated. Character is the presentation and description of the characters in a literary work, while characterization is the giving a character or character depiction to each actor in the story.

According to Sukada (1987), characterization can be divided into five aspects, namely (1) characterization according to its function or position in the story includes the main character, secondary character, and complementary character, (2) characterization according to the dimensional structure including physiological, sociological, and psychological, (3) characterization according to quality alludes to the elements of psychological changes, (4) characterization according to its development alludes to physiological and sociological changes, and (5) characterization according to the type or manner of the author presenting the characterization in the story. This element is mainly related to typology theories. Characterization as taught in psychology or this element is related to the author's ability to form the characters in the story.

Egri in Sukada (1987) states that characterization has three dimensions as its main structure, namely 1) physiological, including sex, face, disability, etc., (2) sociological, including rank, religion, environment, nationality, etc., (3) psychological, including ideals, ambitions, disappointments, abilities, etc. These three elements are the elements that develop characterization in literary works.

Esten (1984) suggests that characterizations are the author's way of describing and developing the character of figures in fictional stories. In line with that opinion, Atmaja (1988) also states that characterizations are a technique for the appearance of figures in fictional stories. These figures are then described by various characters, known as characterizations. Characterization is how the author describes the character of the figures in a story.

Characterizations can be described in two ways, namely analytically and dramatically. Analytically, the author directly tells the character of the figures. While dramatically, the author does not directly convey the character of the figures, but through dialogue between figures or through the place description. Characterization in *Geguritan Amad Muhammad* is described dramatically wherein the characterization is described by the author through the description of the character's environment, birth shape (haircuts and others), through conversation (dialogue), and the character's behavior.

Ki Amad as the main character is a character who most closely related or contact with other characters, as well as a character who forever supports the author's idea. Ki Amad is a central character (center) who gets the most portion of the description and always becomes a source of cause and effect both directly and indirectly which can develop or move the plot.

From a physical perspective, Ki Amad as the main character described as having a very handsome face, strong body, and good health. At the beginning of the text, the author described the good looks of Ki Amad identical to the good looks of Nabi Husuf (Yusuf). Ki Amad has a face like a moon, a beautiful smile like the main jewel. This can be seen in the following quote of *pupuh*:

*Nghing gumi Hesam winarni, wenten rangda ning pandita,
anom ayu ning warnane, putrane kakalih lanang, wayahe Raja
Putra, pada agombak kukueung bagus warnane lwir wulane,
Yen mesem lwir madhu gendis, asawang ratna dikara,
tatambane asri mangko, sing tuminghal wyakti waras, kadi
sasangka ika, lwir Nabhi Yusuf tumurun, saking swarga kadi
mulia, (Pupuh Semarangana, bait 2a. 10-11)*

Translation:

It was told in the land of Hesam, there was a priestess widow, who was young and beautiful, had two sons who were growing up, that both of them had a handsome face like the moon,

If they smiling like honey sugar, their lips are red jewel-colored, has very beautiful appearance, everyone who sees them will feel attracted, their face like a moon, as the Nabi Yusuf descended, from heaven is very noble, (*Pupuh Semarangana, 2a. 10-11*)

Besides his handsome face, Ki Amad has a strong body. The power of Ki Amad through several victories he gained in each battle, for example, the battle against the Absi people. After got a magical kris from Ki Sektagung, Ki Muhamad and Ki Amad fought with Absi people. Due to the magical kris, Ki Muhamad and Ki Amad were able to defeat the Absi people. This can be seen in the following quote of *pupuh*:

Ki Amad Muhamad medal, saking guwa lampah ipun mangraris, kang den esi patin ipun, lan wekasing sanunggal, kan kocapan wong Absi tigang atus, ikang anututi sira, pakone Nakoda nguni, (Pupuh Pangkur, 7a. 1)

Ki Amad dene gyat sira, anurubut Ki Amad tan gumingsir, tia numbakang saking pungkur, pinedang tinapsiran, kadi angganing wewayangan polah ipun, Ki Amad datan kacurnan, Wong Absi akeh mati, (Pupuh Pangkur, 7a. 6)

Translation:

Ki Amad and Ki Muhamad came out of the cave, they kept going, intend to kill their enemies, the main one, which the

Absi people called three hundred people, they were troops, Ki Nakoda since a long time ago,

Ki Amad was shocked, Ki Amad was taken but did not retreat, someone attacked from behind, able to be intercepted, like his knighthood, Ki Amad came to attack, many Absi people died, (*Pupuh Pangkur, 7a. 6*)

Ki Amad's strong body was supported by his excellent stamina, it was described when Ki Amad could not eat for several days when he sought water for Ki Muhamad until he lost his way and was finally stranded in Egypt. Besides, Ki Amad also survived without eating several days when he was left alone on Manjeti Island by Siti Bagdab. Without having good health, it is impossible for Ki Amad to survive without eating for several days according to the description above.

From a sociological perspective, Ki Amad was the son of a priest, after his father died, Ki Muhamad and Ki Amad were raised by their mother well and be loved. Seeing his father's social status as a priest, it can also be said that Ki Amad occupied a respectable social status, for example when Ki Amad was invited to come to Siti Bagdab's palace, he was welcomed and entertained with great fanfare. The nannies and other servants treat Ki Amad as a respectable person. This can be seen in the following quote of *pupuh*:

Lah undangan Ki Amad den agelis, pintar kang kinonkon, wong jro Puri goreh-goreh, gustinira aduwe tatami, anom tur apekik, jatmika ring semu, (Pupuh Mijil, 17a. 15)

Translation:

Siti Bagdad quickly to invite Ki Amad, to come to the palace, a big palace servant, Siti Bagdad who was a young, had a bad smile, (*Pupuh Mijil, 17a. 15*)

In the next journey of life which stated that Ki Amad occupied an honorable social status, for example: when Ki Amad fought against the jinn troops on Manjeti Island under the leadership of Dewi Soja. The fight happened because Ki Amad got lost and the Jinn Kingdom considered him an enemy spy. The fight ended with Ki Amad's victory. Dewi Soja almost killed by Ki Amad, but it was quickly prevented by Ki Umarmaya. After Ki Umarmaya knew Ki Amad's origin, he remembered the message of Dewi Soja's father named Nabi Suleman. The message showed that if someday someone gets lost named Ki Amad from Esam, then he is Dewi Soja's soul mate. Therefore, Ki Umarmaya married Ki Amad with Dewi Soja. Thus, the next government in the land of the jinn was held by Ki Amad accompanied by Dewi Soja. This can be seen in the following quote of *pupuh*:

I kang putra Nabi Suleman ing danu, kapatutan ika, lawan putran ejin iki, lawan ika jodone puniku benjang, (Pupuh Pucung, 36b. 31)

Lamon ana wastane Ki Amad iku, nenggih saking Esam, kakalih sadulur neki, ikang putran Raja Pandita punika, (Pupuh Pucung, 37a. 32)

Nenggih uwa kawinana mangke iku, Radasatir mojar, kakang prayoganya mangkin, kang winarna kak pupungana ningwang, (Pupuh Pucung, 37a. 34)

Translation:

I am the son of the Nabi Suleman, that's right, with this man, he will be your soul mate someday, (*Pupuh Pucung, 36b. 31*)

I am Ki Amad, I live in Esam, with my brother, the son of King's Priest, (*Pupuh Pucung, 37a. 32*)

Now I will marry you, Radasatir speaks, brother prepares now, in a hurry to look beautiful, (*Pupuh Pucung, 37a. 34*)

Thus, Ki Amad's sociological perspective. Then proceed with the analysis of psychological aspects. Viewed from the psychological aspects, Ki Amad has a harsh character, vengeful and also forgiving. His harsh character seen when he was about to fight Absi's troops who wanted to kill him. His anger can be appeased by Ki Muhamad. To save themselves, they run to the forest. This can be seen in the following quote of *pupuh*:

Anghing karep ingsun kakang, lan ingamuk wong Absi, pradene masa wurunga, anemu lara kapati, kakang ira nawurin, yen amunga awak ingsun, ndan tan toliha ngke, anung tresnan ingsun yayi, maring sira dene masih alit nawa,

*Lunghane asemu waspa, rahina kinen kinanti, lepas mangke lampah ira, anugjug ring wana singit, tanana da kaolih, rahina wengi lumaku, tan ana dahar mangke, gedong khalasa bhinukti, yen masare malebet ing jroning guwa, (*Pupuh Sinom, 5b. 19-20*)*

Translation:

Ki Amad with Ki Muhamad, raged and killed Absi, if Ki Amad and Ki Muhamad were arrested, they would suffer and die, I would replace them, if you were tortured, do not

look, my feelings for you, because you are still young, With the sad faces of Ki Amad and Ki Muhamad leaving, as before, taking off my journey, Ki Amad and Ki Muhamad went to the dense forest, nothing was seen, at night nothing was eaten, Ki Amad and Muhamad only ate what was in the forest, if they sleep overnight in a cave, (*Pupuh Sinom, 5b. 19-20*)

In addition, Ki Amad has a vengeful character. Ki Amad was very vengeful for the treatment of Ki Nakoda who wanted to seize his bird. He never eliminated the grudge, so that at a time when Ki Amad became the prime minister of Egypt, Ki Nakoda came with the priest and his mother delivered the matter of a previous bird, Ki Amad immediately killed Ki Nakoda and the priest. This can be seen in the following quote of *pupuh*:

Tang pinanjar among kaya Patih, kang punika, sadulure ingwang, Ki Patih bungah manahe, sakehing para Ratu, wus pinanjar sadaya iki, wus bubar sanagara, mangkana winuwus, wenten ta pandita, lan Akoda, kalawan Rangda satunggil, ataken kareresan, (Pupuh Dangdang, 55a. 15) Malih mangke anak ingsun iki, tan kapanggih, ing wretane pisan, Nakoda matenin mangke, Sang Prabhu mangke muwus, Prabhu anom den pun kajepin, Pandita tinarajang, sinuduk pan sampun, kalawan pun I Nakoda, pinejahan, Ni Rangda ika tumuli, bhinakteng dalem Pura, (Pupuh Dangdang, 57a. 22)

Translation:

Looking after the people was the work of the prime minister, brother also accompanies, Ki Patih was happy, and

all the kings, after thinking of the people, after everything was dispersed, it was told, there was a priest, and Ki Nakoda, with the widow, afraid to ask, (*Pupuh Dangdang, 55a. 15*)

They were my children, had disappeared, all left, Nakoda did too, Sang Prabhu said and blinked his eyes, then the priest killed him, with a sharp weapon, I Nakoda also killed him, Ni Janda was brought back to the palace, (*Pupuh Dangdang, 57a. 22*)

Apart from being vengeful, Ki Amad also being forgiving. Siti Bagdab repeatedly harmed and slandered Ki Amad, but as soon as he saw Siti Bagdab's beauty and seemed helpless in front of him, Ki Amad was moved and always forgave Siti Bagdab's behavior. This can be seen in the following quote of *pupuh*:

Ki Amad ika ninghalin, kalangkung awelas nira, yata ngucap ira mangko, I Dyah Siti Bagdab, tuhu ya pekik dahat, dudu layakta sireku, denira amaca cidra, (Pupuh Semarandana, 40b. 2).

Translation:

Ki Amad saw the incident, Ki Amad was very sorry, then said, "Oh Sang Diah Siti Bagdab, your face is really beautiful, but I do not think, you mean evil to me", (*Pupuh Semarandana, 40b. 2*)

In addition to his harsh, vengeful, and forgiving character, Ki Amad also has a strong character. His firm character is primarily in defense of his rights. It is seen when he saw the bird had been slaughtered and roasted by Ki Nakoda. Ki Amad is not willing that his right seized by Ki Nakoda. Therefore, he

immediately snatched the bird's flesh from Ki Nakoda's hand. This can be seen in the following quote of *pupuh*:

Kocap mangke Putranira, Ki Amad Muhamad prapti, atakoning manuk ira, ibu manuk ingsun pundi, ibunira anawurin, menenga ta anak ingsun, Ni Rangda alon anucap, dateng Putranira kalih, ipun ipun lirik Nakoda mulya sangsidan, (Pupuh Sinom, 5a. 14)

Ki Muhamad amangana, hati lawan punang daging, sampun ya kadahar reke, tumuli kesah angaji, Ki Nakoda ninghalin, tingkahe rare puniku, Ki Nakoda bramantyaan, wadana lwir metu geni, pakakawan marene den ipun enggal, (Pupuh Sinom, 5a. 16)

Translation:

It is told now that Diah Sukaseni's son came, asked about the bird, where is the bird, mother, the mother answered, be quite my son, Ni Widow slowly said, her sons came, looked at Nakoda in disbelief, (*Pupuh Sinom, 5a. 14*)

Ki Muhamad ate the bird's liver and flesh, then Ki Muhamad went to study, Ki Nakoda saw him, Ki Muhamad's behavior, Ki Nakoda was angry, just like issuing fire, Ki Nakoda quickly called out to his friends, (*Pupuh Sinom (Srinata), 5a. 16*)

Thus, the analysis of Ki Amad's character from a physiological, sociological, and psychological perspective. Furthermore, it will be analyzed the secondary characters, which consists of:

1) Ki Muhamad

From a physiological perspective, Ki Muhamad is not much different from Ki Amad. He also has a handsome face, a strong body, and good health. The similarity of their physical angles makes sense because they are brothers.

Likewise, the sociological perspective, Ki Muhamad in some ways shows similarities. Ki Muhamad was a priest's son who came from the land of Esam (Hesam) like Ki Amad. Ki Muhamad's childhood was spent in the land of Esam (Hesam) until he reached adulthood. Because Ki Muhamad was a priest like Ki Amad, he had a high social status among the inhabitants of Esam (Hesam). Because of Ki Nakodah's deed, Ki Muhamad as well as Ki Amad also ended up stranded in Egypt. If Ki Amad was stranded in Egypt as a commoner, then Ki Muhamad was immediately appointed king. Ki Muhamad's social status in Egypt was immediately high because he was the chosen king of Gajah Putih. This can be seen in the following quote of *pupuh*:

Anghing tinari ing ika, Praneswari Srinata Narapati, lawan saduluring Ratu, aran Datu Bandarakena-Patih-Mangkupraya aran ipun, lawan Praneswarin ira, punapa karsan Sang Putri, (Pupuh Pangkur, 8a. 17)

Anghing tan harsa mantuking Puri, kang atilar, dadi nalanira, arine kang kari mangke, kinon ngulati banu, paran tingkahira mangketi, yakti sira kalaran, aduh ariningsun, kaya apa tingkahira, sun atitip sira, mangke ring Hiang Widhi, rinaksa ring Hiang Suksma, (Pupuh Dangdang Gendis, 11a. 9)

Translation:

Ask Ki Muhamad, empress Srinata Narapati, accompanying the queen, named Datu Bandarakena-Patih-Mangku and her name, with her empress, how the Princess's desire (*Pupuh Pangkur, 8a. 17*)

Not wanting to go to the palace, then Ki Muhamad left, Ki Muhamad became sad, his brother, Ki Amad was still looking for water, what I was doing wrong, oh my brother; what my actions were like, I entrusted to *Hyang Widhi*, hopefully he guarded by Hiang Suksma, (*Pupuh Dangdang Gendis, 11a. 9*)

From a psychological perspective, Ki Muhamad has a responsible and loyal character to his brother. His responsible character shown when he refused his brother Ki Amad's suggestion to rashly fight the Absi's troops who were chasing them. Ki Muhamad worried if he would be lost the fight. This can be seen in the following quote of *pupuh*:

Malayu ring Gustinira, sarwi ya lara anangis, punapa polah Andika, Ki Amad Muhamad angling, angapa sira nangis, Ki Sumali gupuh matur, weruhan Andika Tuwan, Ibunira amarosih, lan Nakoda harsa mejahana Tuwan,(Pupuh Sinom, 5b. 18)

Sektagung raris angucap, Putun ingsun sira kaki, metu yan ingsun prayatna, aja simpang ing dihati, pitutur ingsun kaki, teguhakenaing Putu, tan ana wangde pejah, tan ana kawula Gusti, pan Ki Amad medal saking papungkuran,(Pupuh Sinom, 6b. 28)

Translation:

It was danger my lord, while crying, what was wrong auntie, Ki Amad Muhamad asked, why are you crying, Ki Sumali hastily facing, I came to convey to you, your mother had affair with Ki Nakoda, and Nakoda wanted to kill him, (*Pupuh Sinom, b. 18*)

Ki Sektagung then said, my grandchildren, if you were outside, do not be jealous, that was my advice, steel yourself, will not get any calamity, no servant of the lord, Ki Amad came out from behind, (*Pupuh Sinom, 6b. 28*)

Ki Muhamad's loyalty to his younger brother was also seen when he was chosen as king by I Gajah Putih. He felt sad because he did not know Ki Amad's fate who had left in the forest. His sadness only disappeared when he heard the voice that it was his destiny to become a king, while his younger brother Ki Amad would become *Patih* (prime minister). This can be seen in the following quote of *pupuh*:

Sikep bala kadi wong anulih, ring payudan, rame sukan-sukan, kadi menanging yudane, Ki Muhamad tumungkul, wuspa mijil den pun usapin, dadi ta ana swara, kapiharsa wahu, denira kaki Muhamad,pan ujare, swara kapiharsa iki, aja ta duhka cita,

Pan wus panjinging Hiang Mahatinggi, maring sira, paning dalem ajal, dadi ratu samengkene, len malih takdir ipun, saking manukira karihin, tatkala sira mangan, atine kang manuk, sayaktine dadi Nata, arinira, sirahe Paksi Bhinukti, ana dadi Punggawa,(Pupuh Dangdang Gendis, 10 b. 4-5)

Translation:

The behavior of people like people who coming home, from war, rollicking in joy, like winning the battle, Ki Muhamad was sad, his tears were falling down, suddenly there was a sound, he heard from an old person, Ki Muhamad was advised, the voice was heard thus do not be sad,

Because it was Hiang Widhi's will, to whom, in distress, became the king here, and also his destiny, from the previous bird, when you ate, the bird's liver, was to be a king, the bird's head, was to be the commander,

(Pupuh Dangdang Gendis, 10 b. 4-5)

Besides being loyal and responsible, Ki Muhamad also has a firm character like his younger brother, Ki Amad. Therefore, when he saw the bird had been slaughtered and roasted by Ki Nakoda, he snatched the bird's flesh from Ki Nakoda's hand. This can be seen in the following quote of *pupuh*:

Ki Muhamad amangana, hati lawan punang daging, sampun ya kadahar reke, tumuli kesah angaji, Ki Nakoda ninghalin, tingkahe rare puniku, Ki Nakoda bramantyaan, wadana lwir metu geni, pakakawan marene den ipun enggal, (Pupuh Sinom, 5a. 16)

Translation:

Ki Muhamad ate the bird's liver and flesh, then Ki Muhamad went to study, Ki Nakoda saw him, Ki Muhamad's behavior, Ki Nakoda was angry, just like issuing fire, Ki Nakoda quickly called out to his friends, *(Pupuh Sinom (Srinata), 5a. 16)*

2) Ki Nakoda

Physically, Ki Nakoda is not much described. The author only mentions that Ki Nakoda is still eager to have sex with Ni Rangda (Ki Muhamad and Ki Amad's mother). This was done when Ni Rangda influenced by witchcraft. Thus, it can be interpreted that Ki Nakoda's physique is still quite strong. This can be seen in the following quote of *pupuh*:

*Keweran manaha Nakoda, Sang Diah yen asemu wingit, tan
lian sira asemu brangta, sumiar-sumiar jroning hati, ayuh
rempuh manah neki, Nakoda alon amuwus, duh mirah Gusti
ningwang, sang masawang Dewi Ratih, mung andika kang
asih lawan kawula,*

