JAVANESE GRAMMATICAL STRUCTURE IN TRANSLATION OF *SERAT ALPATÉKAH* MANUSCRIPT

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Kata kunci:

Terjemah,
Struktur Bahasa
Jawa, Manuskrip
Serat Alpatékah

Abstrak

Al-Qur'an diterjemahkan dan ditafsirkan dengan menggunakan bahasa Jawa sebagai proses penyebaran agama Islam di Pulau Jawa. Serat Alpatékah merupakan naskah carik (tulisan tangan) beraksara Jawa. Naskah tersebut belum pernah dianalisis dengan mengaitkan sejarah Islam maupun nilai-nilai budaya Jawa yang nampak pada struktur bahasa Jawa. Jenis penelitian yang digunakan adalah deskriptif-filologis. Data yang digunakan dalam penelitian ini adalah kata, frasa, maupun kalimat Surat Al-Fātiḥah dan Al-Baqarah. Hasil penelitian menunjukkan bahwa 1) naskah Serat Alpatékah merupakan naskah Piwulang yang dimiliki oleh Kantor Rekso Pustoko Puro Mangkunegaran, Surakarta. R. Ng. Ronggowarsito disinyalir sebagai penulis naskah tersebut. Transliterasi teks pada naskah Serat Alpatékah menggunakan metode standar. Adapun bentuk aparat kritik teks yang ada di dalam naskah tersebut disesuaikan dengan bausastra Jawa. Suntingan teks pada naskah Serat Alpatékah menggunakan metode standar; 2) Untuk mengetahui struktur kalimat yang terkandung di dalam bahasa sasaran berupa bahasa Jawa memerlukan teori terjemahan milik Eugene A. Nida. Tahap analisis menjelaskan tentang hubungan gramatikal, makna kontekstual, dan makna tekstual. Struktur kalimat bahasa Jawa yang terkandung di dalam naskah Serat Alpatékah berkaitan dengan proses penerjemahan teks dengan menggunakan metode terjemahan tafsiriyah. Proses penerjemahan tersebut bertujuan untuk menyampaikan pesan yang terkandung di dalam bahasa sumber dan ditransfer pada bahasa sasaran. Untuk mencapai tujuan tersebut, proses penerjemahan naskah Serat Alpatékah tidak pernah terlepas dari analisis gramatikal maupun restrukturisasi teks.

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Abstract

Keywords:

Translations, Javanese Grammatical, Serat Alpatékah Manuscript

The Qur'an is translated and interpreted using Javanese to spread Islam in Java. A handwritten Javanese script called Serat Alpatékah is used. The Javanese language's structure and Islamic history have never been combined to analyze this manuscript. Descriptive-philological research is the methodology employed. This type of research combines descriptive and philological methods. Words, phrases, and sentences (part of grammatical structure) from Surah Al-Fatihah and Al-Baqarah in Serat Alpatékah manuscript were used as the research's primary sources of information. The study's findings indicate that 1) Rekso Pustoko Puro Mangkunegaran Office, Surakarta owns the Serat Alpatékah manuscript used for script teaching. The script's purported author is R.Ng. Ronggowarsito. Using conventional techniques, text from manuscripts made of Serat Alpatékah is transliterated. The form of the text critique apparatus in the text is adjusted according to the Javanese dictionary. Standard techniques for text editing in the manuscript Serat Alpatékah. Eugene A. Nida's translation theory is applied to ascertain the sentence structure found in Javanese, the target language; 2) The analysis phase explains the textual, contextual, and grammatical relationships. The Javanese sentence structure revealed in the Serat Alpatékah manuscript is related to the tafsiriyah translation process. The aim of translation is to convey the message from the source language to the target language. To achieve this goal, the Serat Alpatékah manuscript is never translated without grammatical analysis or text restructuring.

Introduction

When Islam arrived, it altered the religion of the Javanese people, who had previously practiced Buddhism and Hinduism. The Qur'an is one of the primary works that guide Islamic society's way of life. As the primary text, the Qur'an is crucial as both a guide to living and a source of information. The Javanese people used to practice Hinduism and Buddhism, but when Islam arrived, religious beliefs changed. The Qur'an was translated into Arabic from Arabic sources. The Qur'an was subsequently interpreted and translated into Javanese as a necessity for the spread of Islam in Java. The Qur'an was also rewritten by Javanese poets using Javanese script in Javanese. The translation of the Qur'an from its

original language into its target language, while it was being written in Java, demonstrates the difference between various cultural backgrounds.