*Sang Diah nawurin wacana, pamuwuse amelas asih,
manawi tan tulus ira, apan tingkah durung olih, pangucap
amelas asih, srenggara akeh karungu, manawi kadi sekar,
sariran ingsun puniki, hilanggana sarira tan pajamuga,
(Pupuh Sinom, 4b. 10-11)*

Translation:

Ki Nakoda stunned, Sang Diah's face was sad, then his face was angry, happy in his heart, then Diah Sukaseni was surrendered, Ki Nakoda quietly said, like a jewel, like Dewi Ratih, I love you,

Sang Diah answered, after making love, because it was not sincere, her actions were not good, said affection, which was sweet and tunable, like flowers, my body, as if my body was lost unexpectedly,

(Pupuh Sinom, 4b. 10-11)

From a sociological perspective, Ki Nakoda has a fairly high social status. In the Esam (Hesam) society, Ki Nakoda was an influential person. He had troops called Absi people Ki Nakoda could order the Absi people to apprehend and kill Ki Muhamad and Ki Amad. This can be seen in the following quote of *pupuh*:

Lah Bicuk sira muliha, undangana wong Absi, tigang atus ipun mangke, pada ngawapedang tapsir, konon pada amatenin, Ki Amad Muhamad iku, Poma den rakaro, Pun Bicuk anulya pamit, I Sumali amiharsa wuwus ira, (Pupuh Sinom, 5b. 17)

Translation:

Now Bicuk went home, invited all Absi people, three hundred in total, all carrying swords, supposedly wanted to kill, Ki Amad Muhamad, Bicuk immediately left, I Sumali heard that he left, (*Pupuh Sinom, 5b. 17*)

Psychologically, Ki Nakoda has a character who believes in superstition, ambitious, spiteful, and sycophant. His belief in superstition was seen when he was sure that the turtledove bird seen in his dream had its own meaning, but he certainly did not know its meaning. Thus, he immediately asked the priest. After he knew its meaning, in various ways he was able to get the bird. It means that Ki Nakoda was ambitious. This can be seen in the following quote of *pupuh*:

Wenten ta winuwus malih, anama Anakoda Sam, sinugih kaca reke, ring dalu sira swapna, Anakodata sira, aninghalin punang, manuk ulese amanca warna, (Pupuh Semarandana, 2b. 17)

Kagiat Nakodah atangi, pupungane ipen ira, garjita Nakodah reke, harsa mare king Pandita, kawikaning swapna mulya, lungha tan asantun, marek maring Pandita, Satekan ira tumuli, Nakodah matur ta sira, kawula ring dalu reke, angipi ninghalin Paksya, endah warnane Tuwan, ana kawula kahabul, aduwe ya manuk ika,(Pupuh Semarandana, 3a. 20-21)

Translation:

It was told, Ki Nakoda, was very rich, in his country, Ki Nakoda, saw a bird, which had five colors, (*Pupuh Semarandana, 2b. 17*)

Ki Nakoda was shocked and woke up, Ki Nakoda was confused, Ki Nakodah was happy, went to see the priest, who was the smartest in his country, went politely, met with the priest, When he arrived there, Ki Nakoda conveyed, at that night, Ki Nakoda dreamed of seeing a bird, had very beautiful colors, his request, to have the bird, (*Pupuh Semarandana, 3a. 20-21*)

3) Siti Bagdad

Physically, Siti Bagdad described as having a very beautiful face. Because of her beauty, many kings proposed to be his empress, but all the proposals were rejected. Ki Amad was secretly interested and fell in love with Siti Bagdad. Every time he saw her beautiful face, Ki Amad's anger towards Siti Bagdad disappeared. This can be seen in the following quote of *pupuh*:

Siti Bagdad lingnya ris, manira iki Ki Amad, anuhuring wacanane akeh wong, harsa maring wang, pan ingsun den lalamar, anaking Pandita-Ratu, miwah Mantri para Putra,

Sadaya manira tamplik, tan ahyun manikrama, angling baya iki mangko, Ki Amad mung pakanira, ingsun kawulakena, Ki Amad alon amuwus, kawula iki wong papa, (Pupuh Semarandana, 19a. 5-6)

Translation:

Siti Bagdad said, I am Ki Amad, still being preached by many people, who hope, proposed to me, the son of the king's priest, with the sons of the ministers, Ki Amad tried to refuse, he did not want everything, Ki Amad was in danger, Ki Amad remembered his father, Ki Amad quietly spoke, I am asinner, (*Pupuh Semarandana, 19a. 5-6*)

Siti Bagdad is the daughter of King Egypt. The nannies and all the people are very devoted to him. Thus, it can be said that Siti Bagdad has a high social status. Psychologically, Siti Bagdad has an arrogant character, likes to use her power, and ambitious. Her arrogant character is seen when he does not want to visit Ki Amad to Si Janda Dukuh's house, even though she is interested in Ki Amad. On that occasion, she used her power to send her nannies, Ken Angsoka and Ken Padapa to the Si Janda Dukuh's house to tell Ki Amad comes to the palace. It can be seen in the following quote of *pupuh*:

Kang kinenken embane kakalih, Ken Angsoka, lawan Ken Padapa, Ni Rangda kapanggih reke, Ni Rangda lon amuwus, lah Padapa sarenga linggih, punapa kang sinadyan, muwuh yen ingitus, tuwa amampir kewala, Ni Angsoka, Ni Padapa muwus aris, kinen anilikana, Manira bibi kinenken singgih, pakanira, lawan ta tuninghal, Ratu Mas liwat marmane, sadya manira kutus, anariksa

Andika bibi, pakanira ngandika, keringa den ingsun, lawan mbakta sekar, pan I Rangda, anake lanang den seangin, bagus lah merene ya, (Pupuh Dandang Gendis, 13b. 30-31)

Translation:

Siti Bagdad told her two nannies, Ken Angsoka, with Ken Padapa, to meet Ni Janda, Ni Janda said, Ken Padapa sat down, how could he, if sent, but stopped, Ni Angsoka, Ni Padapa then stopped, with Ni Janda,

Really aunt was told to, her father, told to stay, Ratu Mas too doubtful, I was willing to be sent, to check out aunty, her father said, I was afraid, bringing flowers, the father of I Janda, a boy, who was handsome, (Pupuh Dandang Gendis, 13b. 30-31)

Thus, the analysis of secondary characters has been carried out. The following will continue with the analysis of complementary characters, however, not all the complementary characters will be discussed in this analysis. The analysis of complementary characters includes Ni Rangda (Diah Sukaseni), Ki Sektagung, aunt Manilakrami, Dewi Soja, Raden Ermaya, and King Besah (Abesah). The other complementary characters do not clearly discuss their character in this analysis. These characters are only as a complement to strengthen the presence of other characters, especially the main character.

1) Ni Rangda (Diah Sukaseni)

In this case, Ni Rangda is the mother of Ki Muhamad and Ki Amad. They lived in the land of Esam (Hesam). Physically, the author describes Ni Rangda as a woman who has a beautiful face.

In Hesam, she was the wife of a priest. Therefore, she had a fairly high social status. This can be seen in the following quote of *pupuh*:

*Nghing Gumi Hesam winarni, wenten rangda ning Pandita,
anon ayu ning warnane, Putrane kakalih lanang, wayahe
Raja Putra, pada agombak kukucung bagus warnane lwir
Wulan, (Pupuh Semarandana, 2a. 10)*

Translation:

It was told in the land of Hesam, there was a priestess widow, who still young and beautiful, had two sons, who were growing up, both of them had a handsome face like the moon, (*Pupuh Semarandana, 2a. 10*)

As a widow, Ni Rangda was very fond of her children. She had a responsible character, for the sake of her affection for her children, Ni Rangda dares to buy a turtledove at a very high price. It was not her willingness for falling in love with Ki Nakoda, but because she influenced by witchcraft. This can be seen in the following quote of *pupuh*:

*Ni Rangda mangke maraning, wong alit mangke ta sira, Ni
Rangda alon ujare, sun tukunen manuk ika, patut hargane
ika, wong alit sumahur, tukunen dinar lalima, (Pupuh
Semarandana, 2b. 14)*

Translation:

Ni Janda went to, a small child, Ni Janda spoke quietly, she wanted to buy the little boy's bird, at what price, the little boy answered, exchanged it with five dinars, (*Pupuh Semarandana, 2b. 14*)

2) Ki Sektagung

Ki Sektagung presented by the author as an ascetic. Ki Sektagung lived in a cave in the forest near the land of Hesam (Esam). He has a character who likes to help the right person. Ki Sektagung helped Ki Muhamad and Ki Amad when they were trapped in a cave by giving two magic kris blades to fight the Absi troops from Ki Nakoda. As an ascetic, Ki Sektagung mastered many teachings about virtue. Ki Sektagung gave advice to Ki Muhamad and Ki Amad about virtue and suggested them to always defend the truth. This can be seen in the following quote of *pupuh*:

*Sawengine jroning guwa, amanggih wong tapa lewih,
awasta Sektagung reko, sawengi den mituturin, cayanira
nelehin, aneng jro guwa sumunung, kadi rahina mangko,
umur pitung tahun warsi, pan Ki Amad Muhamad
pinututuran,*

*Ki Sektagung angandika, iki paweh ingsun kaki, keris
kumalih tar eke, lah anggenen ingsun kaki, arinira sawiji,
sira kang satunggal iku, anggen sira lungha, ape madena
ngati-hati, aja lali maring kang amurbeng jagat, (Pupuh
Sinom (Srinata), 6a. 21-22)*

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised,

Ki Sektagung said, he will give something, two krisses, which were used by Ki Amad and Ki Muhamad, one for his brother, also one for the older brother, used it if you go, to be used cautiously, do not forget to use it to protect the world, (*Pupuh Sinom (Srinata), 6a. 21-22*)

3) Aunt Manilakrami

Aunt Manilakrami is a widow with two children. Her first child has swept away in the river near her house. Now, she lives with her daughter named I Sumekar. They lived by the river in the territory of Egypt. As a commoner, she has a simple life, who has a very innocent character. Aunt Manilakrami was adopted Ki Amad as her child when Ki Amad was stranded in Egypt. This can be seen in the following quote of *pupuh*:

Wus asiram nulya nginum warih, saking bakating, toya punika, ilang tresna ing kakange, lumaris lampah ipun, aninghalin Dukuh tumuli, arsa sira mampira, kawarniki Dukuh, Rangda ya wicaksana, anak ipun, patunggil reke pawistri, awasta I Sumekar, (Pupuh Dangdang Gendis, 11b. 14)

Translation:

After taking a bath and drinking, Ki Amad's love for his brother disappeared, then it was told now, Ki Amad saw the hut, there he stopped, the hut belonged to the wise widow, her child, only a daughter, named I Sumekar, (*Pupuh Dangdang Gendis, 11b. 14*)

4) Dewi Soja

Dewi Soja or often called the author Raden Dewi or Raden Galuh is the daughter of the Nabi Suleman who ruled in the land

of the jinn. Her aunt named Dewi Kuresi, who was married to Ki Umar Maya and ruled in the land of Ajrak. As a royal princess, Dewi Soja has a high social status. As a leader, Dewi Soja has a firm character. When Ki Amad got lost in the land of the jinn, Dewi Soja suspected him of being an enemy and forcefully ordered her guards to arrest Ki Amad. Since she knew Ki Amad's origin, she finally married him. This can be seen in the following quote of *pupuh*:

*Nulia tinunggan ika, wus pinuter sikepe kuda njrihin,
eneng akena den iku, kocapa ta den ingwang, wenten ejin
istri mawadadi Ratu tekane saking madarda, gumuruh bala
angering,*

*Wastane Ratune ika, Dewi Soja wasta tan ana malih, Tuhu
warnan ipun ayu, Kering kang ejin lian, Pan prakosa bala
Ratu pitung ewu, Pan kaprenah bibinira, awasta Dewi
Kuresi, (Pupuh Pangkur, 33a. 17-18)*

Translation:

Riding a horse, Ki Amad went around, brave, and very calm, it was told now, there were wife and daughter who became queens that coming from the sky, escorted by the troops,

The queen named was Dewi Soja, she was very beautiful, which different from the other jinns, with escorted by seven thousand troops, and she had an aunt, named Dewi Kuresi, (*Pupuh Pangkur, 33a. 17-18*)

5) Raden Ermaya

Raden Ermaya as a complementary character was presented by the author as the son of Ki Amad and Dewi Soja. Physically,

Raden Ermaya described as having a handsome face resembling his father's face, Ki Amad. Since childhood, until growing up he lived with his mother, Dewi Soja in the land of the jinn. After 13 years old, Raden Ermaya sought his father to Egypt. As the son of a king, Raden Ermaya had a very high social status. This can be seen in the following quote of *pupuh*:

Tata linggih lawan Ratu Juk Tikсна, congong kang aninghalin, kasmaraning rupa, warnane pekik dahat, lwir Nabi Husuf winarni, angangge ratna, makuta saking Swargi, (Pupuh Durma, 64a. 2)

Kawula matur dateng Sri Naranata, wenten ksatriya prapti, ngangken putrandika, Prabhu Anom tumulya, mangkana Sri Narapati, ngandika iya, maring kang punang rabi, (Pupuh Durma, 64a. 7)

Translation:

Ki Amad with a king, everyone was fascinated to see him, his face was charming, the color was very beautiful, like the face of Nabi Husuf, using jewels, brought from heaven, (*Pupuh Durma, 64a. 2*)

The soldiers turned to the king, said a knight came, claiming to be the king's son, then the prince said, I am Sri Narapati, so commanded by his mother, wife of Ki Amad, (*Pupuh Durma, 64a. 7*)

Raden Ermaya also had a fair character and a venerable person. When his father told him to distribute the booty of war after defeating the Abesah Kingdom, Raden Ermaya distributed them fairly to the subordinate kings who helped the Egyptian Kingdom. This can be seen in the following quote of *pupuh*:

Dunya ing Abesah ika, den watara mangko sagunging Mantri, duman saprayoga iku, mangke wus dinelesan, sakeng dunya marata sadaya sampun, tumpuking parabarana, kadi wukir kancanadi, (Pupuh Pangkur, 74b. 2)

Translation:

Abesah's royal property, warriors to ministers, distributed the booty, on that day, distributed Abesah's royal property evenly, stacked booty, like good friends, (*Pupuh Pangkur, 74b. 2*)

When the kingdom of Madyantara fought against the kingdom of Lebur Gangsa, Raden Ermaya also helped to fight because in the past the kingdom of Madyantara also helped the Egyptian kingdom fought against the Abesah Kingdom. Thus, Raden Ermaya who called King Ermaya had a character who likes to return the favor. This can be seen in the following quote of *pupuh*:

Raja Ermaya aris denira ngucap, kawula ngarencangin, ing andika paman, tumut ing Madyantara, aperang lawan Sri Bhupati, ing Lebur Gangsa, amatenin Danawi, (Pupuh Durma, 99a. 17)

Translation:

Then King Ermaya said, he planned, to his uncle, in Madyantara, to fight against the king, from Lebur Gangsa, with the giants, (*Pupuh Durma, 99a. 17*)

6) King Abesah

The last complementary character is King Abesah (Besah). King Basah (Basah) described by the author as a character who likes to force the will. He forced his will to marry Siti Bagdab.

Moreover, he also forced his will that the Egyptian Kingdom must submit to Abesah. Siti Bagdad and the Egyptian Kingdom flatly rejected his offer. Because he was disappointed, King Abesah (Besah) kidnapped Siti Bagdad and declared war with the Egyptian kingdom. In the battle, King Abesah (Besah) was killed. This can be seen in the following quote of *pupuh*:

Wira maya mangke iki, kalawan Wira Santika, lunghala sawengi mangke, ring nagareng Mesir ika, kalapen ya denira, Siti Bagdad puniku, aturaneng harsan ingwang, (Pupuh Semarandana, 44a. 4)

Masa sun kariha aprang, lawan Raja Besah benjing, mapan wusan yeki mangko, mayudha lan kapiriki, aperang saleng sinabit, ing benjing sira anglurung, Sang Raja ing Abesah, pan ingsung atangkep jurit, (Pupuh Sinom, 44a. 18)

Translation:

It was told that Wiramaya, with Wirasantika, went in the middle of the night, to Egypt, they kidnapped, Siti Bagdad, who would be offered to their King (*Pupuh Semarandana, 44a. 4*)

Everyone was ready to fight, against King Besah tomorrow, because they were ready, to fight, Raden Ermaya fights alone, he was still young, the King in Abesah, arrested by soldiers, (*Pupuh Sinom, 44a. 18*)

Thus, the characterization analysis of *Geguritan Amad Muhamad*. The presence of the main character Ki Amad is supported by some secondary and complementary characters so that the characterization of the main character becomes clear. With the existence of the secondary and complementary

characters that always associated with the main character, Ki Amad as a central character. Overall, the characters presented by the author produce characterizations that can support the theme and the message to be conveyed through *Geguritan Amad Muhamad*.

4. Setting

Setting is one of the elements in literary works that cannot be eliminated. Setting is the part that discusses where and when the story occurs. A story is a portrait of events carried out by one or several characters at a time and place. Because a story cannot be separated from aspects of space and time, a story is impossible without a setting (Suharianto, 1982: 33). Setting is also called as a foundation, which leads to the understanding of the place, time relationship, and the social environment in which events occur in the story (Abrams, 1981). A setting which is an expression of human will can also function as a key determinant. The environment is considered a physical cause of social, a force that cannot be controlled by individuals. Setting is not only closely related to characterization but also related to the theme of the story (Esten, 1978). Thus in detail, setting includes the portrayal of geographical location, including topography, views to the details of room equipment, work or daily activities of the characters, the time of events in their historical period, the season, environment, religion, moral, intellectual, and social-emotional of the characters (Sudjiman, 1988).

This opinion is in line with Sukada (1983) which expressed that the setting in the story generally creates an emotional

atmosphere that tells about the character's characterizations. The setting usually expresses the characters of the story who have close relations with nature and humans. The existence of settings as elements of the story is a refinement of the story and can build an atmosphere that is expected to produce quality information about the effects of the story. Thus, the setting as a visualization of the problem events and story situations. Based on some experts' opinions above, in analyzing the setting in *Geguritan Amad Muhamad* will use a setting theory according to Sudjiman which includes the setting of time, place, and situation. For further analysis, the following is a setting description in the *Geguritan Amad Muhamad*.

The first setting in *Geguritan Amad Muhamad* that will be examined is the setting of time. The setting of time is the background of when the event happened either morning, day, or night. In *Geguritan Amad Muhamad*, the time or season is harmonized with the type and form of events. Overall, the events in *Geguritan Amad Muhamad* took place day and night. The setting used in the *Geguritan Amad Muhamad* relating to the time factor is used to dramatize the situation of the story.

The events that occurred at night contained in the *Geguritan Amad Muhamad* were depicted when Ki Muhamad and Ki Amad get into a cave to escape from Ki Nakodah's troops on *sawengine*, as shown in the following quote of *pupuh*:

*Sawengine jroning guwa, amanggih wong tapa lewih,
awasta Sektagung reko, sawengine den mituturin, cayanira
nelehin, aneng jro guwa sumunung, kadi rahina mangko,
umur ptung tahun warsi, pan Ki Amad Muhamad
pinatuturan, (Pupuh Sinom (Srinata), 5b. 21)*

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised, (*Pupuh Sinom (Srinata), 5b. 21*)

Then in another part, it is also mentioned that at midnight Ki Amad spent the night at his foster mother's house, he could not sleep well, this can be seen in the following quote of *pupuh*:

Malah sampun tengah dalu, Ki Amad tan kena guling, harsa malebet ing Pura, arine encah aguling, tumurun aris Ki Amad, kasakten rimangsuk sami, (Pupuh Misalangi (Ginanti), 28a. 2)

Translation:

At midnight, Ki Amad is not burned, Ki Amad is going to the palace, Ki Amad is not roasted, then Ki Amad goes down, he was very powerful and Ki Amad was able to enter, (*Pupuh Misalangi (Ginanti), 28a. 2*)

Around midnight, Wiramaya and Wirasantika were sent by King Besah to kidnap Siti Bagdad to Egypt. Around midnight, they arrived in Egypt. In *Geguritan Amad Muhammad* described as follows.