Serat Alpatékah manuscripts are one of the literary works that this study is focused on. The manuscript is currently still kept in good shape in the Surakarta Mangkunegaran Museum. *Serat Alpatékah* had been transliterated into Javanese before the design of this study. There are still some differences between the transliteration results and the current spelling in Java, though. Javanese characters or scripts are used to write on *Serat Alpatékah*. In the form of written text, *Serat Alpatékah* are the subject of philological study. In particular, the analysis of the Javanese language's structure, which reveals the linguistic and cultural conditions of the Javanese people in ancient times, has never been done before in research using artifacts made of *Serat Alpatékah*.

There hasn't been a lot of research done on the archipelago's history and cultural values as they relate to the Qur'an translation. According to the researcher[1], divided Qur'anic translation and interpretation work into three generations. His research focused on Indonesia and was done around 1994. Additionally, the first generation, roughly from the early 20th century to 1960, the second generation, roughly from 1961 to 1969, and the third generation, starting in 1970, are the generations of translation and interpretation of the Qur'an that are being discussed.

Islamic texts from Java were the subject of studies in the early 20th century [2]. It is fascinating to research since it is important to understand the historical and cultural context of the translation of the Qur'anic text, particularly Surah Al-Fatihah. It was never possible to divorce the

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[1] Howard M. Federspiel, *Kajian Al-Qur'an Di Indonesia Terj. Tajul Arifin* (Bandung: Mizan, 1996).

[2] Edi Komarudin; Nurhasan; Ice Sariyati; Ihin Solihin, "Al-Tsaqafa : Jurnal Peradaban Islam Tafsir Qur ' an Berbahasa Nusantara (Studi Historis Terhadap Tafsir Berbahasa Sunda , Jawa Dan Aceh) Tafsir Qur ' an Berbahasa Nusantara Pendahuluan Sejak Abad Ke-19 M , Tafsir Al- Quran Lengkap Telah Ditulis Di Jawa," *Al-Tsaqafa* 15, no. 2 (2018): 181–96.

Javanese translation of the Qur'an from the culture that underpinned Javanese society at the time. It is understandable that there are variations in the translation from one poet to another because the original Islamic teachings placed an emphasis on the Qur'anic text's significance.

The usage of Javanese script or Javanese dialect in text writing is another fascinating topic for research, because there has not been a study on the structure of Javanese grammatical in the manuscript of the Qur'an. The use of Javanese languages, such as pronouns that relate to the name of Allah, such as *Gusti, Pangeran*, and *Tuwan*, will reveal the substance of Javanese cultural values. Also, it is possible to look into how Javanese people become role models by avoiding immorality, believing at the end of the world, and other things in the text of *Serat Alpatékah*. Its text editing will be complicated by the variance in the number of verses that were written in parts and the use of Arabic letters like *"f"* and *"kh"*. Based on the context of these issues, the study that illuminates Javanese cultural values in terms of translation and the substance of deep Javanese writings *Serat Alpatékah* is required. The goal of this study is to clarify how the Javanese language structure relates to the *Serat Alpatékah* translation of the Qur'an.

Due to its inclusion of numerous other scientific subjects including language, literature, and culture, philology is regarded as knowledge in science that explains literature in a larger sense[3]. The Javanese manuscripts under study are written in Javanese utilizing Javanese script (Javanese dialect), specifically the *Serat Alpatékah* manuscript. The Javanese script consists of a total of 20 letters, including partner and the vowels *ha, na, ca, ra, ka, da, ta, sa, wa, la, pa, dha, ja, ya, nya, ma, ga, ba, tha,* and *nga*. The Javanese script is what converts a vowel from the previous script into a consonant [4]. Moreover, capital letters can be found in the Javanese script
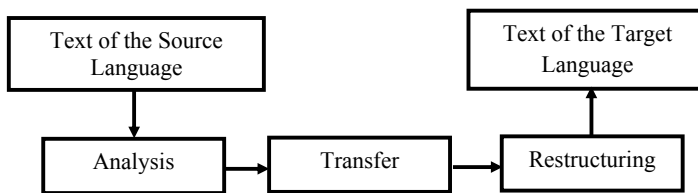
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[3]   Dkk Siti Baroroh Baried, *Pengantar Teori Filolog* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1985).