Awyatara tengah wengi, prapta ing Mesir Nagara, anugjug maring kadaton, Sang Dyah kapanggih anidra, miwah para pawongan, sadaya prasamya aturu, kena ing pangwi bhawa, (Pupuh Semarandana, 44a. 6)

Translation:

Around at midnight, in Egypt, Ki Amad arrived at the palace, Ki Amad saw Sang Dyah sleeping, The soldiers also fell asleep, affected by the power of Ki Amad, as much as possible Ki Amad to meet with Siti Bagdad, (*Pupuh Semarandana, 44a. 6*)

Then in another part, it is also mentioned when Siti Bagdad was kidnapped by Si Detya at night, this can be seen in the following quote of *pupuh*:

Rahin pakanira hilang, bhinakta ing detya kalaning wengi, tan karwaning prenah ipun, Detya Putih punika, ndan tan wenten prayogyane kang mangrebut, Gusti among pakanira, rahin pakanira iki, (Pupuh Pangkur, 51b. 17)

Translation:

Siti Bagdad disappeared, was taken by Detya at night, she never fought, Detya Putih and no one saves her, even though she was guarded by soldiers, she was my sibling, (*Pupuh Pangkur, 1b. 17*)

Furthermore, the setting at night is drawn when the Besah kingdom troops arrived in Egypt at midnight. As it is seen in the following quote of *pupuh*:

Sampun bubar sanagara, tan kawarna lampah ira ring margi, prapta ing Mesir pandualu, amondok pasanggrahan, pinggir Bangwan irika prenah ipun, alakone sawa tuwasa, kalawan bhuteng Mesir, (Pupuh Pangkur, 62a.7)

Translation:

Already crossed the river, it told now on the way, Ki Amad arrived in Egypt, rested in the cottage, alongside the river Ki Amad himself, Ki Amad also did not know Egypt, (*Pupuh Pangkur, 62a. 7*)

Besides, to state events that take place at day and night are stated constantly with *rahina wengi* “day and night”. Day and night Ki Amad and Ki Muhamad walked into the forest to save themselves from the pursuit of Absi people. As it is seen in the following quote of *pupuh*:

Lunghane asemu waspa, rahina kinen kinanti, lepas mangke lampah ira, anugjug ring wana singit, tanana da kaolih, rahina wengi lumaku, tan ana dahar mangke, godong kalasa bhinukti, yen masare malebet ing jroning guwa, (Pupuh Sinom (Srinata), 5b. 20)

Translation:

With the sad faces of Ki Amad and Ki Muhamad leaving, as before, taking off my journey, Ki Amad and Ki Muhamad went to the dense forest, nothing was seen, at night nothing was eaten, Ki Amad and Muhamad only ate what was in the forest, if they sleep overnight in a cave, (*Pupuh Sinom, 5b. 19-20*)

In addition to those mentioned above, in other parts, it is still related to the time element underlying the events that take place during the day in the *Geguritan Amad Muhamad*. During the daytime, Ki Amad excused himself to meet his adoptive mother in the hut, as it is seen in the following quote of *pupuh*:

Kang sampun rahina mangkin, Ki Amad wus amitasira, mantuk ing ka randan tang ngong, wenten mangkin kawuwusan, Sang Prabhu Mesir ika, enjing sireku, pepepek sagunging prananca, (Pupuh Semarandana, 41b. 18)

Translation:

After today, Ki Amad then left, returned to his foster mother, then it was told, all the servants of the State went to the palace to meet, the Egyptian King, (*Pupuh Semarandana*, 41b. 18)

Besides, the duration of the event took place, the author of *Geguritan Amad Muhamad* used some numbers that were considered sacred. This could be seen as: for the past seven years, Ki Amad and Ki Muhamad were given virtue teachings by the ascetic Ki Sektagung inside the cave. This can be seen in the following quote of *pupuh*:

*Sawengine jroning guwa, amanggih wong tapa lewih,
awasta Sektagung reko, sawengine den mituturin, cayanira
nelehin, aneng jro guwa sumunung, kadi rahina mangko,
umur pitung tahun warsi, pan Ki Amad Muhamad
pinatuturan,*(*Pupuh Sinom (Srinata)*, 5b. 21)

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised, (*Pupuh Sinom (Srinata)*, 5b. 21)

After two nights waiting for his brother in the forest, Ki Amad continued his journey to find his brother Ki Muhamad by following I Gajah Putih's *destar* (headband) and footprints, as it is seen in the following quote of *pupuh*:

*Sakeng endi paran kakang iki, lungha sira, kakang nora
warta, pan sun tutori lampahe, aduh kakang sanak,
ingsun, lara pati insun rong wengi, apa paran atilar, paran*

polah insun, saksana sira tuminghal, rampak liman, miwah destare masebit, tinut denira Amad, (Pupuh Dangdang Gendis, 11a. 11)

Translation:

Where is my brother, where did he go, he did not preach, now it is told, oh my brother, I was sad every night, why did you left me, what is my fault, left me, looked traces, and his clothes, followed by Amad, (*Pupuh Dangdang Gendis, 11a. 11*)

Furthermore, to state the events that took place using some numbers illustrated when Ki Amad was in the hut for a month, many people were amazed by Ki Amad because he had a very handsome face, as it is seen in the following quote of *pupuh*:

Wus asasih lamine, kanggen pianak, denira Ni Rangda, kawarna bagus rupane, sayan katah wong lulut, tuwa bajang aninghalin, sakwehing wong tuminghal, kasmaran andulu, rasa-rasa tan muliha, anakira, pada kinon sami ngiring, nonton ana Ki Amad, (Pupuh Dangdang Gendis, 12b. 20)

Translation:

It has been a month, he was adopted as a child, by Ni Janda, apparently very handsome, many people who like him, young and old likes to see him, everyone sees, always likes, did not want to go home, their children, everyone follows, to see Ki Amad, (*Pupuh Dangdang Gendis, 12b. 20*)

In another part, it is also mentioned when for two days Ki Amad soaked his body in a lake on Manjeti Island, then a pair of white crows came. This can be seen in the following quote of *pupuh*:

Karaning amendem awak, paniptane tan urung ingsun mati, sawedine awak ingsun, matingsun pendem awak, masa ana amendem ing awak ingsun, aywatara kalih dina, wenten Paksi Bayan prapti, (Pupuh Pangkur, 31b. 7)

Translation:

Because he soaked himself, Ki Amad must be dead, only Ki Amad's body had been soaked, for two days, a crow came, (Pupuh Pangkur, 31b. 7)

Furthermore, to state the events that took place using numbers illustrated when the Egyptian Kingdom war led by Ki Amad against the Besah Kingdom which has lasted for seven days, but there were no signs for the end of the war between the two kingdoms. This can be seen in the following quote of *pupuh*:

Kadi yudane Ki Amad uni, tan akundur, musuh lawan rewang, Sang Prabhu Sanghara reke, amaten ikang Ratu, sadinane nemlaksa mati, aprang wus pitung dina, sinapihing ratu, ikang amurbwa ring jagat, sampun bubar, Prabhu Sangarah limun, ring watek salembang durma, (Pupuh Dangdang, 58b. 34)

Translation:

As the previous war, Ki Amad did not retreat, the enemy seized, supposedly SangPrabhu Sanghara, had been killed, sixty thousand had died a day, every seven days, many kings had died peacefully, all left, the king told him early, the sadness, (Pupuh Dangdang, 58b. 34)

The next setting that will be analyzed in Geguritan Amad Muhamad is the setting of place. In Geguritan Amad Muhamad mentioned several places of the events such as the state (country),

forests, kingdoms, at sea, and in the air. The state which is the place of life in *Geguritan Amad Muhammad* includes villages or hamlets. At the beginning of *Geguritan Amad Muhammad* story, the events took place in Esam. Ki Muhammad and Ki Amad lived with their widowed mother in Esam (Hesam). They lived in a *wesma* (homestead) which means a place to live or a house. This can be seen in the following quote of *pupuh*:

*Nghing Gumi Hesam winarni, wenten rangda ning Pandita,
anom ayu ning warnane, putrane kekalih lanang, wayahe
Raja Putra, pada agombak kukucung bagus warnane lwir
wulan,(Pupuh Semarandana, 2a. 10)*

*Wus tinuku punang Paksi, Ni Randa mantuk ing wesma,
kapanggih Putrane reko, sinungaken Manuk ika, arane
Putran ira, Ki Muhammad kang pangulu, maring Ki Amad
Muhammad,(Pupuh Semarandana, 2b. 15)*

Translation:

It was told in the land of Hesam, there was a priestess widow, who still young and beautiful, had two sons, who were growing up, both of them had a handsome face like the moon, (*Pupuh Semarandana, 2a. 10*)

After slaughtering a bird, Ni Janda came back home, met her children, the bird was blessed, her first son's named, Ki Muhammad, to Ki Amad Muhammad, (*Pupuh Semarandana, 2b. 15*)

The next setting of the place is in the market, where Ki Muhammad and Ki Amad's mother presented a turtledove to Ki Muhammad and Ki Amad which she bought in the market. This can be seen in the following quote of *pupuh*:

Ibunira ananggapin, gelis ira aneng Pasar, harsa nuku Manuk reke, amakta jinar lalima, wenten anak ing muda, adodolan punang Manuk, endah ulese wawaran,(Pupuh Semarandana, 2b. 13)

Translation:

His mother responded, Diah Sukaseni quickly went to the market, saw birds in the market, Diah Sukaseni only brought five dinars, there was young boy, selling birds, that has a beautiful color, (*Pupuh Semarandana, 2b. 13*)

The other setting of the place is banjar means "village" that Ki Nakodah traveled to find a turtledove as in his dream, which was asked to a priest. The dream was a good sign, but the intended turtledove had not yet been found. When resting over coffee in a stall which means "a makeshift building for selling", he hears a melodious turtledove's sounds. When tracing the direction of its voice, he discovered the turtledove was in Ki Muhamad and Ki Amad's house, located not far from a place where he rested. This can be seen in the following quote of *pupuh*:

I Nakodah angulati, anusup sakwehing banjar, salawang denira, tanyeng tan polih denira, tana kepwaning manahira, alinggih aneng wawarung, amyarsa paksi munya, (Pupuh Semarandana, 3a. 23)

Translation:

I Nakodah looking for, he infiltrated into the villages, he asked everyone but could not found it, and it was not in accordance with his wishes, Ki Nakoda was told to stop by the stall, he saw the bird that he looking for, (*Pupuh Semarandana, 3a. 23*)

The next setting of the place is in the forest near the land of Esam (Hesam). It is illustrated when Ki Muhamad and Ki Amad fled to the middle of the wana or alas, which means "forest" because they wanted to be harmed by Ki Nakodah caused by Ki Muhamad and Ki Amad who eating the baked turtledove. Ki Nakodah succeeded to have the turtledove belonging to Ki Muhamad and Ki Amad after successfully bewitching their mother. The setting of the situation in the forest is also described when Ki Muhamad and Ki Amad escaped from the pursuit of the Absi people. This can be seen in the following quote of *pupuh*:

Lunghane asemu waspa, rahina kinen kinanti, lepas mangke lampah ira, anugjug ring wana singit, tanana da kaolih, rahina wengi lumaku, tan ana dahar mangko, gedong kalasa bhinukti, yen masare malebet ing jroning guwa,(Pupuh Semarandana, 5b. 20)

Buron alas kaburasat, sami ajerih maring Ki Amad, iki yan angucap puniku, aja wedi ring sira, macan warak senuke kalawan wijung, puniki pan sato landak, saha luwak lawan kancil, Salwiring sato ring alas, pada ngucap maring Ki Amad singgih, miwah bajing bojog bantus, samya tur kacapi sira, angucapa kidang manjangan puniku, maring Ki Amad Muhamad, gusti andika wus prapti,

Kocap salwiring paksya lwir, anapa maring kiwahu prapti, samya awuruhan iku, swaraning paksi munya, miwah paksi satawana anyerit iku, samya aningalin sira, asawuran ngrebut bukti,(Pupuh Semarandana, 7b. 8-10)

Translation:

With the sad faces of Ki Amad and Ki Muhamad leaving, as before, taking off my journey, Ki Amad and Ki Muhamad went to the dense forest, nothing was seen, at night nothing was eaten, Ki Amad and Muhamad only ate what was in the forest, if they sleep overnight in a cave, (*Pupuh Sinom*, 5b. 19-20)

The forest animals scurried, all afraid of Ki Amad, this being said, do not be afraid of him, the rhino, tiger, and the boar, and the hedgehogs, as well as ferrets and deer, various animals in the forest, all respectfully greet Ki Amad, and squirrels and monkeys were shocked and going up, all have felt him, said the deer, to Ki Amad and Muhamad, your majesty had come, It is said that a variety of good birds, greeting the new arrivals, all the boisterous there, the sound of beautiful birds, and forest birds screaming there, all see who, scrambling to prove, (*Pupuh Semarangana*, 7b. 8-10)

The next setting of the place in *Geguritan Amad Muhamad* is in the cave. It was told in the forest, there is a cave owned by Ki Sektagung. Because they were chased by Absi people, Ki Muhamad and Ki Amad hid in the cave. In the cave, they were given a magic kris by Ki Sektagung. With the kris, Ki Muhamad and Ki Amad could defeat the Absi people. This can be seen in the following quote of *pupuh*:

*Sawengine jroning guwa, amanggih wong tapa lewih,
awasta Sektagung reko, sawengine den mituturin, cayanira
nelehin, aneng jro guwa sumunung, kadi rahina mangko,
umur pitung tahun warsi, pan Ki Amad Muhamad
pinatuturan, (Pupuh Sinom (Srinata), 5b. 21)*

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised, (*Pupuh Sinom (Srinata), 5b. 21*)

The next setting of the place in *Geguritan Amad Muhamad* is the Egyptian Kingdom and the Jinn Kingdom on Manjeti Island. The setting of place in Egypt, besides being situated near a forested mountain range, it is also has a palace. The Egyptian Kingdom has a palace called *puri*, the other parts of the palace called *dalem agung* which means “the inside of the palace”. While the outside of the palace is called *jaba*. There are *urung-urungan warih* which means “waterways” inside the Egyptian Kingdom. In Egypt, there are described as several villages or hamlets which means “residential areas inhabited by several families”. There are several *wesma* which means “home” in the village or hamlet. In Egypt, there is a *bangawan* which means “river”. The river separates Egypt from the forest. This can be seen in the following quote of *pupuh*:

Anghing tan harsa mantuking puri, kang atilar, dadi nalanira, arine kang kari mangke, kinon ngulati banu, paran tingkahira mangeki, yakti sira kalaran, aduh ariningsun, kaya apa tingkahira, sun atitip sira, mangke ring Hiang Widhi, rinaksa ring Hiang Suksma, (Pupuh Dangdang Gendis, 11a. 9)

Translation:

Not wanting to go to the palace, then Ki Muhamad left, Ki Muhamad became sad, his brother, Ki Amad was still looking for water, what I was doing wrong, oh my brother; what my actions were like, I entrusted to *Hyang Widhi*, hopefully he guarded by Hiang Suksma, (*Pupuh Dangdang Gendis, 11a. 9*)

Furthermore, in *Geguritan Amad Muhamad* switched to the setting of place in Manjeti Island, described Ki Amad brought Siti Bagdad to the island to prove the loyalty and love expressed by Siti Bagdad. Manjeti Island is located in the middle of *jaladi* which means “ocean”. The distance between Egypt and Manjeti Island is quite far. Manjeti Island is a very beautiful island, which flowers grow everywhere. This can be seen in the following quote of *pupuh*:

Nuluk ing ambara sampun, binakta sira Sang Putri, awor lawan negatara, Pulo Maneti den ungsi, Sang Dyah angling ing wredaya, kaliwat saktine wong iki, (Pupuh Misalangit (Ginanti), 29b. 21)

Pulo Maneti puniku, ana tengahing Jaladi, lalayaran pitung wulan, paminggire iku malih, pacar karmane Sang Nata, Suleman kari duk urip, Sang Dyah kascaryan andulu, warnaning Pulo tur asri, ring pinggir wesi malela, ing angrawit ana kang taman, kang wirya akeh lewihe kapanggih, (Pupuh Misalangit (Ginanti), 29b. 23-24)

Translation:

Ki Amad flew to the sky, took the Princess, went from the country to the Manjeti Island, Sang Dyah told herself, that he was powerful person, (*Pupuh Misalangit (Ginanti), 29b. 21*)

Manjeti Island, in the middle of the ocean, sailed for seven months, to go to that place, the king's deed used to make love, while Suleman was still alive, Sang Dyah was enchanted, a beautiful island, there were many plants on the edge, such as in the park, beautiful sceneries can be obtained there, (*Pupuh Misalangit (Ginanti)*, 29b. 23-24)

The next setting of the place is a kingdom located in Manjeti Island. The Jinn Kingdom has a supernatural setting conveyed by the author. Because previously, the author mentioned that the Manjeti Island was uninhabited, it was revealed when Ki Amad tried to find Siti Bagdad around the island. The land of the jinn was found by Ki Amad after riding a sambarani horse flying into the sky. It means that the land of the jinn is located in sky within the Manjeti Island region, thus it is a supernatural setting. This can be seen in the following quote of *pupuh*:

*Nulia tinunggangan ika, wus pinuter sikepe Kuda njikihin,
eneng akena den iku, kocapa ta den ingwang, wenten ejin istri,
mawa dadi Ratu tekane saking madarda, gumuruh bala
angering, (Pupuh Pangkur, 32b. 17)*

Translation:

Riding a horse, Ki Amad went around, brave, and very calm, it was told now, there were wife and daughter who became queens that coming from the sky, escorted by the troops, (*Pupuh Pangkur, 32b. 17*)

In the Geguritan Amad Muhamad scripts, it also chooses air or space as the setting of place in which events occurred. Some of the places mentioned are: when the prime minister of the Besah kingdom named Wiramaya and Wirasantika abducted Siti Bagdad through the sky. This can be seen in the following quote of *pupuh*:

*Sang Dyah linebok ing peti, bhinakta maring Ambara,
prapta ring Abesah sore, Sang Nata ligar sinebha, dening
sagunging wadya, yata Wira Maya rawuh sampun, katur
ing Sang Nata, (Pupuh Semarandana, 44a. 7)*

Translation:

He kept Sang Dyah in the chest, carried it to the sky, until Abesah in the afternoon, the King waited in the courtroom, in the holy place, Wiramaya had come, offered it to the king, (Pupuh Semarandana, 44a. 7)

Furthermore, when Siti Bagdad fought against Garuda in the sky when she fled Ki Amad's weapon from Manjeti Island, as it can be seen in the following quote of *pupuh*:

*Sang Garuda mas tuminghal, lamun ana Manুষya
angambareki, Garuda arsa sinambut, arsa minangsa, Siti
Bagdad prayatna anulyanambut, panahe pinentang sira,
anulya pinanah agelis, (Pupuh Pangkur, 31b. 2)*

Translation:

Sang Garuda saw, there was a human in the sky, then Sang Garuda attacked, hoping to eat, Siti Bagdad also attacked, stretched out her arrow, then quickly shoot, (Pupuh Pangkur, 31b. 2)

Thus the explanation about the setting of place found in *Geguritan Amad Muhammad*. In general, the setting found includes the setting of time and place. The setting that underlies in the *Geguritan Amad Muhammad* story has been able to increase the aesthetic quality and support the storylines, especially in supporting the portrayal of events or events experienced by the characters.

5. Theme

In the Indonesian Dictionary, it is stated that the theme is the main idea or basis of the story that used in writing (Poerwadarminta, 1985). Sudjiman (1984) in the Literary Terms Dictionary said that the theme is the main ideas, or thoughts in literary works that revealed or not. The theme is not the same as the main problem or topic. The theme can be described in several points. The theme is the most important thing in a story. A story without a theme will be useless and has no meaning (Tarigan, 1984). Meanwhile, according to Sukada (1987), the theme is none other than the main or dominant ideas in literary works.

The theme of the story is sometimes stated explicitly as can be seen in the title of the literary work. Besides, the theme can also be stated implicitly, which is in characterization, or dialogue especially the main character's dialogue. In principle, the delivery of themes in a literary work (story) must see a match between the theme itself with the form of expression, harmony of the relationship between content and form, between meaning and technique (Sudjiman, 1988).

According to Mursal Este, there are three ways to determine a theme, namely (1) by looking at the issues that stand out the most, (2) by looking at problems that rise conflicts in the events, (3) by calculating the time of telling, which is the time required to tell events or characters in the story (Suka Yasa, 1985).

Nurgiyantoro (1995) states that the theme is the basis for the development that animates the whole story, which has a general generalization, more straight, and abstract. Furthermore, Nurgiyantoro described the classification of themes. Seen from its

dichotomist, there are themes known as (1) Traditional is a theme that has been used for a long time and found in a variety of stories, relating to the issue of truth and evil and vice versa. (2) Non-traditional is a theme that displays contrary things to reasonable things, as an alternative to carry out the act and confuse the reader.

Based on some opinions regarding the understanding of themes above, in principle, there is no difference. Thus, it can be concluded that the theme is the main problem or thought which used as the starting point of creation in a literary work. In general, themes cannot be found in a literary work in just one reading. To get the theme contained in a literary work, it must be read repeatedly and examine the contents of the story. It aims to know the themes implicit in a literary work.

Based on the themes as described by the experts above, thus the *Geguritan Amad Muhamad* theme can be determined. After analyzing *Geguritan Amad Muhamad*, it can be stated that the theme contained in the story is that truth always defeats evil. All the evil intentions described by the author in *Geguritan Amad Muhamad* are always defeated by truth.

In presenting the main theme, the author deliberately presents events while still highlighting the role of Ki Amad. Ki Amad presented as a character who repeatedly received miracles. Some events that closely support the main theme mentioned above are when Ki Nakoda seized the turtledove bird belonging to Ki Amad and Ki Muhamad. When Ki Amad and Ki Muhamad went to study, Ki Nakodah bewitching Ni Rangda, thus Ni Rangda who at first did not want to sell her child's bird became confused. Finally, Ki Nakodah could easily slaughter and roast the bird.

After coming from studying, Ki Amad and Ki Muhamad were not willing if their bird was taken away by Ki Nakodah. Then, Ki Amad and Ki Muhamad seized and ate the bird flesh without knowing by Ki Nakodah. Seeing that the bird was eaten by Ki Amad and Ki Muhamad, Ki Nakodah became angry and called on the Absi people to kill Ki Amad and Ki Muhamad. As it can be seen in the following quote of *pupuh*:

Lah bicuk sira muliha, undangana wong Absi, tigang atus ipun mangko, pada ngawa pedang tapsir, konen pada amatenin, Ki Amad Muhamad iku, Poma den rekaro pun, Bicuk anulya pamit, I Sumali, Amiharsa wuwus ira, Malayu ring gustin ira, sarwi ya lara anangis, punapa polah andika, Ki Amad Muhamad angling, angapa sira anangis, Ki Sumali gupuh matur, wruhan andika tuwan, ibun ira amrasah, lan Nakodah, harsa mejahana tuwan, (Pupuh Sinom (Srinata), 5b. 17-18)

Translation:

Now Bicuk went home, invited all Absi people, three hundred in total, all carrying swords, supposedly wanted to kill, Ki Amad Muhamad, Bicuk immediately left, I Sumali heard that he left, It was dangerous my lord, while crying, what was wrong with auntie, Ki Amad Muhamad asked, why were you crying, Ki Sumali hastily facing, I came to convey to you, your mother having affairs with Ki Nakoda, and Nakoda wanted to kill you, (*Pupuh Sinom (Srinata), 5b. 17-18*)

After hearing a story from I Sumali, at first, Ki Amad proposed to Ki Muhamad to against the Absi people from Ki

Nakodah. However, Ki Muhamad was not convinced to defeat them. Ki Muhamad and Ki Amad finally decided to escape to the forest. In the forest, Ki Muhamad and Ki Amad hid in a cave. After hiding in the cave, they met a wise hermit named Ki Sektagung who owned the cave. Ki Sektagung gave them two krises as a gift. Overnight, Ki Sektagung advised Ki Muhamad and Ki Amad about the greatness of God. Before Ki Muhamad and Ki Amad left, Ki Sektagung warned to obey what was he advised and encouraged them to strengthen their faith. As can be seen in the following quote of *pupuh*:

*Sektagung aris angucap, putun ingsun sira kaki, metu yan
ingsun prayatna, aja simpang ing dihati, pitutur ingsun
kaki, teguhakena ing putu, tan ana wangde pejah, tan
ana kawula gusti, pan Ki Amad, medal saking papungkurun,
(Pupuh Sinom (Srinata), 6b. 28)*

Translasi:

Then Sektagung said, my grandchildren, if you come out later, do not deny the conscience, grandfather's instructions, affirm by grandchildren, no die, no servant of the lord, and Ki Amad, out from behind, (*Pupuh Sinom (Srinata), 6b. 28*)

Then Ki Muhamad and Ki Amad came out from Ki Sektagung cave after being given advice. After came out of the cave, they then confronted the Absi people. With mighty, Ki Muhamad and Ki Amad fought with Absi people by using the heirloom kris given by Ki Sektagung. Many Absi people were killed by Ki Muhamad and Ki Amad. Absi people who were still alive and frightened fled leaving Ki Muhamad and Ki Amad.

By defeating the Absi people, it means that Ki Muhamad and Ki Amad had followed all the instructions of Ki Sektagung, which is never to retreat to defend their conscience or truth. Thus, Ki Muhamad and Ki Amad had been done good and obeyed the right ways based on the teachings of Ki Sektagung. Ki Muhamad and Ki Amad also believed in the greatness of God and always defended the truth. Because according to Ki Sektagung, by following his teaching, Ki Muhamad and Ki Amad will be able to defeat the enemies who wanted to harm them.

Therefore, the explanations above show that the theme underlying the story in *Geguritan Amad Muhamad* can be concluded that all evil intentions will always be defeated by truth.

6. Moral Value

The moral value in a literary work can be implicitly or explicitly. It can be called implicit if the solution or moral teaching is implied in behavior. Explicitly, if the author conveys suggestions, warnings, advice, teachings, prohibitions that underlie the story (Sudjiman, 1988).

Sukada (1983) said the moral value is an integral (whole) of the dialogue and action of the story. The moral value will always relate to or touching the conscience of the reader to realize or reject it. The impression message given by the readers is different depends on three factors, namely the intuition and inner sensitivity of the reader, the reader's perceptions, and the attitude of the reader who shows a view of life. Sukada further stated that moral value is one of the elements that fostered the theme. Moral value is no more than the whole author's idea described in almost every

incident. Its form in the form of aphorisms, advice, the Word of God entrusted by the author, and easy to touch the conscience of the readers.

In a literary work, moral teaching or message conveyed by the author can be taken or raised, it is called a moral value (mandate). If the problems occur in the story are also given a way out, it also called a moral value (mandate). The moral value is explicitly contained in a story or literary work. Implicit, if the way out or moral teachings are implied in the character's behavior before the story ends. Explicit, if the author at the middle or end of the story conveys the appeal, warning advice, advice, suggestions, prohibitions, and related to the ideas that underlie the story (Sudjiman, 1984).

In *Geguritan Amad Muhamad*, the author wants to give a reflection to parents to always give affection to their children, provide religious education or teachings, always be guided by the truth, and as a child should be obedient to parents and his ancestors. This can be seen in the following quote of *pupuh*:

*Ibunira ananggapin, gelis ira aneng pasar, harsa nuku
manuk reke, amakta jinar lalima, wenten anak ing muda,
adodolan punang manuk, endah ulese wawaran,
Ni Rangda mangke maraning, wong alit mangke ta sira, Ni
Rangda alon ujare, sun tukunen manuk ira, patut hargane
ika, wong alit mangke sumahur, tukunen dinar lalima,
(Pupuh Semarandana, 2b. 13-14)*

Translation:

His mother responded, Diah Sukaseni quickly went to the market, saw birds in the market, Diah Sukaseni only

brought five dinars, there was young boy, selling birds, that has a beautiful color, Ni Janda went to, a small child, Ni Janda spoke quietly, she wanted to buy the little boy's bird, at what price, the little boy answered, exchanged it with five dinars, (*Pupuh Semarangana, 2b. 14*)

Besides, in *Geguritan Amad Muhamad*, the author wants to give a message to the reader that people who always do a good thing and defend the truth will always be above evil. In other words, we as humans should always do based on religious teachings, which is to obey God's commands and stay away from all His prohibitions. This can be seen in the following quote of *pupuh*:

Garjita Amad Muhamad, aningalin wong Absi ngulati, lwir Singharodra kadudu, amangsa sarandola, wong Absi sadaya sama andulu, maring Ki Amad Muhamad, sadaya ngalokeng mati, (Pupuh Pangkur, 6b. 2)

Ki Amad dene gyat sira, anurubut Ki Amad tan gumingsir, tinumbakan saking pungkur, pinedang tinapsiran, kadi angganing wawayangan polah ipun, Ki Amad datan kacurnan, Wong Absi akeh mati, (Pupuh Pangkur, 7a. 6)

Translation:

Amad Muhamad was happy, seeing Absi people looking for them, Ki Amad and Ki Muhamad knew about it, all were killed, Absi people were fooling as much as possible, towards Ki Amad Muhamad, but all Absi people died, (*Pupuh Pangkur, 6b. 2*)

Ki Amad was shocked, Ki Amad was taken but did not retreat, someone attacked from behind, able to be intercepted, like his knighthood, Ki Amad came to attack, many Absi people died, (*Pupuh Pangkur, 7a. 6*)

Besides, the author also put a moral value in *Geguritan Amad Muhamad* for everyone to always give forgiveness to someone who has committed acts that deviate from religious teachings whether intentionally or unintentionally to us. It because the attitude of revenge will only harm and no peace either from ourselves or others. The messages from the author can be seen in the following *pupuh*:

Nibat ingsun abhakti maring Ki Amad, Ni Emban jro iki, anakseni ring wang, Ki Amad amiharsa, anuli den parepekti, dahat wus ilang, asrengene mangeki, (Pupuh Durma, 26b. 15)

Translation:

I apologize to Ki Amad, I am Ni Emban, that person is my child, Ki Amad hopes, will no longer do evil, then disappear, he ignores, (*Pupuh Durma, 26b. 15*)

The author also gives reflections towards the younger generation to avoid or not drink alcohol because it will cause damage to the senses and mind, also it is not good for bodily health. This can be seen in the following quote of *pupuh*:

Wus pinundut daro wesi, denira Siti Bagdad, saking Ken Emban wedale, sampun winor carbat, rina riaken enggal, maring Ki Amad pan sampun, Ki Amad annuli niba, Kalenger mutah tan eling, sirahe paksi wus medal, katon murub ing harsane, nuli ninambut ta sira, dene Siti Bagdad, tumuli ri nuntal sampun, Siti Bagdad anidra. (Pupuh Semarandana (Salompong), 20a. 15-16)

Translation:

After brought *darwasi*, Siti Bagdad and Ken Emban came out, had mixed, quickly, after Ki Amad arrived. Dizziness and vomiting did not remember, then the bird's head came out, saw it glowing, then it was taken by, Siti Bagdad, returned after swallowing, Siti Bagdad tried, (*Pupuh Semarangana (Salompong)*, 20a. 15-16)

Besides, the author also gives messages towards the younger generation to always be enthusiastic that always based on the belief in carrying out any activity because it will always get satisfying results. This can be seen in the following quote of *pupuh*:

Atur ira Raden Putra, maring amit pukulun, kesah ngulati gambar, Raja Esam angandika liwat asruh, ing endi genya olih, apah sah ikang anulis, (Pupuh Pangkur, 75a. 7)

Mangkana ta Raden Putra, datan harsa ing manah angulati, saking kepwan manah ipun, raga sayan long jiwa, tan seng nala warna ning gambar kalulut, tan emuting yayah rena, kasmaran dana aganti, (Pupuh Pangkur, 75a. 9)

Translation:

Raden Putra spoke, was going away, looking for a painting, Raja Esam said too fast, where he can get it, because it would start from the beginning, (*Pupuh Pangkur, 75a. 7*)

Like that it was Raden Putra, his desire was unanimous, from his mind, body and soul, loved the beauty of the painting, there was no more bargaining, the treasure was replaced with love, (*Pupuh Pangkur, 75a. 9*)

EDUCATIONAL VALUES IN GEGURITAN AMAD MUHAMAD

After analyzing the structure of the *Geguritan Amad Muhamad* story, then the values will be analyzed in the *Geguritan Amad Muhamad* story. To express the values contained in *Geguritan Amad Muhamad*, it is necessary to understand the meaning of these values first.

In society, we are dealing with norms and values. The literature reflects the norm, which is the measure of behavior that society accepts as the correct way to act and infer something. Literature also reflects the values that are consciously formulated and sought to be implemented by society (Darmono, 1979).

According to Guntur Tarigan (1984), the values in a literary work can be divided into aesthetics, artistic, cultural, and practical values. Further explained that if the value can provide beauty directly to us which is called aesthetics. A work can manifest art or a person's skills in doing the work, it is said that the work contains artistic values. If a work contains a deep relationship with society or cultural civilization, it is said that the work contains cultural values. From a work emanating teachings that related to ethics, morals, and religion, hence it contains ethics and morals values. A work is said to contain practical value if it contains practical things that can be carried out in daily life.

Yudibrata (1982) argues that value can be derived from one's perception on the practical level of its use. Furthermore, it is said that the main ideas about values in artworks can be divided

into four parts, namely (1) religious values, (2) logical values, (3) ethical values, and (4) aesthetic values. Each of these principal values can still be divided into their respective categories. Religious values are divided into divine and ceremonial education values. The ethics values are divided into moral, affections, leadership, heroism, loyalty, and human values. While the aesthetic value includes beauty values.

From these values, it is also supported by the concept of Alisyahbana (1982), which defines the value is a goal that nature wants to know about and with all human works in the form of useful objects or civilizations for human's lives, thus people distinguish the definition of value, namely the positive values (good things) and negative values (bad things).

Based on the explanation of values from some experts above, some aspects of values will be discussed in the analysis of Geguritan Amad Muhamad, namely religious values consisting of philosophy (Tatwa) and ethics (Susila), and values that are also contained in Geguritan Amad Muhamad such as royalty, human, and heroism values.

Divine Values

According to Hinduism, God is the source of everything that exists or will be. The process of how He shows His Almighty in the whole world, then He is called by many names. God does not have a form but because of a simple human mind who is unable to describe the existence of God, then some people describe God in a form. Brahman or God cannot be equated to anything (Nala and Wiratmaja, 1991).

Belief indeed delivers us to an achievement which is the truth, especially belief in the Creator. As we know, the basic belief of Hinduism is *Panca Sradha* which consists of (1) Belief in the existence of Brahman (God), (2) Belief in the existence of atman, (3) Belief in the existence of *Karma Phala* (the result of actions), (4) Belief in *Punarbhawa* (Reincarnation), (5) Belief in the existence of *Moksha* (eternal happiness and be united with God). These five basic beliefs are used as guidelines in Hindu society to achieve peace and prosperity in life.

The first belief according to the teachings of Hinduism is a belief in the existence of *Brahman* or God Almighty or *Ida Sang Hyang Widhi Wasa*. The understanding of the essence of *Ida Sang Hyang Widhi Wasa* is called *Widhi Tatwa* (Kencana, 1999). According to Hinduism, God is the source of everything that exists or will be. The process of how He shows His Almighty in the whole world, then He is called by many names. The divine values in the *Geguritan Amad Muhamad* by mentioning the name of God with many names. It can be found in the following quote of *pupuh*:

Malih reke kawuwusan mangkin, watek resi, Dewa nawasanga, Panca dewatane kabeh, catur resi sami iku, maparuman maring swarga, karsa makarya manusa, rena pangrawose sampun, raris ida mangaryanang, sareng samian, tanah ika kawastonin, karyanang marupa janma, (Pupuh Dangdang, 1b. 3)

Asing wruh mangaryaning munyi, togog tanah, wenang ya sinembah, sareng watek dewatane, Iswara Brahma lan wisnu, Mahadewa sangkara ika, Sambu lui Sang Hyang

Siwa, pangrawose sampun kumpul, mwan panca resi ring swargan, catur resi, wenten Ida Sang Hyang Licin, miragi pasewambara,(Pupuh Dangdang, 2a. 5)

Translation:

It was told now, the *rsi*, nine Gods, five Gods, four *rsi* also, convened in heaven, wanted to make humans, happy to talk, then he worked, together the land was blessed, made to resemble humans, (*Pupuh Dangdang, 1b. 3*)

Anyone who can make sounds, soil sculptures, hear the contest, by the Gods, *Isvhara, Brahma* and *Vishnu, Mahadeva, Sangkara, Sambu* and *Shiva*, discussion have agreed, four *rsi*, there is Sang Hyang Licin, who hears the contest, (*Pupuh Dangdang , 2a. 5*)

Based on the *pupuh* quotation above, it is clear that God Almighty or *Ida Sang Hyang Widhi Wasa* is called by various names, including *Ishvara, Brahma, Vishnu, Sambu*, and *Shiva*, which refers to one purpose, namely God. It is in accordance with its strength and function in the world. It also shows how God Almighty create from nothing to exist. The second belief according to the teachings of Hinduism is the belief in the existence of *Atman*. According to *Atman Tatwa, Atma* or *Purusa* or soul is a mindful spirituality. *Atman* or *Purusa* is created by God Almighty (Kencana, 1999). *Atma* is an element of life and a part of the *Parama Atma* or *Brahman*. Furthermore, it is said that *atman* is *Brahman* who is within *Brahman* and human beings (*Bhuwana Alit*) and the sun (*Bhuwana Agung*). *Atman* is *Brahman* and *Brahman* is one. *Atman* in humans and *Atman* in all living things is also derived from a single *Brahman* (Nala & Wiratmaja,

1991). The belief in *Atman* in *Geguritan Amad Muhamad* can be seen in the following quote of *pupuh*:

Sami kagiat Bagawan ningalin, Resi Kanwa, Bagenda Suleman, mayoga manyruti reke, mangredana Sang Hyang Ibu, rawuh Ibu Pratiwi, raris Ida mangandika, pangandikan Ida arum, aduh yayi Resi Kanwa, lan Suleman, sami reke nora tampi, Bagendali bawania,(Pupuh Dandang Gula, 21a. 89)

Translation:

All Bagawan was shocked to see, Rsi Kanwa, Bagenda Suleman, meditating, worship Sang Hyang Widhi, Mother Earth came, then said, smooth words, oh dear, Rsi Kanwa, and Suleman, everyone did not receive, Begendali's spirit. (Pupuh Dandang Gula, 21a. 89)

Based on the *pupuh* quotation above, it can be seen that the existence of *atman* is greatly influenced by his deed while still alive. While he was alive in this world, *atman* always did good things, then he would get eternal happiness, *atman* gets a decent place and be united with *Brahman*. And vice versa, if *atman* always commits evil and badness in his life, then *atman* will get distressed and suffer.