[4]   Hesti Mulyani, *Teori Pengkajian Filologi.* (Yogyakarta: Jurusan Pendidikan Bahasa

and are typically utilized in the same way. There is other counterpart characters designed to represent scripts from other languages that do not exist in Javanese.

Serat Alpatékah is a Javanese script that is listed in the description of a manuscript held by the Puro Mangkunegaran Surakarta Reksapustaka Library under script code 'A' for a lesson '*Piwulang'*. What is meant to be taught contains *tasawuf* and is a teaching on the Islamic religion. The process of interpreting works like the Qur'an in Indonesia is evolving dynamically, as seen by the translation from the originating language—the Arabic employed in Islamic texts—into the regional tongue as the target language. Furthermore, Arabic is seen as being too difficult to grasp by the Javanese people in particular, hence venularization is necessary [5].

The idea popularized by Newmark and Eugene Albert Nida can then be used to assess the translations in the Qur'an. Nida and Taber argued that the translation process is the simplest and clearest in terms of structure, which means that the translation results can examine the message of the source language in addition to being transferred and then restructured in the recipient language that is most appropriate for the reader [6]. In conclusion, the graphic below can be used to explain how Nida and Taber translated the text.

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┌──────────────────┐              ┌──────────────────┐
│ Text of the Source│              │ Text of the Target│
│    Language       │              │     Language      │
└────────┬─────────┘              └────────▲─────────┘
         │                                 │
         ▼                                 │
   ┌──────────┐     ┌──────────┐     ┌─────────────┐
   │ Analysis │ ──▶ │ Transfer │ ──▶ │ Restructuring│
   └──────────┘     └──────────┘     └─────────────┘
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Chart 1. Nida and Taber's Interpretation of the Translation Process

Daerah FBS UNY., 2009).

   [5]   Islah Gusmian, "Bahasa Dan Aksara Tafsir Al-Qur'an Di Indonesia Dari Tradisi, Hierarki Hingga Kepentingan Pembaca," *Tsaqafah* 6, no. 1 (2010): 2.

   [6]   Eugene Albert Nida, *Language Structure and Translation* (Stanford: Stanford University Press., 1976).

Chart 1 breaks down the translation process into three stages: analysis, transfer, and restructuring. The analysis is the step in which the source text is understood through linguistic and meaning analysis, efforts to comprehend the translated content, and understanding of the cultural context; 2) transfer is the stage of transferring the meaning or message contained in the source text; 3) restructuring is the stage of compiling the translated sentences so that the translation results are obtained in the target language.

Several Javanese languages, such *ngoko, madya*, and *krama*, are employed in the text *Serat Alpatékah* to make Javanese words. The Javanese language can also be referred to as having a variety of speech levels, called *unggah-ungguh* or *unda usuk,* because of social elements that indicate the status of the Javanese population. To the best of the researcher's knowledge, philological or other research has never been done on *Serat Alpatékah*. It is initially required to have a philological approach to study the manuscript further and determine the values it contains.

The literature review for this subject discusses the philology of Javanese script. Ulya reviewed the literature on Javanese script philology in her paper titled "Serat Kadis in Philological Studies", concentrating especially on fiber literary works. Through the work of past academics, it can be seen how translation had a part in uncovering the structure of the Javanese language. Saifuddin's papers explore the custom of translating the Qur'an into Javanese using a philological method; Husni's study, "Translation and Interpretation of the Qur'an: Between Theory and Reality", also discusses text translation similarly. Kiptiyah's study, "The Tradition of Writing the Interpretation of the Qur'an in Cacacarakan Javanese: A Study of the Kur'an Jawen Muhammadiyah and Tafsir Quran Jawen P", additionally reveals the limitations of research on the interpretation and translation of the Qur'an in writing. The philological approach is never isolated from considerations of the relationship

between Islam and Javanese script. Under the topic of *Sêrat Suluk Patekah* (A Philological Review), research on Sufi teachings has previously been done "Philological Approach in Islamic Studies" is the title of the study.

Method

A descriptive-philological research method is employed. Descriptive and philological methodologies are utilized in this kind of inquiry. The structural analyses of the Javanese language in the study texts and the descriptions of the Serat Alpatékah physical state are described using descriptive research methodologies. The data for this inquiry were taken from the *Serat Alpatékah* book. The Mangkunegaran Museum in Surakarta is where the text *Serat Alpatékah* manuscript is preserved. The lettering has been compared to that of R.Ng. Ronggowarsita at the Surakarta Palace. Words, phrases, and sentences were selected as the study's principal textual data sources, emphasizing Surah Al-Fatihah and Al-Baqarah.

The above specified information must subsequently be obtained by philological labour methods. A transliteration is the process of replacing the writing style, letter by letter, from one alphabet to another during the research phase [7]. The Javanese alphabet (the Javanese dialect) was transliterated in this study using Latin script. There will be problems with word separation once these letters are substituted. The Latin script is phonemic and groups words by word, whereas script letters are syllabic and do not recognize word separation. The transliteration labour stage is critical for presenting the Javanese script to the wider public, particularly the Javanese dialect, which is still unknown to many people. At this step of transliteration, the characteristics of the original text must be kept, therefore punctuation spacing and placement must be carefully considered to avoid conflicting readings. During the text transliteration

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[7] Siti Baroroh Baried; Siti Chamamah Soeratno; Sawoe; Sulastin Sutrisno; Moh. Syakir, *Pengantar Teori Filologi* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1985).

labour process, linguistic challenges such as word separation, spelling, and punctuation may develop [8]. All of these concerns can be solved using diplomatic and conventional transliteration approaches. This demands an increased awareness of the basic, traditional Javanese spelling standards.

The distribution approach is then utilized to evaluate the linguistic data that was collected. When grouping data, this strategy works effectively since the language element itself serves as the determinant. This study uses the *agih* technique to evaluate Javanese word and phrase structures. The Direct Element Division methodology is the foundation of the *agih* method, with advanced techniques including substitution, disappearance, and change of form operations.

Serat Alpatekah Manuscript in Philological Studies

The script of *Serat Alpatékah* is a property of Rekso Pustoko Puro Mangkunegaran Office, Surakarta. Javanese Literature in Surakarta is listed in the catalog. Serat Alpatékah are A 1a, MN 300, SMP 62/2, and R180/39. The script's alleged creator is R.Ng. Ronggowarsito [9]. The Qur'an, chapters 1 to 114, are translated into manuscript form in the work known as Serat Alpatékah. The term "*fasal*" is used to describe how the document divides its letters. Term '*bab*', '*pasal*', or '*babak*' are the meanings of the phrase in Arabic. Surah Al-Fatihah to Surah An-Nas are the first verses of the manuscript. In 2009, Ms. Ester Sudarsi transliterated *Serat Alpatékah* for the Rekso Pustaka Puro Mangkunegaran Surakarta Library Office. Since 2008, the Suryasumirat Foundation has collaborated on this transliteration project. The transliteration process has yet to be completed, and there are undoubtedly faults in the previous work. Text in manuscripts composed of *Serat Alpatékah* is transliterated using standard processes.

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[8] Darusuprapta, "Beberapa Masalah Kebahasaan Dalam Penelitian Naskah.," *Widyaparwa*, 1984.

[9] Nancy K. Florida, *Javanese Literature in Surakarta Manuscripts Volume 3* (New York: Cornell University, 2012).

The Javanese dictionary modifies the structure of the text critique apparatus in the text to allow for a comprehension of the context of the meaning contained within it. Manuscripts of *Serat Alpatékah* are edited using established approaches. This technique is used to correct mistakes and improper writing in the text of *Serat Alpatékah*.