The third belief is belief in the existence of *Karma Phala* which is the result of actions. *Karma* means deeds, working, and trying. *Karma* has a broader meaning than just work or deeds. With the existence of *Tri Pramana* in humans, karma can be done in three ways, namely *Manah Karma* is done by the mind, *waca karma* is the action carried out by speaking, and *karya karma* is the actions carried out by doing physical work (Nala & Wiratmaja,

1999). Every action that is done will get rewards (merit), good or bad an action depends on the deeds carried out, in this case, it called *Karma Phala* (results of actions). Good deeds will produce pleasant things, on the contrary bad deeds will bring troublesome things (Kencana, 1999).

In *Geguritan Amad Muhamad*, the description of *Karma Phala* or the results of actions can be seen in the following quote of *pupuh*:

Malih mangke anak ingsun iki, tan kapanggih, ing wretane pisan, Nakoda matenin mangke, Sang Prabhu mangke muwus, Prabhu anom den pun kejeplin, Pandita tinarajang, Sinuduk pan sampun, kalawan pun I Nakoda, pinejahan, Ni Rangda ika tumuli, bhinakteng dalem pura, (Pupuh Dangdang, 57a. 22)

Translation:

They were my children, had disappeared, all left, Nakoda did too, Sang Prabhu said and blinked his eyes, then the priest killed him, with a sharp weapon, I Nakoda also killed him, Ni Janda was brought back to the palace, (*Pupuh Dangdang, 57a. 22*)

From the description above, only good deeds will get good rewards and vice versa. The bad deeds will get bad rewards and good deeds will place *atman* in heaven. *Atman* who has bad deeds will be placed in hell and tortured according to the *karma* he did while alive. We will not know when the results of the actions we did will be enjoyed while we were alive. We should always do things based on the religious teachings, obey His teachings, stay away from His prohibitions, and always grateful for what God has

given to us. The fourth belief based on the teachings of Hinduism is the belief in *Punarbhawa*, which can be likened to reincarnation or rebirth. This is caused by *Atman* who has debts in his previous life and adjusted to his *karma*.

When living beings leave their gross bodies, in which the gross bodies left behind by the *atman* will decay or break down again into the *Panca Mahabhuta* elements. People believe that the *atman* who has left the gross body is still bound by *suksma sarira*, *antakarana sarira*. These two bodies are *prakerti* elements. Due to *atman* is still bound by the *prakerti* elements, the *Atman* has not yet been freed from worldly desires, therefore it seeks a new gross body, and *Atman* will reborn (Kencana, 1999). In *Geguritan Amad Muhamad*, the description of *Punarbhawa* can be seen in the following quote of *pupuh*:

*Yen mesem lwir madhu gendis, asawang ratna dikara,
tatambane asri magko, sing tuminghal wyakti waras, kadi
sasangka ika, lwir Nabhi Yusuf tumurun, saking swarga
kadi mulia,(Pupuh Semarandana, 2a. 11)*

Translation:

If they smiling like honey sugar, their lips are red jewel-colored, has very beautiful appearance, everyone who sees them will feel attracted, their face like a moon, as the Nabi Yusuf descended, from heaven is very noble, (*Pupuh Semarandana, 2a. 10-11*)

Based on the quotation above, only the results of actions in life that will determine the *Atman* whether reborn or not. For people who always commit deeds based on religious teaching during their lifetime, then he will be born into the world perfectly

as an embodiment of God. However, for those who always commit deeds that violate or deviate from religious teaching during his lifetime, he will be born into the world with a physical imperfect like a giant embodiment. The fifth belief based on the teachings of Hinduism is the belief in the existence of *Moksha*. *Moksha* is the final purpose of the human life journey that embraces Hinduism. *Moksha* is the end of *Punarbhawa*, the end of birth and death (Nala & Wiratmaja, 1991).

According to *samkhya* means the release of *purusa* from the shackles of *prakerti*. A similar definition comes from the definition of *Dwaita Wedanta*, who said that *moksha* means the release of *purusa* from *samsara*. A slightly different definition comes from *Wisista Wedanta* who said that *moksha* means the achievement of *narayana* to enjoy the freedom and perfect happiness. Meanwhile, according to *Dwaita Wedanta*, *moksha* means the return of *atman* to its origin, namely *Brahman* (Kencana, 1999). In *Geguritan Amad Muhamad*, it can be seen in the following quote of *pupuh*:

*Maka margan beli seda, manuju Sukra Mrakih, Sasih
Kadasane kocap, tanggale ping Triyodasi, sedaya tan
pratiti, nika margan beli mantuk, mulih maring sida
moktah, kari adi apang becik, nanging sampun, adi engsap
teken putra, (Pupuh Sinom, 18b. 78)*

Translation:

As your way to death, on Friday *wuku Merakih*, the tenth month of *Saka*, the thirtieth, die without a body, that is your way to die, go home to *Moksha*, but do not, forget your child, (*Pupuh Sinom, 18b. 78*)

The *pupuh* quotation above explains that *atman* or spirit who does good things during his lifetime in this world, be able to renounce worldly pleasures and be able to control his senses, then when *atman* or spirit leaves his gross body, the *atman* will get eternal happiness in union with *Brahman* and achieve *moksha*.

Royalty Values

In the Kawi-Indonesian dictionary, *satya* means truly, true, trustworthy, honest, loyal, pious, fulfilling obligations, and purity (purification) or cleansing (Simpson, 1982). Loyalty is a form of responsibility in carrying out an obligation to achieve goals based on truth (Sura, 1985).

In Hinduism, it is known by five kinds of *satya* (*Panca Satya*), namely (1) *Satya Hredaya* is faithful to his own mind or faithful to oneself, (2) *Satya Wacana* is faithful to speech, (3) *Satya Samaya* is faithful to promises, (4) *Satya Laksana* is faithful to deeds, and (5) *Satya Mitra* is faithful to friends.

Thus, it can be concluded that loyalty is an attitude or behavior loyal to something that will never be denied and betrayed. Realizing *satya* in life is difficult, but if it is based on enthusiasm and initiative from within, there will be no difficulty to implement it. From these five types of *satya* above, it appears in *Geguritan Amad Muhammad* that all the characters presented by the author reflect the five *satya* above. *Satya Hredaya* or faithful to oneself (consistent) is reflected by the attitude of King Putera who wants to find a female model in the painting, even though it was forbidden by his father. However, King Putera's desire remains strong. This can be seen in the following quote of *pupuh*:

Ing benjang yan sira lungha, lamon ingsun tutuga angulati, apotusan ingsun sampun, maring nagara kang lian, nawi manggih sakadi ipeni tangsun, sakadi warnaning gambar, senenga sira karihin, (Pupuh Pangkur, 75a. 8)

Translation:

If I leave tomorrow, if you want to follow me, I am ready to be an envoy, in another country, to looking for as ordered, like a beautiful painting, happy to be able to get it, (*Pupuh Pangkur, 75a. 8*)

Based on the quotation above, it can be seen that King Putera has a strong determination. He always faithful to his conscience and has high trust. King Son was convinced of the existence of the girl who became a model in the painting and determined to look for her even though it has been prohibited by his father. However, King Son was decided to keep looking for her even though he always got trials, because of his firm attitude all these trials could be passed.

Whereas *Satya Laksana* is the attitude held by Ki Muhamad. Ki Muhamad was faithful and responsible for his former attitude which required him to become king in Egypt. This can be seen in the following quote of *pupuh*:

Pan wus panjinging Hiang Mahatinggi, maring sira, paning dalem ajal, dadi ratu samengkene, len malih takdir ipun, saking manukira karihin, tatkala sira mangan, atine kang manuk, sayaktine dadi Nata, arinira, sirahe Paksi Bhinukti, ana dadi Punggawa, (Pupuh Dangdang Gendis, 10b. 5)

Translation:

Because it was Hiang Widhi's will, to whom, in distress, became the king here, and also his destiny, from the previous bird, when you ate, the bird's liver, was to be a king, the bird's head, was to be the commander, (*Pupuh Dangdang Gendis, 10b. 4-5*)

Based on the pupuh quotation above, it can be seen that Ki Muhamad was faithful to his actions, he wanted to be crowned Egyptian King after hearing a message from parents. It was God's destiny if Ki Muhammed had to become king because he had eaten his turtledove bird's liver and flesh. It reflects that Ki Muhamad had implemented the teachings of Panca Satya, namely *Satya Laksana*.

Satya Mitra or faithful to friends is the attitude reflected by Raden Ermaya. Raden Ermaya is the son of Ki Amad with his marriage to Dewi Soja. Raden Ermaya is a loyal person to friends, always helping the kings who helped the Egyptian Kingdom in the war. He did not forget the merit of people who had helped the Egyptian Kingdom, in which his father was the king. This can be seen in the following quote of *pupuh*:

Raja Ermaya aris denira ngucap, kawula ngarencangin, ing andika paman, tumut ing Madyantara, aperang lawan Sri Bhupati, ing Lebur Gangsa, amatenin Danawi, (Pupuh Durma, 99a. 17)

Translation:

Then King Ermaya said, he planned, to his uncle, in Madyantara, to fight against the king, from *Lebur Gangsa*, with the giants, (*Pupuh Durma, 99a. 17*)

Based on the pupuh quotation above, it reflects the attitude of Raden Ermaya who did not forget the help from the Madyantara Kingdom who had helped the Egyptian Kingdom when fighting against the Besah Kingdom, in which the Egyptian Kingdom won the war. To repay the kindness and merit of the Madyantara Kingdom, Raden Ermaya also helped the Madyantara kingdom against the Lebur Gangsa Kingdom. Furthermore, *Satya Semaya* or faithful to the promise is the attitude shown by Ki Amad. Ki Amad was sad and frightened, he promised to keep looking for his brother Ki Muhamad, who left without knowing by Ki Amad. This can be seen in the following quote of *pupuh*:

*Sakeng endi paran kakang iki, lungha sira, kakang nora warta,
pan sun tut ori lampihe, aduh kakang sanak, ingsun, lara pati
ingsun rong wengi, apa paran atilar, paran polah ingsun,
saksana sira tumingbal, tampak liman, miwah destare mesebit,
tinut denira Amad, (Pupuh Dangdang Gendis, 11a. 11)*

*Saparane tampak den tututin, anugjug, tur amanggih marga,
tumuli sira raryane, angucap ring jro kayun, pasti kakang
masih ahurip, destar kinarya ciryane, samarga pan tinut,
sampun ko tampek nagara, Kuta Mesir, boluwar kinen
manginggil, kapanggih kang Bangawan, (Pupuh Dangdang
Gendis, 11b. 12)*

Translation:

Where is my brother, where did he go, he did not preach, now it is told, oh my brother, I was sad every night, why did you leave me, what is my fault, left me, looked traces, and his clothes, followed by Amad, (*Pupuh Dangdang Gendis, 11a. 11*)

After following in his brother's footprints, Ki Amad recalled, his feelings said, my brother was still alive, his clothes were torn apart, every road was always followed by Ki Amad, he saw a country, the City of Egypt, his body was cold, Ki Amas was found in the river, (*Pupuh Dangdang Gendis, 11b. 12*)

Based on these two pupuh quotations above, we can see how persistence and the unyielding attitude shown by Ki Amad to find his brother who disappeared. By following Ki Muhamad's footprints and ripped clothes, Ki Amad hopes to find his brother.

Then the last loyalty in *Geguritan Amad Muhamad* is *Satya Wacana* or faithful to speech. This shown by Siti Bagdad's attitude who wants to introspect herself for her bad deeds to Ki Amad, as it can be seen in the following quote of *pupuh*:

Sampun mangkana Sang Ayu, manawi tan tulus asih, akeh manising wacana, manawi boya sayakti, Ki Amad angrangkul sighra, Kawos wus mabur sira gelis, (Pupuh Misalangit (Ginanti), 29b. 20)

Kakang marana tiningsun, den tunuruna den agelis, manawi amanggih desa, pilih pulo kang pinanggih, Ki Amad agelis tumedak, Pulo Maneti kapanggih, (Pupuh Misalangit (Ginanti), 29b. 22)

Translation:

It was found out by Sang Ayu, because she was not sincere, she lied a lot, *because* she did not mean it, Ki Amad hugged her, then she left quickly, (*Pupuh Misalangit (Ginanti), 29b. 20*)

My brother was suffering, came down quickly, Ki Amad saw the village, chose the island found, the Ki Amad went down, Manjeti Island was found, (*Pupuh Misalangit (Ginanti)*, 29b.22)

Based on the *pupuh* quotation above, it can be seen Siti Bagdad wants to prove her words to Ki Amad that her attitude has changed by apologizing and embracing Ki Amad's feet. She surrendered to Ki Amad because of her attitude who wanted to harm and kill Ki Amad because she was hurt by Ki Amad's deeds to her. To prove the loyalty of Siti Bagdad's words, Ki Amad invited her to go to Manjeti Island.

Leadership Values

The leadership knowledge in Hinduism is called *Niti Sastra*. The word *Niti Sastra* comes from two words, namely *Niti* and *Sastra*. *Niti* means to lead, to guide, whereas *sastra* means knowledge or teachings. Thus etymologically, the word *Niti Sastra* should be interpreted as leadership knowledge or management based on Hinduism (Suhardana, 2009).

Leadership in life is an absolute thing. Even in *Kakawin Niti Sastra* is mentioned as follows: *masepi ikang desa tan hana mukya*, means that the village will be quiet if there is no leader. (Wiana, 2002). The leader determines the steps of life either in a broad or narrow life. In the Old Javanese script called *Nawa Natya*, there is mention of the procedure for choosing a leader to help him lead the society which is like choosing flower seeds to be planted in flower plants.

In *Lontar Nawa Natya*, it is mentioned that good flower seeds to be planted in the garden are blooming flowers, has a beautiful color, fragrant, long-lasting, not liked by pests, green leaves, and not easily wilted. In choosing the prospective leader of the king's assistant, it should be guided by how to select the flower seeds. In the *Nawa Natya* scripts, there are nine requirements to be the king's assistant leader (Wiana, 2002). These nine requirements are called *Nawa Natya*, which consists of:

1. *Prajna Widagda* means wise and proficient in various knowledge. The knowledgeable person is not someone who can adapt the knowledge found in various books or other sources into his brain. Moreover, the knowledge until drowned itself into pride and confusion. People who have knowledge as a tool to strengthen their existence as humans. Knowledge must be able to be expressed to make someone wise.
2. *Parama Artha* means people who have noble ideals in life. *Parama* means main or noble and *artha* means purpose or ideals. The main is the person who looking for the source of life through *bhakti* (devotion) to God and serves others with affection. These people will get the source of life.
3. *Wira Sarwa Yudha* means brave in facing the battle. In the war, the king's assistant leader also joins the war. But in a state of peace, the attitude of *Wira Sarwa Yudha* who is not afraid of facing problems occurs in carrying out tasks by his workers. Every problem that arises should be used as an opportunity to do *Yajna*, which means to do the best thing to solve the problem. The best thing is something based on truth and leads to truth.

4. *Dhirotsaha* means firm and diligent in striving. *Dhirotsaha* comes from the word *dhira* which means firm or diligent and *utsaha* means to strive. In leadership tasks, especially in *kali yuga* era these days, there are certainly many uneasy problems to solve.
5. *Pragi Wakya* means good at arranging words in the conversation. One of the leaders' tasks is to convey his ideas in a conversation with another subject. If you do not have the *pragi wakya* ability, the other party can misunderstand the ideas to be communicated. *Pragi wakya* will be obtained through reading fondness and speaking exercises.
6. *Sama Upaya* means keep the promise. The promise is the crown that determines the authority of a leader. Keep the promise is one way for a leader to maintain public trust, therefore a leader must not carelessly promise.
7. *Lagha Wangartha* means people who do not have limited selflessness. People will not be trapped in limited selfless if they have a deep belief in the teachings of Karma Phala, because only good deeds will give good results.
8. *Wruh ring Sarwa Bhastra* means know to overcome the riots. Riots in life together, especially in a country is a threat that may arise at any time.
9. *Wiweka* means the ability to distinguish between right and wrong.

A leader must have qualities called “*Catur Dharmaning Nerpati*” which means four main characteristics (Suhardana, 2009).

1. *Jnana Wisesa Suda* means mastering all kinds of science and technology, and understanding religious teachings and sacred spiritual.
2. *Kaprahitaning Praja* means a leader must show compassion to his subordinates, like to help suffering people with noble deeds, whether in the form of material, moral or ideal.
3. *Kawiryana* means a leader must be brave to uphold the truth and justice with bold principles.
4. *Kawibawan* means a leader must be authoritative towards his subordinates. He will be authoritative if he applies holy knowledge to defend the suffering people.

Before discussing about leadership in the *Geguritan Amad Muhamad*, first, the understanding of leadership will be discussed. The issue of leaders and leadership is not only a matter of the twentieth century. History has proven that the history of a nation or country revolves around the history and its characters, which is their leaders, namely religious leaders and other community leaders. Even in every era, we often know the leader rather than the name of his country, for example, the leader of the kingdom or idea is more than his nature or style such as Erlangga Kertanegara, Gajah Mada, Prince Surapati, Prince Diponegoro, Prince Antasari who ruled the government of Kahuripan, Daha, Gegelang, Kediri, Majapahit, and others.

Leadership is the ability to coordinate and direct several people and groups. Thus, the leader must have the ability to coordinate, plan, mobilize, and conduct supervision (Wiratmaja, 1975). Whereas, the leaders are people who have the confidence to lead groups, for example, teachers, headmasters, supervisors,

and those who are appointed to lead. Based on the quote above, in general, the leader is the ability of a person to coordinate and direct several people or groups, thus having certain advantages from those around him is required in leading. Of course, as a leader, he has duties and authority. Duties and obligations to carry out and authority are the right to act. The duty must take precedence over the authority because it is more educational. Thus, people are more reminded of their duties and then have the right to use their authority. The duties and authority cannot be separated from each other. There are no duties without authority and no authority without duties if the work is to be carried out as well as possible. A leader must be able to provide teachings that become role models for the community to emulate and a leader must understand the teachings of *Asta Brata* or the eight leadership qualities that must be possessed by a leader, namely:

1. *Indra Brata*: sending abundant rain for four months in the rainy season, thus the king who occupies the position of *Lord Indra's* character by giving prosperity to his people.
2. *Surya Brata*: absorbing water through its invisible rays for eight months, thus a king slowly draw taxes from his kingdom because this position resembles the sun.
3. *Bayu Brata*: moving everywhere includes his breath for all living things, thus he should go everywhere through his eyes because this position resembles the wind.
4. *Yama Brata*: when he is in power either to his friends or opponents, thus his people should be controlled by the king. Thus its position resembles *Lord Yama*.

5. *Baruna Brata*: like the sinners look bound to a rope by the Lord Baruna, thus he should punish the bad people. This position resembles *Lord Baruna*.
6. *Chandra Brata*: a king must have the character of *Lord Chandra* to be calm in facing a problem.
7. *Agni Brata*: a king who rules a government must be brave, enthusiastic to fight crime, and has powers to destroy evil regional rulers.
8. *Perthiwi Brata*: a king must be like the earth supporting all living things equally (Widia, 1977: 312).

These are the qualities that must be possessed by a leader who does not prioritize their own interests. Loyalty and honesty is an extraordinary gem. Striving for community interest is a high essence for a leader. Those qualities must be considered which will bring the virtues and authority that radiate from within. The authority of a leader or king is the main fashion. The temptation of lust will not be able to influence such a leader. Some darkness must be crushed because it will be plunged into an insult. This seven darkness can be seen as follows.