The Javanese Grammatical Structure in Serat Alpatekah Manuscripts

Manuscript *Serat Alpatékah* is a Javanese and conversation-based translation of the Qur'an. To correctly translate the Qur'an, it is necessary to understand the historical development of its interpretation and translation into Javanese script. The Book of the Qur'an: Its Significance in Arabic Music Created in 1858, it commemorates the beginning of the discovery of the first Qur'an translation in Javanese script. Tamsyyatul Muslimin for Tafsr Kalm Rabb al-'lamn, written by K.H. Ahmad Sanoesi, was published in 2015 [10]. In addition, Muhammad Salih ibn 'Umar al-Samarani wrote Fayd al-Rahman fi Tafsir Alqur'an in Javanese in 1894, employing Arabic pegon [11].

Many translations of the Qur'an found throughout Indonesia include remarkable facts. Previous research has shown that the Qur'anic translation promotes discussion among different translators on both a micro and global level. The existence of this argument has consequences for some intriguing discoveries, such as the lack of a clear boundary between interpretation and translation [12] and the unrealistic distinction between translation and definitive interpretation. *Serat Alpatékah* contain

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[10] Islah Gusmian, "Tafsir Al-Qur'an Di Indonesia: Sejarah Dan Dinamika," *Nun* 1, no. 1 (n.d.): 7.

[11] Moch. Nur Ichwan, "Negara, Kitab Suci Dan Politik Terjemahan Resmi Alqur'an Di Indonesia," in *Sadur Sejarah Terjemahan Di Indonesia Dan Malaysia* (Jakarta: Kepustakaan Populer Gramedia, 2009), 417–18.

[12] Fadhli Lukman, "Studi Kritis Atas Teori Tarjamah Alqur'an Dalm 'Ulum AlQur'An," *Al-A'raf* 13, no. 2 (2016): 184–85.

a variety of Qur'anic interpretations [13]. According to the translation *Serat Alpatékah*, who uses the Javanese script *cacacarakan*, there are Tafsir Wal Ngasri by St. Light, Tafsir Al-Quran Jawen by Bagus Ngarpah, by Tafsir Al-Qur'an, and Colorful Quotes, which is in the Sonobudoyo Museum, Yogyakarta, shows that there is an Islamic da'wah movement that has entered the interior space [14].

Manuscript *Serat Alpatékah*, a type of writing lesson, may be found in Puro Mangkunegaran, Surakarta. It is unclear when the manuscript was composed, although it could be as thick as 591 pages. Nancy K. Florida classified the *Serat Alpatékah* text as the Qur'anic translation in her inventory. The papers were then cataloged as manuscript lessons (code A) in the Reksapustaka Mangkunegaran Library. Furthermore, R.Ng. Ronggowarsito is identified as the author of the work *Serat Alpatékah* in the Nancy K. Florida catalogue. Although Nancy noted that the handwriting in the manuscript *Serat Alpatékah* is similar to that of R. Ng. Ronggowarsito, the Puro Mangkunegaran catalog does not support her theory about the author. As a result, it is vital to explain this by contrasting Ronggowarsito's earlier works based on their subject matter and writing styles.

The script does not specify when the text was produced or published, nor does it reference *Serat Alpatékah*. Only the stamp on the paper can disclose the manuscript's publication year. The royal stamp depicts the Mangkunegaran IV era emblem in detail. R. Ng. Ronggowarsito, a poet at the period, was given authority to write Javanese literary works for the palace. Ronggowarsito studied Islam from Kiai Ageng Besari Tegalsaari. This appears to be described in the subsequent Ränggawarsita Chronicle.

> *"Turut margi kangjêng kyai botên kêndhat paring piwulang warni-warni dhatêng Bagus Burham, saha sabên-sabên dipun paringi sumêrêp têtuladan ingkang sami dipun pariksani wontên ing margi, ingkang tampi piwulang kenging kaupamèkakên barang alit kalêbêtakên*

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[13] Gusmian, "Tafsir Al-Qur'an Di Indonesia: Sejarah Dan Dinamika."