1. Arrogant because you feel young and strong. This character must be omitted, should not be arrogant towards parents, and should not be ignorant towards children.
2. Arrogant because of abundant wealth and do not like to help others. Pride in wealth is not good because wealth is impermanent worldly things, hence there is no need to be over-proud. Worldly facts come easily but it disappears quickly. In this world, nothing is eternal but only Brahman is eternal. Use that wealth to seek eternal happiness.

3. Nobility is arrogant because of noblemen or belongs to high social class. Although a person comes from noble families, he should not be arrogant, on the contrary, he should be friendly to fellow human beings. According to religious teachings, that person is in the same position in the presence of *Brahman* (God). *Brahman* assesses someone not because he comes from noble families, but because his *dharma bhakti* and *yajnyanya* (sincere sacrifice), which is a high degree because he has high knowledge gained from learning.
4. Arrogant because of being clever, as if anyone cannot beat his intelligence. This character is not good because as long as still alive, humans are not perfect. Nobody can understand all the knowledge that exists in this world.
5. *Sura* is the darkness caused by a drunk. Drinking until drunk is not justified by religious teachings.
6. *Surupa* is darkness (arrogance because it considers itself the most beautiful and handsome). According to religious teaching, people can not be arrogant although she/he is beautiful or handsome.
7. *Kasuran* is arrogant because of excellence, brave because of heroism, brave on the battlefield, or because of supernatural powers. No matter how strong a person is, it still can be defeated if he cannot take care of him.

Thus it should be for a leader or king. These seven darkneses are worth to be crushed or eliminated from themselves, and the attachment character that causes people often to forget themselves. If you have succeed to conquer the enemy within, it

must also succeed to conquer the enemy that outside of yourself. The virtue as a state defense, the perseverance of people who strive for the safety is exemplary. Neither *artha* nor *kama* nor praise is not the main objective because the main objective for a leader is to strive for safety of the state and society, and cling firmly to virtue. The society will bow down in devotion to their leaders, not dare to oppose and always worship *Ida Hyang Siwa*.

Leadership is the ability to stir people to achieve certain objectives. Therefore, a good leader must fulfill the requirements above. Besides, a leader must have a leadership spirit. In general, leadership requires the characteristics and requirements of the leader against the one he leads. These requirements can be seen as follows.

1. Excess in using a ratio or his mind.
2. Excess in spiritual is excess in having some duty characteristics which radiates the whole moral character.
3. Excess in the body (physical), which has a healthy body and not disabled.

Based on the quotation above, it explains that the leader will remain a leader if he still has character, good morals, simplicity, and so on. In Hinduism, it explains that the purpose of our life in this world is to achieve "*Moksartham Jagadhita ya ca iti Dharma*", namely to realize worldly happiness which is the happiness of leaders, communities, and nations. This can not be denied because Hinduism is a law or rule that guides humanity in their efforts to prosper. As well as in *Geguritan Amad Muhamad* that reflects the leadership attitude shown by Ki Amad. When he ordered his son, Raden Ermaya to seize all the wealth of Abesah

(Besah) Kingdom and distributed it to subordinate kingdoms who helped the Egyptian Kingdom in the war against Abesah (Besah) Kingdom. The Egyptian Kingdom won the war. This can be seen in the following quote of *pupuh*:

*Enjing tinangkil Sang Nata, pepek kabeh Aji lan Mantri,
pongawa lan para Ratu, miwah para Ksatriya, Raja Ermaya
tan sah sira tinantun, kine angedum jarahan, lan sakehing
Para Putri,
Dunya ing Abesah ika, den watara mangko saguning Mantri,
duman saprayoga iku, mangke wus dinelasan, sakeng dunya
marata sadaya sampun, tumpuking parabarana, kadi wukir
kancanadi, (Pupuh Pangkur, 74b. 1-2)*

Translation:

Back to the King, all attended many parents and ministers, warriors and kings, with his warriors, King Ermaya shared fairly, distributed his booty, and many princesses, Abesah's royal property, warriors to ministers, distributed the booty, on that day, distributed Abesah's royal property evenly, stacked booty, like good friends, (*Pupuh Pangkur, 74b. 1-2*)

Based on the above quotation, it explains that as a king or leader of a country or kingdom, it should always protect the safety or pay attention to community peace. It is not only for his people but a leader should treat fairly the countries and kingdoms who have helped as done by the Egyptian King, Ki Amad. He always paid attention to the comfort, safety, and peace of his people from other kingdoms attacks and treated his subordinate kings fairly by distributing all the booty of wealth after defeating Abesah (Besah) Kingdom.

Based on the explanation above, it can be concluded that leadership is an activity or art to stir people so that they want to become followers or follow the leaders. Leadership is the art of influencing and stirring people in such a way as to obtain obedience, trust, and cooperation in a loyal way to complete tasks.

Heroism Values

Literary works can be classified as having a heroism value if the main character as a character who has several noble values and shows these figures as human beings who are super complete with certain characteristics. Thus the character can overcome the difficulties of life, survivors, and ends with his success to save and make his people happy (Bararon Siti Baried et al, 1982: 29).

Furthermore, Bararon Siti Baried et al (1982), explains that nowadays, there are several meanings of heroes, namely (1) founder of a religion or state, (2) a perfect person because he has a noble, brave, strong, generous, skillful, superpowers, and faithful character with various miracles that can be done, (3) the war leaders and those killed in warfare; and (4) main characters in literary works. Based on the explanation from some experts above, those characteristics reflected in Ki Amad, as it can be seen in the following quote of *pupuh*:

*Putrane kakalih lanang, wayahe Raja Putra, pada agombak
kukueung bagus warnane lwir wulane, yen mesem lwir
madhu gendis, asawang ratna dikara, tatambane asri
mangko, sing tuminghal wyakti waras, kadi sasangka ika,
lwir Nabhi Yusuf tumurun, saking swarga kadi mulia,
(Pupuh Semarandana, bait 2a. 10-11)*

Wira Santika anuduk saking kanan, Ki Amad angembulin, mati punang Detya, tinigas murdanira, ginutukaken tumuli, tiba ing harsanira, Sang Nateng Mesir, (Pupuh Durma, 53b. 15)

Translation:

Diah Sukaseni had two sons, who were growing up, both of them had handsome faces like the moon, when smiling like honey, their lips were rosy red, their appearance was beautiful, everyone looked at them and they were attracted, his face like a moon, like the Nabi Yusuf came down, from heaven, (*Pupuh Semarandana, bait 2a. 10-11*)

Wirasantika attacked from the right, Ki Amad then drew his weapon, Detya dead, Ki Amad's hand was scraped, then he returned, the Egyptian King had pity in him when he saw Ki Amad condition, (*Pupuh Durma, 53b. 15*)

Based on the *pupuh* quotation above, it can be seen that Ki Amad reflects the heroism attitude. It was seen when Ki Amad rescued Siti Bagdad from the clutches of King Besah (Abesah) and Si Detya with high courage, responsibility, and wise in making decisions. Ki Amad risked his life to save Siti Bagdad which caused a fierce battle between Ki Amad and Wiramaya, Wirasantika, and Si Detya. Although Siti Bagdad often treated Ki Amad badly, he still helped to save Siti Bagdad.

Furthermore, I Sumali was the aunt of Ki Amad and Ki Muhamad who had a heroism spirit. It can be seen when Ki Nakodah planned to kill Ki Amad and Ki Muhamad. I Sumali who heard Ki Nakodah's plans, told Ki Amad and Ki Muhamad to escape to the forest. This can be seen in the following quote of *pupuh*:

Malayu ring Gustinira, sarwi ya lara anangis, punapa polah Andika, Ki Amad Muhamad angling, angapa sira nangis, I Sumali gupuh matur, weruhan Andika Tuwan, Ibunira amarosih, lan Nakoda harsa mejahana Tuwan, (Pupuh Sinom (Srinata), 5b. 18)

Lunghane asemu waspa, rahina kinen kinanti, lepas mangke lampah ira, anugjug ring wana singit, tanana da kaolih, rahina wengi lumaku, tan ana dahar mangko, gedong kalasa bhinukti, yen masare malebet ing jroning guwa, (Pupuh Sinom (Srinata), 5b. 20)

Translation:

It was danger my lord, while crying, what was wrong auntie, Ki Amad Muhamad asked, why are you crying, Ki Sumali hastily facing, I came to convey to you, your mother had affair with Ki Nakoda, and Nakoda wanted to kill him, *(Pupuh Sinom, b. 18)*

With the sad faces of Ki Amad and Ki Muhamad leaving, as before, taking off my journey, Ki Amad and Ki Muhamad went to the dense forest, nothing was seen, at night nothing was eaten, Ki Amad and Muhamad only ate what was in the forest, if they sleep overnight in a cave, *(Pupuh Sinom, 5b. 20)*

From the pupuh quotation above, it can be seen that I Sumali had a heroic spirit by saving Ki Amad and Ki Muhamad from Ki Nakodah's plans and told them to go to the forest. Because Ki Amad and Ki Muhamad's belief in I Sumali, they went to the forest. Thus, they avoided death.

Human Values

The term humanity comes from the word human which becomes an abstract noun. Whereas the word human refers to a concrete noun. Human is called *homo*, while humanity is called *human*. Humanity means the essence and specific characteristics of humans as creatures with high dignity. Humanity illustrates the expression of the essence and characteristics that should be possessed by humans. Humanity is a principle or value that contains the necessity of demand to conform to human essence.

Humans are monodualist beings meaning means that there are two different sides to a person. In terms of human nature are distinguished in gender, male and female. In terms of body structure, there are physical and spiritual. In terms of human nature, it becomes an individual and social being. Whereas, in terms of human nature positions as independent beings and the one who submits to God's power (Mudana et al, 2009).

From the statement above, it is clear that humans have the same structure as each other. Therefore, humans must look equal to each other. It is not good to look at other human beings because of differences in race, ethnicity, religion, social status, position, and so on. The second principle of Pancasila already includes the concept that Indonesian people can live in accordance with their nature and essence as civilized human beings based on moral values and norms. In *Geguritan Amad Muhamad* which about human values, it can be seen in Aunt Manilakrami's attitude who helped Ki Amad when he arrived in Egypt and got lost. Because she was a pity to see his conditions, she invited Ki Amad to her hut near the river. This can be seen in the following quote of *pupuh*:

Manira Bibi Manilakrami, teka linggih, aneng wisma ndika, neda sampura den akeh, mulan ingsun karuhun, saking Esam panira Bibi, kesah kak selih anank, ical sanak ingsun, manira ngulati toya, tan karuwan, icale den sun ulati, nawi ana met liman, (Pupuh Dangdang Gendis, 12a. 16)

Translation:

I am Aunt Manilakrami, who lived in this house, forgive me, I came, from Esam aunt, i was looking for my brother, my brother disappeared, when I was looking for water, confused, trying to find, so I met elephants, (*Pupuh Dangdang Gendis, 12a. 16*)

Based on the *pupuh* quotation above, the human values we can take is when Aunt Manilakrami helped Ki Amad and invited him to Aunt Manilakrami's house. She adopted Ki Amad to be her son, look after him until he grows up. Whereas inhumane acts are seen in the princess's behavior who says Nityawacana's deeds are inappropriate. This can be seen in the following quote of *pupuh*:

Raden Dewi asruh denira ngandika, sarwi ipun rinasih, tulusa denira, aran Nityawacana, hatinira nora putih, setan lumampah, semune kaya anjing, (Pupuh Durma, 84b. 43)

Translation:

Raden Dewi immediately said, and reminded, it is suitable for you, named Nityawacana, you have dirty thoughts, acting like a dog, your behavior is like a dog, (*Pupuh Durma, 84b. 43*).

Based on the *pupuh* quotation above, it can be seen the inhumane attitude is reflected by the Princess's attitude who utters dirty words, insults, cursing someone who has helped her from

enemy attacks. It is not appropriate to be carried out by a princess who knows manners and gets an education from the royal circles. She says such dirty words as one of the inhumane acts which are not worth saying.

Love and Affection Values

Before further discussion of love and affection, we need to know the definition of 'love' first. Love is a feeling that wants to share or an affection feeling for someone. In other opinions, love is an active action/activity carried out by humans towards other objects, in the form of self-sacrifice, empathy, attention, giving affection, helping, obeying words, following, obeying, and willing to do whatever the object wants.

According to the Indonesian Dictionary, the meaning of love is a feeling of fond or affectionate to someone, feeling attracted, (between men and women), very hopeful, and longing. While the word affection means feelings of love or affection for or has mercy. Thus, the meaning of love and affection is almost the same, so that the word affection strengthens love. Therefore, love and affection can be interpreted as feeling like (love) to someone who is accompanied by mercy. As stated by Sarwono (2012), love consists of three kinds of elements, namely:

1. Attachment (commitment): In this case, attachment is the feeling to only be with him, prioritize him, do not want to be with or with other people except with him.
2. Intimacy: Intimacy is a behavior that shows between you and him do not have distance anymore. In which formal calls have been eliminated and replaced with familiar or affectionate calls.

3. Romance: Romance is the feeling of wanting to be stroked or caressed, the emergence of longing if not met for a long time. There is an affection expression.

According to the General Indonesian Dictionary written by Porwadarminta (1985), affection is the feeling of love or like for someone. If a relationship ends with a marriage, it will cause a more mature feeling and demand the relationship to be more responsible. This feeling is called affection, love, or love each other. Love and affection values in *Geguritan Amad Muhamad*, it can be seen in the attitude of Ki Amad and Ki Muhamad's mother who gives what her children desire and provides education by sending her children to a priest. This can be seen in the following quote of *pupuh*:

Ibunira ananggapin, gelis ira aneng pasar, harsa nuku manuk reke, amakta jinar lalima, wenten anak ing muda, adodolan punang manuk, endah ulese wawarna, (Pupuh Senarandana, 2b. 13)

Tumuli kesah angaji, maring Sang Raja Pandita, winuruk wus bisa karo, sampun puput ing aksara, lan brekat ing Pandita, saking nuigrane Hiang Agung, maring Ki Amad Muhamad, (Pupuh Semarandana, 2b. 16)

Translation:

His mother responded, Diah Sukaseni quickly went to the market, saw birds in the market, Diah Sukaseni only brought five dinars, there was young boy, selling birds, that has a beautiful color, (*Pupuh Semarandana, 2b. 13*)

Ki Amad and Ki Muhamad began to learn, by a priest, everything could be learned by Ki Amad and Ki Muhamad,

until they could read, due to the priest, from God's grace, to Ki Amad Muhamad, (*Pupuh Semarangana*, 2b. 16)

Based on the *pupuh* quotation above, it can be seen a mother's love for her children is reflected in the attitude of Diah Sukaseni, mother of Ki Amad and Ki Muhamad. She loved and fulfilled all her children's willingness for the pleasure and happiness of her children. From buying birds seen by Ki Amad and Ki Muhamad and providing education by sending them to a priest until they become smart. Thus, it is a mother's love for her children.

Moral Education Values

The word moral comes from Latin vocabulary (derived from the singular form *mos*, plural form *mores*) (Poerwadarminto, 1993). It has the same meaning as ethics. If we take a look at the word moral, it can be concluded that it has the same meaning as ethics based on previous explanation, namely the values and norms which become a guideline for a person or group in regulating his behavior. When saying that a person's deeds are immoral, which is the same as assuming that person violates ethical values and norms applied in society. Morality (from Latin adjectives *moralist*) has the same meaning as moral, but there is only a more abstract tone. The morality of a deed means the moral aspect of a deed or its good or bad. Morality is the moral nature, the whole principle, and values relating to good and bad (Berten, 1997). In addition to the moral word as mentioned above, there are terms of *amoral* and *immoral*. *Amoral* is interpreted as neutral from a moral point of view or has no ethical relevance, whereas

immoral means contrary to good morality (Berten, 1997). Based on the explanation above, it can be emphasized that the teachings of moral education show the rules of behavior and customs of an individual from a group that includes someone's behavior and actions.

From the opinion above, it can be seen the moral education values contained in the *Geguritan Amad Muhamad* reflected by Ki Amad's attitude who helped Siti Bagdad from the clutches of I Detya. After saving Siti Bagdad from the clutches of King Besah, Siti Bagdad was kidnapped again by I Detya, a giant who wants to eat Siti Bagdad. With the courage, Ki Amad who was assisted by Wiramaya and Wirasantika, Siti Bagdad can be released. This can be seen in the following quote of *pupuh*:

*Ginuluki watu tinutuping guwa, Ki Amad anampanin,
winales ta sira, ingarah muka nira, kena mukane sasisih,
pun Wiramaya, marajang anudingi,
Wirasantika anuduk saking kanan, Ki Amad angembulin,
mati punang Detya, tinigas murdanira, ginutukaken tumuli,
tiba ing harsanira, Sang Nateng Mesir, (Pupuh Durma,
53a. 14-15)*

Translation:

Throwing stones to close the cave, Ki Amad took shelter, retaliated, pointed at his face, hit his face, Wiramaya did too, tried to kill,

Wirasantika attacked from the right, Ki Amad killed Detya, Detya died, Ki Amad's hand was scratched, then he returned, the Egyptian King, felt compassion to him. (*Pupuh Durma, 53a. 14-15*)

Based on the pupuh quotation above, it is reflected Ki Amad's moral attitude who helped Siti Bagdad, even though Siti Bagdad treated him badly. It because of the good morals embedded in Ki Amad which obtained from his family environment who came from the priest's descendants and they knew good or bad deeds. Due to the knowledge possessed by Ki Amad when he learned from the priest, thus Ki Amad has good morals without thinking about taking revenge on Siti Bagdad who treated him unfavorably when he visited the palace.

Raden Ermaya's attitude also reflected the moral education values when he helped his father, Ki Amad in fighting against the Besah Kingdom. He also distributes equally all the wealth of the Besah Kingdom which was seized by the Egyptian Kingdom to the kingdoms that helped him while fighting. This can be seen in the following quote of *pupuh*:

Raja Ermaya ngamuk maring payudhan, latah ratu kang Aji, miwah kang ksatriya, punggawa katah pejah, Kang Rama ika ninghalin, miwah kawula, sadaya angetonin, (Pupuh Durma, 71a. 4)

Dunya ing Abesah ika, den watara mangko sagunging mantra, duman saprayoga iku, mangke wus dinelesan, sakeng dunya marata sadaya sampun, tumpuking parabarana, kadi wukir kancanadi, (Pupuh Pangkur, 74b. 2)

Translation:

King Ermaya raged in war, with the other knights, all the dead soldiers his father saw, with others, thought and amazed, *(Pupuh Durma, 71a. 4)*

Abesah's royal property, warriors to ministers, distributed the booty, on that day, distributed Abesah's royal property evenly, stacked booty, like good friends, (*Pupuh Pangkur*, 74b. 2)

Based on the *pupuh* quotation above, it reflects how King Ermaya's gallant moral attitude fought against all enemies, uphold the truth, and create peace. This was obtained from his father, Ki Amad, who always did good deeds. Thus, King Ermaya has a similar attitude to his father. Raja Ermaya also had a fair attitude by distributing the booty obtained from the Besah Kingdom (Abesah) and not discriminating against those who had helped his father's kingdom. It shows that King Ermaya has a good moral.

While immoral means contrary to good morality, it is shown by Siti Bagdad and Ki Nakodah. Siti Bagdad who was crazy in love with Ki Amad's good looks invited him to the palace. Because Siti Bagdad's invitation to make Ki Amad as her husband was rejected by him, then she gave a *darwasi* drink so that Ki Amad was drunk and she wanted to kill him. This can be seen in the following quote of *pupuh*:

Wus pinundut daro wesi, denira Siti Bagdad, saking Ken Emban wedale, sampun winor carbat, rina riaken enggal, maring Ki Amad pan sampun, Ki Amad annuli niba, kalenger mutah tan eling, sirahe paksi wus medal, katon murub ing harsane, nuli ninambut ta sira, dene Siti Bagdad, tumuli ri nuntal sampun, Siti Bagdad anidra, (Pupuh Semarandana (Salompong), 20a 15-16)

Translation:

After brought *darwasi*, Siti Bagdad and Ken Emban came out, had mixed, quickly, after Ki Amad arrived, Dizziness and vomiting did not remember, then the bird's head came out, saw it glowing, then it was taken by, Siti Bagdad, returned after swallowing, Siti Bagdad tried, (*Pupuh Semarandana (Salompong)*, 20a. 15-16)

The amoral attitude also is shown by Ki Nakodah when looking for the bird he saw in his dream. To get the bird, Ki Nakodah bewitching the mother of Ki Amad and Ki Muhamad and wanted to kill Ki Amad and Ki Muhamad when the bird he had killed was eaten by them. This can be seen in the following quote of *pupuh*:

Sang pandita aris angucap, maring Ki nakodah mangkin, milu Ki Nakodah mangko, ring lalangan ingsun eki, sun duka lawan desti, ikama sumbaga iku, Nakoda wus dinusan, asalin warna apekik, pan I Rangda wus kagemi asta kiwa, (Pupuh Sinom (Srinata), 3b. 2)

Lah Bicuk sira muliha, undangana wong Absi, tigang atus ipun mangke, pada ngawapedang tapsir, konon pada amatenin, Ki Amad Muhamad iku, Poma den rakaro, Pun Bicuk anulya pamit, I Sumali amiharsa wuwus ira, (Pupuh Sinom, 5b. 17)

Translation:

Then the priest said, to Ki Nakodah, Ki Nakodah followed, used this, witchcraft so she was sad, then she was happy, then Nakoda left, wanting to do evil, and bewitching I Janda (*Pupuh Sinom (Srinata)*, 3b 2)

Now Bicuk went home, invited all Absi people, three hundred in total, all carrying swords, supposedly wanted to kill, Ki Amad Muhamad, Bicuk immediately left, I Sumali heard that he left, (*Pupuh Sinom, 5b. 17*)

The amoral attitude was also shown by Bagendali when helping Diah Sukaseni. With Bagendali's powers, he returned the fragments of the urn belonging to Diah Sukaseni that fell to the ground and the ground where the oil fell was taken then squeezed by Bagendali. This can be seen in the following quote of *pupuh*:

Bagendali raris ngambil guci, kaatepang was kadi kuna, tanahe kapeseng mangkin, pesu lengis manarubus, sampun ya mawadah guci, Hyang Pratiwi raris nemah, bana congah tingkahmu, wekasan sira pejah, sun tan tampi, I luhe madruwe budi, tan pakreti putus sadia, (Pupuh Dangdang, 10a. 38)

Translation:

Bagendali then took the urn, put together as before, the ground was squeezed now, oil flowed out, it was put in the urn, Hyang Pratiwi then came out, because of your bad behavior, later if you die, I will not accept your kindness, without the effort of easy to despair, (*Pupuh Dangdang, 10a. 38*)

Based on the three *pupuh* quotations above, it shows the bad morals possessed by Siti Bagdad to Ki Amad, Ki Nakodah to the mother of Ki Amad and Ki Muhamad, and amoral attitudes possessed by Bagendali who are arrogant because of using his powers to do a bad thing. He squeezed the oil that fell on the ground which made Hyang Pratiwi angry, just like a smart person

who uses his intelligence to do bad by damaging the environment that causes natural disasters. This was done to achieve all his desires by doing bad, thus it causes others to suffer and damage the environment resulting in ecosystem imbalance.

Ceremonial Education Values

Wirowijoyo (1988) argues that ceremony is a procedure for carrying out the relationship between *atma* and *parama atma*, between humans and the universe, and *Ida Sang Hyang Widhi Wasa* and with all His manifestations, to achieve purity of soul. The ceremony is said to be something related to the movement (implementation) of the ceremonies in one of its *yadnya* (Putra, 1974).

Yadnya is a sincere offering to fellow human beings and *Ida Sang Hyang Widhi Wasa*. There is an *Anresamsya* principle (not being selfish) in doing *yadnya*, namely social life, affections, and realize that every living being has the same essence. The development of higher human life is characterized by the energy distribution for the benefit or sacrifice of himself, namely true devotion to *Ida Sang Hyang Widhi Wasa*. Because He was the one who created humans and other creatures based on their *yadnya*, then humans should live to maintain and develop themselves based on *yadnya* as their right way to repay the debt of gratitude to *Ida Sang Hyang Widhi Wasa* (Pendit, 1976).

According to its shape, there are two kinds of *Yadya*, namely (1) Real *yadnya*, for example by making ceremonies, offerings, give material donations to people in need and others, (2) Abstract *yadnya*, for example fasting (*brata*), ascetic (*semadi*),

and others (Pendit, 1974). Based on the opinion above, it can be seen that the ceremonial education values contained in *Geguritan Amad Muhamad* are the real *yadnya*.

A real *yadnya* can be in the form of ceremonies. There are five *yadnya* in Hinduism called *Panca Yadnya*, namely (1) *Dewa Yadnya* is a *yadnya* that offered to *Ida Sang Hyang Widhi Wasa*, 2) *Pitra Yadnya* is a *yadnya* that offered to the ancestors, 3) *Rsi Yadnya* is a *yadnya* that offered to saints, such as *Pendanda*, *Pemangku*, *Begawan*, *Rsi* and other saints, (4) *Manusa Yadnya* is a *yadnya* that offered to humans, and (5) *Bhuta Yadnya* is a *yadnya* that offered to *Bhuta Kala*. The dominant *yadnya* found in *Geguritan Amad Muhamad* is *Pitra Yadnya*.

Pitra Yadnya is offerings or sincere sacred sacrifices offered to the ancestors. In *Geguritan Amad Muhamad*, it can be seen in the preparation of Bagendali's death. This can be seen in the following quote of *pupuh*:

*Pretakan pemargi pejah, sampun ya pepepek cumawis, caru
saprakara kocap, daksina banten suci, dupa menyan lan
cendani, kukuse sampun melepek, Bhagenda wus mepasang
yajnya, mangranasika mustika, pacang manunggalang
kayun, mastitis marga pralina, Sampun apinda niskala,
Bhagendali sampun mati, linuruban sutra petak, miwah
sekar sarwa wangi, mwan ring kidung kakawin,
sapratingkah sampun puput, mangkin makta ke setra, tumuli
raris mamargi, pamendeme, tembangin ban gula drawa,
(Pupuh Sinom, 20b. 15-16)*

Translation:

Preparations for the dead journey, the preparations were complete, the caru ceremony, daksina ceremony, incense, menyan and sandalwood, incense fume had risen, the Bhagenda had finished preparing himself, his eyes gaze fixed on the tip of the nose, hands on the chest, unites the mind, went to the noetic realm,

Bhagontrol was dead, wrapped in a white cloth, and fragrant flowers, and the tune of *kekawin* (*kidung kekawin*), all finished, now taken to the grave, then walked, buried, as his path to death, (*Pupuh Sinom, 20b. 15-16*)

In the pupuh quotation above, it is said that it does not use many offerings in the death ceremony, it only uses incense, *menyan*, sandalwood, *caru*, and fragrant flowers. It shows that Bagendali is not an ordinary person. He was the son of a priest named Rsi Garga with his yogi Bagendali who was able to face *Ida Sang Hyang Widhi Wasa*. Even though Bagendali used to have mistakes but due to the help of Ida Bhatara Surya, Bhagedanli's soul was able to merge with *Ida Sang Hyang Widhi Wasa* or reach *Moksha*.

Esthetics Values

Damono (1978) states that literary works entertainingly teach something. The word aesthetics in the Indonesian Dictionary means as the branch of philosophy that examines or discusses art, beauty, and human responses to it.

Sudjiman (1984) describes aesthetics as a study of emotions and thoughts concerning a sense of beauty in literature, regardless of moral, social, political, practical, and economic considerations.

Furthermore, aesthetics deals with the concepts of good and bad, calm, and funny, which do not relate to usefulness or morality. If a literary work can manifest art or beauty, it can be said that the literary work has artistic or beauty value.

In line with the explanations above, Sumardjo and Saini (1984) explains that literary works are called beautiful if the organization of the elements contained meets the requirements of beauty which include unity, balance, harmony, and right emphasis.

The beauty contained in a literary work does not only arise from ideas but it requires a reflection that processes these ideas by involving aspects of humanity, imagination, and creativity, thus it becomes a literary work with high aesthetic value. This is the aesthetic activity of the author in processing his sense and emotions. The author's aesthetic activities not only play in the processing of words and senses but also the personal art creativity of the author concerned.

The essence of literary works is beauty. As a result of the use of language elements, through aspects of stylistics, and the balance of the composition of the elements reflected through the totality of work, thus the beauty benchmark used in a literary work is the beauty of the language itself (Ratna, 2007).

Based on the description above, it can be understood that the aesthetic value found in *Geguritan Amad Muhamad* is the beauty of an island described by the author. This can be seen in the following quote of *pupuh*:

*Nuluk ing ambara sampun, binakta sira Sang Putri, awor
lawan megantara, Pulo Maneti den ungsi, Sang Dyah*

angling ing wredaya, kaliwat saktine wong iki, (Pupuh Misalangit (Ginanti), 29b. 21)

Sang Dyah kascaryan andulu, warnaning Pulo tur asri, ring pinggir wesi malela, ing asri angrawit ana kang taman, kang wirya akeh lewihe kapanggih, (Pupuh Misalangit (Ginanti), 29b. 24)

Translation:

Ki Amad flew to the sky, took the Princess, went from the country to the Manjeti Island, Sang Dyah told herself, that he was powerful person, (*Pupuh Misalangit (Ginanti), 29b. 21*)

Sang Dyah was enchanted, a beautiful island, there were many plants on the edge, such as in the park, beautiful sceneries can be obtained there, (*Pupuh Misalangit Ginanti), 29b. 24*)

Based on the pupuh quotation above, it can be seen the natural beauty of Manjeti Island, which is located in the middle of the beautiful ocean. The island has flowers grow everywhere like a garden, which made Siti Bagdad with Ki Amad amazed to see it. This is the place which they made a relationship like a pair of lovers.

Social-Cultural Values

In the Indonesian Dictionary, social beings are human beings who deal reciprocally with other humans. Humans as social beings are humans who always live with other humans and can realize their potential by themselves (Herimanto & Winarno, 2010). Humans as cultural beings are humans endowed with reason as potential in themselves, and encourage to actively act in

the interests and improvement of human life, thus with their mind, humans can create, treat, renew, improve, and develop something exists for the interest of human life (Herimanto & Winarno, 2010).

Humans seen in terms of life sciences have many similarities with animals, even humans are classified as the same as animals, namely mammals. The thing that distinguishes which makes humans get a special or main position because humans are endowed with reason and intelligence that can be used to explore the problems they face in maintaining their lives.

As we know, culture (*budaya*) comes from the *Sanskrit* word which is a plural form of *budhi* means mind or reason. *Budhi* is part of conscience in the combination of mind and feeling that can distinguish good and bad. Sutan Takdir Alisyahbana revealed that *budhi* causes humans to develop a meaningful relationship with their natural surroundings by providing an objective assessment of objects and events. With his mind, humans can maintain their existence in the world, which marked by endless efforts and continuing to create and find out about something.

Thus, the nature of humans as cultural beings is that humans as the creators of culture. Culture is the result of human reason in its interaction with nature and other human beings, which is in the form of ideas, actions, objects, or equipment used to meet their needs and facilitate their lives (Mudana, 2009).

The socio-cultural values found in *Geguritan Amad Muhamad* are when Bagendali visited Diah Sukaseni's house to propose to her to be his wife as a promise made by Diah Sukaseni when she was helped by Bagendali. This can be seen in the following quote of *pupuh*:

Sira Abit matur aris, yan karsane ring kawulan ira, kawula ngaturang mangke, mangdon kayun saking patut, iriki Ratu malinggih, titiang ngaturang pangayah, sakayun-kayun I Ratu, wang jro Gusti punika, Sukaseni titian mangaturang ugi, ipun anggon titian panak, (Pupuh Dangdang, 15a. 60)

Translation:

Mr. Abit then said, if my desire, as a citizen, I say, that you want to follow, here you stay, I will serve, as you wish, your servant, I surrender Sukaseni, she is my child, (*Pupuh Dangdang, 15a. 60*)

Based on the quotation above, it is illustrated that being able to make someone as a life partner, it must get parents' blessing. This is also legality in society as a complement to being a society member. It can be seen when Bagendali proposed to Diah Sukaseni and Diah Sukaseni's parents, Mr. Abit, agreed that his daughter married with Bagendali.

Kinship Values

In the Indonesian Dictionary, relative is a close family which still in a blood relationship. Koentjaraningrat (2005) states a kinship is a social unit in which its members have an ancestral relationship (blood relationship). Someone is considered a relative by others because they are considered to be still in bloodline or have blood relations with someone who is the center of relationship in a series of good relations with others. Kinship system can be divided into three, namely (1) the patrilineal kinship system is a kinship system that draws a kinship line from father's side (2) the matrilineal kinship system is a kinship system that

draws a kinship line from mother's side, (3) the parental (bilateral) kinship system is a kinship system that draws a kinship line from either a father or mother's side.

The kinship value illustrated in *Geguritan Amad Muhamad* is when Ki Amad and Ki Muhamad help each other in dealing with Absi people who are sent by Ki Nakoda to kill Ki Amad and Ki Muhamad. This can be seen in the following quote of *pupuh*:

Wenten wong Absi mara, wong titiga pada ngaloken mati, Ki Amad menarik duwung, kalawan Ki Muhamad, anarajang anuduk sira karuhun, terus kere lapis tiga, aniba annuli mati, (Pupuh Pangkur, 7a. 5)

Saprapranenya araryan, Ki Muhamad harsa anginum warih, amuwus ing arin ing sun, yayi sira lungaha, mangulati banu nawi sira antuk, Ki Amad mangke lungahaha, angulati punang warih, (Pupuh Pangkur, 8a. 15)

Translation:

The Absi people came, three of them would be killed, Ki Amad took a weapon, with Ki Muhamad, together to attack, until the three Absies died, (*Pupuh Pangkur, 7a. 5*)

Tired of fighting, Ki Muhamad wanted to drink water, he told his brother, his brother went, looking for water, Ki Amad went to look for water, (*Pupuh Pangkur, 8a. 15*)

Based on the *pupuh* quotation above, it describes that togetherness as a family is very important. As siblings, togetherness and mutual assistance are very necessary because blood relations between siblings cannot be broken, even if someone has become a successful or powerful person. A sense of brotherhood will still exist even if they have different life conditions or far apart from family.

THE FUNCTIONS OF GEGURITAN AMAD MUHAMAD

The main role of literary works is control and empowerment of spiritual aspects by showing ethical and aesthetic qualities, contents and forms, and means and messages (Ratna, 2005). Based on this opinion, *geguritan* as one of the traditional Balinese literary works has functions in the social society in Bali.

However, the functions contained in a literary work cannot be touched by structural theory. Structural analysis has the disadvantage, namely separate literary works from social life, only emphasizing the autonomy aspects of literary works. According to Teeuw (1984), the emphasis on the autonomy of literary works in practice means separating literary works from their functions and social relevance, the aesthetic aspect is absolute by negating the potential of literature as a social force. Structural analysis is considered to be able to weaken the human spirit who has an idea that literature as a fiction replaces reality and aesthetic pleasure is more important than social activities.

Damono (1978) states that literary works function as to teach something entertainingly. Literary works can function as reformers, and literary works do not only function as entertainment. Holding on to this opinion, literary works not only have a function as an entertainment facility but also an educator function.

Sutrisno (1983) states that every literary work produced by the author has a history of its occurrence, it means that each text is designed or produce to fulfill a function. Besides, Sutrisno (1983) states that the results of literary functions are to foster a spirit of

heroism and didactic. As entertainment, the literary function is used to please the heart and to perpetuate all events experienced by the kings.

The function of a text is the overall characteristics that together lead to the same purpose and how its impacts. Functions can be measured to what extent the purpose of the text is united with impact, although it is very difficult to know it. Sometimes we can only rely on our experience in reading texts (Sarjono, 1992).

Based on the opinions above, the *Geguritan Amad Muhamad* can be seen as a literary work that can function as an entertainer, because it is conveyed in a way that can be felt its beauty. Therefore, *Geguritan Amad Muhamad* has a function as entertainment. Besides, *Geguritan Amad Muhamad* also has an education function about the responsibility of a knight in realizing good and clean governance which can be divided into three, namely (1) Education function regarding the roles and responsibilities of a leader, (2) Education function regarding the leadership spirit of a knighthood, (3) Education function regarding the ethics of children in society.

The growth process that goes on due to the acts of learning is called education. Education has a very broad scope, either formal or informal. Education includes everything that expands human knowledge about themselves and the world they lived in. There are some aspects contained in education, namely (1) intellectual education, teaching various knowledge and intelligence required for the development of mind, (2) moral education, teaching about good and bad, and to act according to good norms and bad norms, (3) esthetic education, which aims to appreciate the beauty found in nature and esthetic, especially art, (4) social education, to be able to respect and accept the values of life with others.

Sapardi Djoko Damono (1978) states that literary works function to teach something entertainingly. Literary works can function as reformers, and literary works do not only function as entertainment. Holding on to this opinion, literary works not only have a function as an entertainment facility but also an educator function.

Meanwhile, Luxemburg (1994) states that the function of a text is the overall characteristics that together lead to the same purpose and its impacts. Literature not only reflects reality, but it also helps to build the society and should play a role as a teacher. Literary work must carry out a didactic function, it should not be only open people's eyes to deficiencies in society order but also show a way out.

In general, Balinese literature is very thick with educational values in society. Kutha Ratna argues that in a broader sense of literature, literature as a cultural product function for society, hence the problems relating to education and teaching, morality in general, cannot be separated from the characteristics of literary work as a whole (Ratna, 2007).

The Role and Responsibilities of a Leader

In Hinduism, a leader must be able to practice the Dharma Religion and Dharma State well by imitating the leadership nature, such as *Rama Dewa*, *Dharma Wangsa/Yudhistira*, *Bhisma*, and *Raja Haricandra*, and nowadays figure like Mahatma Gandhi, a good and wise leader who should be emulated and as a role model are leaders who able to apply the leadership teachings.

A leader means a person who leads an association or organization to achieve a common purpose. In this organization, leaders as movers, regulators, and heads of an organization or group that is adjusted to the conditions and interests of their respective groups. While leadership means someone's ability to influence others to be worked together in achieving the goals set.

A successful leader should have the following characteristics/qualities, namely (1) can attract environmental sympathy with a sympathetic attitude; (2) has a good personality and high authority; (3) has strong mental (spiritual) and physical strength; (4) has confidence in achieving the goals set; (5) can foster enthusiasm and passion for work; (6) has the ability in the field they lead; (7) has determination in carrying out his principles; (8) able to make a decision.

Therefore, based on the characteristics above, it can be concluded that a leader is a factor that closely determines the direction of the organization and the success or failure of an organization. The quality of a successful leader can manage, anticipate sudden changes, correct weaknesses, or take wise steps. A leader must be able to look for strengths, be able to take advantage of the existing opportunities, how to overcome weaknesses that prevent an advantage from existing opportunities. Furthermore, how to overcome weaknesses that make threats to be real or create a threat to be real or create a new threat. Therefore, a leader is a key to success for organizational success in realizing its vision and mission (Puspa, 2013).

A leader is a sovereign to lead. Sovereignty is obtained from generation to generation or it can be obtained through the way of

democracy. It aims to protect life together. The leader's duty is described in the *Manawa Dharma Sastra* which can be seen as follows.

Brahman praptena samskaram

ksatryina yatha widhi

sarwasyasya yathanyayam

kartawyam pariraksanam

(Manawa Dharma Sastra sloka VII, sarga 2)

Translation:

Knights (*Ksatriya*) who have been through the ceremonial process according to *Vedas*, are obliged to protect the whole world as well as possible.

Arajake hi loke'smin

sarvato widrute-bhayat

raksarthamasya sarwanya

rajanamasrjat prabhuh

(Manawa Dharma Sastra sloka VII, sarga 3)

Translation:

Because if these people without the king, they would be driven out, scattered all over by the fear of God that had created a king to protect his entire creation.

These two *sloka* above symbolize the understanding of the leader and its functions. Leaders are people who have been declared as leaders. In the *sloka* above, it is stated by the term "*Ksatryena yatha widhi*" which means Knight (*Ksatriya*) who have been through the ceremonial process according to *Vedas*. The word "*Widhi*" means the rules of the ceremony that have been determined in *Vedas*. Meanwhile, the term *Ksatrya* means

the color of *Ksatrya*. A person can be called a *Ksatrya* color if he has the *Guna* and *Karma* specified in the sacred book. From this understanding, the talented person as a leader is the right person to be appointed or through the ceremonial process according to *Vedas* to be a leader. The color of *Ksatrya* is the second color and talented person as a leader.

Thus, a leader is someone who already has the talent or characteristics as a leader and has been declared a leader, either through a religious ceremony or in the form of announcements so that the person being led knows he has a leader. Besides explains about the understanding of a leader, there is also a provision of duties for a leader in *Manawa Dharma Sastra's sloka*.

In the *sloka* above, a leader is obliged to protect the whole world as well as possible. The third *sloka* mentions the function of a leader like a king is to protect the people from fear and protect the entire creation of God. Related to the description above, the role and responsibilities of a leader are illustrated in *Geguritan Amad Muhamad* through the process of selecting a king in Egypt and the appointment of Ki Amad to be king in Egypt, replacing his brother Ki Muhamad who decided to go to the forest to do meditation. This can be seen in the following quote of *pupuh*:

Ingunggah-angken palaning ruksi, I Muhamad, ri pajnananira, nora mati ingsun reke, den kapapaken tengsun, Liman Petakke sah tumuli, I Muhamad garjita, destare sinambut, sinebut-sebit sadaya, pan tinibalaken, ring siti tumuli, ikang kinarya tilar, (Pupuh Dangdang Gendis, 9b. 2)

Pan wus panjinging Hiang Mahatinggi, maring sira, paning dalem ajal, dadi ratu samengkene, len malih takdir ipun, saking manukira karihin, tatkala sira mangan, atine kang manuk, sayaktine dadi Nata, arinira, siraha Paksi Bhinukti, ana dadi Punggawa, (Pupuh Dangdang Gendis, 10 b. 4-5)

Translation:

Upon the shoulders, Ki Muhamad, unexpectedly, I will not die, brought by, Gajah Petak then, I Muhamad was happy, his headband was taken, torn by him, arrived, in Egypt, after through ceremonial process, (*Pupuh Dangdang Gendis, 9b. 2*)

Because it was Hiang Widhi's will, to whom, in distress, became the king here, and also his destiny, from the previous bird, when you ate, the bird's liver, was to be a king, the bird's head, was to be the commander, (*Pupuh Dangdang Gendis, 10 b. 4-5*)

Based on the *pupuh* quotation above, it illustrates that the Egyptian Kingdom is looking for a king, because of the three sons of the queen who are ruling considered inappropriate to be king. Because it can cause jealousy to other sons if one of the crown princes is appointed king. Avoid disputes that cause war and harm the people, the queen ordered her ministers who were assisted by Ki Gajah Putih to find someone who could lead the Egyptian Kingdom. In the end, Ki Muhamad is chosen as the Egyptian King with the approval of all the ministers and queen of the kingdom. After ruling the Egyptian Kingdom for quite a long time, Ki Muhamad was succeeded by his younger brother, Ki Amad to lead the Egyptian Kingdom. During Ki Amad's reign, he was wise and

always protected his people from the one who wanted to destroy the Egyptian Kingdom. This can be seen in the following quote of *pupuh*:

Masa sun kariha aprang, lawan Raja Besah benjing, mapan wusan yeki nangko, mayudha lan kapiriki, aperang saleng sinabit, ing benjing sira anglurung, Sang Raja ing Abesah, pan ingsun atangkep jurit, (Pupuh Sinom, 44a. 18)

Sang Raja Pandita mangke dingin, lamun ya, mit Muhamad punika, kaprenah kakange reke, asruh Nata ya agung, ndatan harsa manjinga Aji, ring Nagrane ika, atinghal kadatun, arine jumeneng Nata, ajujuluk, Prabhu Anom araneke, Angawuleng Abesah, (Pupuh Dangdang, 58a. 28)

Translation:

Everyone was ready to fight, against King Besah tomorrow, because they were ready, to fight, Raden Ermaya fights alone, he was still young, the King in Abesah, arrested by soldiers, (*Pupuh Sinom, 44a. 18*)

Raja Pendeta was cold, if, Muhamad left, his brother did too, quickly became a king, wished his father had taken, in his country, abandoned his palace, his younger brother was appointed to be a king, had a title, his name was Prabhu Anom, to fight against Abesah, (*Pupuh Dangdang, 58a. 28*)

Based on the *pupuh* quotation, it described that Ki Muhamad gave his government to be led by his younger brother, Ki Amad. During Ki Amad's reign, he was always wise, prioritized the welfare of his people, and protect his people from danger. It was reflected in Ki Amad's attitude who declared war against the Abesah Kingdom, in which the Abesah Kingdom

wanted to subdue the Egyptian Kingdom and make its people be slaves of the Abesah Kingdom. It was not rejected by Ki Amad and due to the help of other kings, Ki Amad was able to defeat the Abesah Kingdom and share all the wealth owned by the Abesah Kingdom to the kings who had helped the Egyptian Kingdom in the war.

The Leadership Spirit of Knight

Subagiasta (2007) argues that a leader who has power, wealth, vehicles and armies are accompanied by ministers, but if he runs away from the battlefield or his responsibilities, his name and fame will fade. His goodness, courage, and excellence will be fade. If he prefers to live in which he is not respected by his people, eventually he will become a transvestite in his reincarnation or his next life. Thus, a leader should have the spirit of a warrior, *wira*, or brave in acting by cleverly calculating all the risks that will occur. A leader must apply the concept of *asta brata* hence not become a cowardly leader. The main thing is a leader should be friendly and authoritative in a democratic nuance.

The rules of a leader in carrying out his leadership also contained in *Geguritan Amad Muhammad*, which is implementing some main teachings about obligations in Hinduism hence able to protect his country, find out who the people are, its conditions, and everything related to the people. *Asta Brata* teachings must be implemented by a leader in carrying out their duties. *Asta Brata* teachings referred to the eight qualities of a leader based on the qualities of eight Gods. Sudharta explains *Asta Brata* teachings consists of *Indra Brata*, *Yama Brata*, *Surya Brata*, *Candra Brata*,

Bayu Brata, Kuwera Brata, Baruna Brata, and Agni Brata, as it is shown in the following *sloka*:

Hyang Indra Yama Suryya Candra-anila

Kuwera Baruna-Agni nahan wwalu

Sira tam aka-angga sang bhupati

Matang nira inisti astabrata

Kekawin Ramayana Sargha XXIV sloka 52 (Sudharta, page. 3)

Translation:

(*Brata*) *Deva Indra, Yama, Surya* (sun), *Candra* (moon), *Anila* (wind), *Kuwera, Baruna*, and *Agni* (fire) are eight (*brata*) that should be lived by a leader to be absorbed in his body and soul named *Asta Brata*.

Leadership in *Geguritan Amad Muhamad* is quite prominent, in which leadership attitude can describe and give an overview to the readers about the essence of a leader. The eight qualities of the Gods (*Asta Brata*) contained in *Geguritan Amad Muhamad* are the characteristics of *Indra (Indra Brata)*, *Yama (Yama Brata)*, *Surya (Surya Brata)*, and *Agni (Agni Brata)*. It can be seen as follows.

1. *Indra Brata*, namely a leader is expected to be able to protect his people. In the *Geguritan Amad Muhamad*, *Indra Brata* is reflected in Ki Amad's attitude when he became a king in Egypt, in which he declared war against King Besah (Abesah). This can be seen in the following quote of *pupuh*:
Masa sun kariha aprang, lawan Raja Besah benjing, mapan wusan yeke nangko, mayudha lan kapiriki, aperang saleng sinabit, ing benjing sira anglurung, Sang Raja ing Abesah, pan ingsun atangkep jurit, (Pupuh Sinom, 44a. 18)

Translation:

Everyone was ready to fight, against King Besah tomorrow, because they were ready, to fight, Raden Ermaya fights alone, he was still young, the King in Abesah, arrested by soldiers, (*Pupuh Sinom, 44a. 18*)

Based on the quotation above, it shows that Ki Amad has a character of Indra Brata, who refused to submit to King Besah and he prepared to fight against the Besah Kingdom. As a king and knight, Ki Amad bravely declared war to save, provide protection and comfort to his people from slavery that would be carried out by King Besah if Ki Amad wanted to submit and surrender his authority and kingdom to King Besah (Abesah). He also refused the proposal from King Besah to Siti Bagdad because Ki Amad knew King Besah had bad attitudes.

2. *Yama Brata*, namely a leader must brave to give strict punishment to those who break the rules. In *Geguritan Amad Muhamad*, *Yama Brata* is reflected in Ki Amad's attitude when he punished Ki Nakodah and the priest with the death sentence. This can be seen in the following quote of *pupuh*:

Malih mangke anak ing sun iki, tan kapanggih, ing wretane pisan, Nakoda matenin mangke, Sang Prabhu mangke muwus, Prabhu anom den pun kejepin, Pandita tinarajang, sinuduk pan sampun, kalawan pun I Nakoda, pinejahan, Ni Rangda ika tumuli, Bhinakteng dalem pura, (Pupuh Dangdang, 57a. 22).

Translation:

They were my children, had disappeared, all left, Nakoda did too, Sang Prabhu said and blinked his eyes, then the priest killed him, with a sharp weapon, I Nakoda also killed him, Ni Janda was brought back to the palace, (*Pupuh Dangdang, 57a. 22*)

Based on the quotation above, it shows that Ki Amad was the Egyptian King who dared to give punishment to Ki Nakodah and his pastor with the death sentence. It because when they still lived in Esam, Ki Nakodah wanted to kill Ki Amad and Ki Muhamad for eating the bird. The priest was also killed for giving spells to the mother of Ki Amad and Ki Muhamad.

3. *Surya Brata*, namely a leader should be wise. In *Geguritan Amad Muhamad*, *Surya Brata* is reflected in Ki Amad's attitude when he ordered his son, Raden Ermaya to distribute the booty of war to the kings who had helped the Egyptian Kingdom in the war. This can be seen in the following quote of *pupuh*:

Enjing tinangkil Sang Nata, pepek kabeh aji lan para mantri, ponggawa lan para Ratu, miwah para Ksatriya, Raja Ermaya tan sah sira tinantun, kinen angedum jarahan, lan sakehing para Putri,

Dunya ing Abesah ika, den watara mangko sagunging Mantri, duman saprayoga iku, mangke wus dinelesan, sakeng dunya marata sadaya sampun, tumpuking parabarana, kadi wukir kancanadi, (Pupuh Pangkur, 74b. 1-2)

Translation:

Back to the King, all attended many parents and ministers, warriors and kings, with his warriors, King Ermaya shared fairly, distributed his booty, and many princesses,

Abesah's royal property, warriors to ministers, distributed the booty, on that day, distributed Abesah's royal property evenly, stacked booty, like good friends, (*Pupuh Pangkur, 74b. 1-2*)

Based on the quotation above, it shows Ki Amad's wise attitude to the kings who helped to fight against the Abesah Kingdom with a victory. With his wise attitude, he ordered his son, Raden Ermaya to distribute all the wealth owned by King Abesah fairly and wisely.

4. *Agni Brata*, namely a leader must be able to eliminate actions that are not in accordance with the teachings of truth. It was reflected in Ki Amad's attitude when he killed King Abesah because of his immoral behavior that is contrary to religious teachings. This can be seen in the following quote of *pupuh*:

Raja Besah tuminghal ing balanira, katah ngemasin mati, miwah para nata, kasatriya mantra pejah, Sang Nata bendu tan sipi, angamuk rampak, lan ratu pitung keti, (Pupuh Durma, 71b. 9)

Lindu awor akeh mati punang bala, musuh lan rowang mati, anek kang kedekan, dening kuda lan liman, sawaneh ahura getih, tumbak tinumbak, ana kang saling angkeling (Pupuh Durma, 71b. 11)

Translation:

King Besah saw his soldiers, all dead, with kings, knights, prime ministers were dead, the King was sad and angry, raged to attack together, the king and his seven hundred thousand troops, (*Pupuh Durma, 71b. 9*)

Like hit by an earthquake many soldiers died, enemies and soldiers died, all like laughing, horses and elephants, corpses, bloodstained, attacking, surround each other, (*Pupuh Durma, 71b. 11*)

Based on the quotation above, it shows that Ki Amad has an attitude like *Agni Brata* who scorched everything around him. Ki Amad as a king bravely fought to save his country and people, and uphold the truth to destroy bad deeds, as it was done by King Besah who wanted to force the Egyptian Kingdom to submit to the Abesah Kingdom. Also, King Abesah's attitude kidnapped Siti Bagdad because his proposal was refused by the Egyptian King, hence the war occurred which was won by Ki Amad with the death of King Abesah.

The Value of Children's Ethics Education in Society

Ethics can not be separated from religion as its main foundation, especially Hinduism is broadly divided into three parts, namely *Tattwa* (philosophy), Ethics (manners), and Ritual (ceremony). These three parts cannot be separated from one another and complement each other in humans lives.

Ethics comes from the Greek, *ethos* or *la ethos* which means habits or customs. This knowledge not only discusses habits based customs but discusses customs which are the basic and core

human nature, namely customs related to decency. Hindu ethics is based on the knowledge of morality which regulates behavior in human relations with God, fellow human beings and the natural surroundings so that deeds do not deviate from *Ida Sang Hyang Widhi Wasa*.

Ethics in Hinduism known as “*tata susila*”. Ethics or *Tata susila* means the rules of good and noble which must be a guideline for human life. The purpose of ethics is to foster harmonious relationships between humans and their surrounding creatures, harmonious relationships between families that form society and society itself, between humans and the natural surroundings. The ethical position in *Geguritan Amad Muhamad* about ethics reflected in Ki Amad and Ki Muhamad.

In analyzing the function of children's ethics education in the society contained in *Geguritan Amad Muhamad*, it is stated that a child must love their siblings by not fighting. Besides, it is expected to always reinforce good deeds by listening to parents' advice and a child must devote to parents. In *Geguritan Amad Muhamad*, ethics education in the society shown by the attitude of Ki Amad and Ki Muhamad when they listened to Ki Sektagung's advice in the cave. Then, Ki Amad and Ki Muhamad helped each other to face the Absi people and the ethics shown by Ki Amad who obeyed Ki Muhamad's orders to look for water. This can be seen in the following quote of *pupuh*:

*Sawengine jroning guwa, amanggih wong tapa lewih,
awasta Sektagung reko, sawengi den mituturin, cayanira
nelehin, aneng jro guwa sumunung, kadi rahina mangko,*

umur pitung tahun warsi, pan Ki Amad Muhamad pinututuran, (Pupuh Sinom (Srinata), 5b. 21)

Ki Sektagung angandika, iki paweh ingsun kaki, keris kumalih tar eke, lah anggenen ingsun kaki, arinira sawiji, sira kang satunggal iku, anggen sira lungha, ape madena ngati-hati, aja lali maring kang amurbeng jagat, (Pupuh Sinom (Srinata), 6a. 21-22)

Wenten wong Absi mara, wong titiga pada ngaloken mati, Ki Amad manarik duwung, kalawan Ki Muhamad, anarajang anuduk sira karuhun, terus kere lapis tiga, aniba annuli mati, (Pupuh Pangkur, 7a. 5)

Saprapranenya araryan, Ki Muhamad harsa anginum warih, amuwus ing arin ingsun, yayi sira lungaha, mangulati banu nawi sira antuk, Ki Amad mangke lungahaha, angulati punang warih, (Pupuh Pangkur, 8a. 15

Translation:

Overnight in the cave, Ki Amad and Ki Muhamad met a smart person, named Ki Sektagung, overnight Ki Amad and Ki Muhamad listened to advice from Ki Sektagung, they paid attention, Ki Sektagung, until Ki Amad and Ki Muhamad were seven years old, Ki Sektagung still advised, *(Pupuh Sinom (Srinata), 5b. 21)*

Ki Sektagung said, he will give something, two krisses, which were used by Ki Amad and Ki Muhamad, one for his brother, also one for the older brother, used it if you go, to be used cautiously, do not forget to use it to protect the world, *(Pupuh Sinom (Srinata), 6a. 21-22)*

The Absi people came, three of them would be killed, Ki Amad took a weapon, with Ki Muhamad, together to attack, until the three Absies died, (*Pupuh Pangkur, 7a. 5*)

Tired of fighting, Ki Muhamad wanted to drink water, he told his brother, his brother went, looking for water, Ki Amad went to look for water, (*Pupuh Pangkur, 8a. 15*)

Based on the quotations above, the ethics shown by Ki Amad and Ki Muhamad when listening carefully to Ki Sektagung's advice who was older than them and they did not forget to say goodbye when they left Ki Sektagung. They also thanked as respect to him for giving them two crises. The ethics of these siblings help each other to defeat the enemy they faced without fear. The last pupuh quotation above shows Ki Amad's attitude who obeyed the orders of his brother, Ki Muhamad to looking for water.

CONCLUSIONS

Based on the description above concerning an Analysis of Structure and Hindu Religious Educational in *Geguritan Amad Muhamad*. Therefore, it can be concluded as follows.

1. *Geguritan Amad Muhammad* is a form of traditional Balinese literary works that contain beauty and fiction elements. The elements that build *Geguritan Amad Muhamad* as a traditional Balinese literary work consists of incidents, plot, character/characterization, setting, theme, and moral value. The incident is one of the most important elements of a fiction literary work to build the plot or storyline. The plot of *Geguritan Amad Muhamad* is built from incidents developed by the main character, in terms of characterizations. The main character in *Geguritan Ahmad Muhammad* is Ki Ahmad because he has a dominant role and moves in the storyline. The setting found in *Geguritan Amad Muhamad* consists of the setting of place and time. The theme of *Geguritan Amad Muhamad* is good defeats evil. The moral value found in *Geguritan Amad Muhamad* is people who always do good deeds and defend the truth will always be above evil.
2. The educational values contained in *Geguritan Amad Muhamad* are the values of Hindu religious education which include: Divine value related to the teachings of *Widhi Tattwa*. Loyalty Value is one of belief in social life by practicing the Panca Satya teachings. Leadership values related to *Asta Brata* teachings which implemented in

society. Heroism values involve a sense of responsibility, wise in making decisions, and have high courage in doing something. Human value is everything related to mutual help to others. Love and affection value is something related to love and affection. Moral education value is everything related to *Subha* and *Asubha karma* in society. Ceremonial education value is something related to ceremonial activities. Esthetics value is the value associated with beautiful things.

3. The functions contained in *Geguritan Amad Muhamad* include the role and responsibility of a leader who obligated to protect his people from fear and protect the entire creation of God. The spirit of a leader in carrying out his leadership also contained in *Geguritan Amad Muhamad*, which is implementing some main teachings about obligations in Hinduism hence able to protect his country. The third function contained in *Geguritan Amad Muhamad* is children's ethics value in society or environment where they interact by practicing religious teachings, whether in behaving, speaking, or thinking of someone.

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