[14] Gusmian.

ing wadhah agêng, saking sadaya piwulangipun kangjêng kyai sami kacakup botên wontên ingkang cèwèt." [15]

The kiai did not hesitate to teach Bagus Burham various things while he was traveling, and each time he was given the same example to see while traveling, those who received instruction were compared to a small thing put into a large container, implying that all of the kiai's teachings are misunderstood when put together.

Raden Ngabehi Ronggowarsito is also known as R.Ng. Ronggowarsito popularly. This name is also supposed to be the one Bagus Burhan gained in 1830 after relocating to Surakarta and working as a palace servant. Ronggowarsito's well-known work is titled "*serat*". There could be proof that Ronggowarsito's piece of writing, *Serat Alpatékah*, is one of his creations. Ronggowarsito has thus far proved himself to be a pupil of a Javanese mystic, and his writings do not directly translate or derive inspiration from the Qur'an. Ronggowarsito reflects his current perspective on Islam in his pieces *Serat Wirid Hidayat Jati* and *Serat Wedhatama*. The article is regarded to represent Ronggowarsito's perspective on Islamic law in Javanese society [16]. Ronggowarsita at work fiber-it introduces the concept of explaining human creation using the seven-dignity theory, also known as understanding existence, and the thoughts of Muhammad Ibn Fadlillah al-Burhanpuri in al-Tuhfah al-mursalah on the Ruh al-Nabiy [17].

The Qur'an has been translated into prose and titled *Serat Alpatékah*. The structure of prose defines its qualities since one-half of it is a description (storytelling) and the other half is character speech (conversation) [18]. Prose works identify themselves from other literary genres by including a

[15] Kumite Rănggawarsitan, *Babad Rănggawarsita* (Surakarta: Drikêrèi Marês Surakarta, 1931).

[16] Samudra Eka Cipta, "Ranggawarsita Dan Sufisme Jawa: Studi Pemikiran Bagus Burham Terhadap Budaya Islam Jawa (1923-1870)," *Jurnal Al-Mada* 3, no. 2 (2020): 119.

[17] Cipta.

[18] Redyanto Noor, *Pengantar Pengkajian Sastra* (Semarang: Fakultas Ilmu Budaya Universitas Diponegoro, 2015).

correspondence unit in the form of a syntactic unit as well as narrative [19]. *Serat Alpatékah* narrative, particularly Surah Al-Fatihah and Al-Baqarah, is explained by the prose's distinctive characteristics.

Surah Al-Fatihah of the Quran contains seven verses in total. The written verses on the translation of *Serat Alpatékah* employ only three dots (.) and seven commas (,) as punctuation marks. The introduction letter begins with an Arabic phrase, such as *Bismillahhirahmannirrakhim*, without a Javanese translation. A description of the letter's revelation in Mecca is provided after the sentence in that language. The first description on the first page of *Serat Alpatékah*, which mentions that his family resides in Mecca, explains where the letter was delivered *Kaaranan Alfatékah, kalumrahaké ana ing Mekah* 'known as Alfatékah, spread in Mecca'. Surah Al-Baqarah of the Qur'an consists of 286 verses. However, it is not totally clear from the translation of *Serat Alpatékah* that the letter separators and verses change mostly in the use of commas and full stops.

According to Nida and Taber, the translation process involves three critical stages: analysis, transfer, and coordination (restructuring). These three procedures are performed in line with the translation procedure outlined in the paper *Serat Alpatékah*. Some translation process steps are incompatible with philological study approaches due to their modification. The purpose of the translation process is to present the meaning of the source language to the reader using the target language. The three translation processes used in the *Serat Alpatékah* manuscript for the Qur'an are detailed below. ***First,*** **Stage of Analysis**

The analysis phase, formerly referred to as the understanding phase, clarifies comprehension of grammatical references, textual meanings, and contextual meanings. Grammatical relations are used to describe the various types of Javanese sentences and conjunctions when translating *Serat Alpatékah*. *Serat Alpatékah* contain news sentences (*ukara andharan*),

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[19] Noor.

interrogative sentences (*ukara pitakon*), imperative sentences (*ukara pakon*), and request sentences that are written in Java. On the script, *Serat Alpatékah* conjunctions between sentences are not only restricted or separated by full stops, but commas within a sentence can also serve as separators because a sentence's translation generally includes many clauses that could function as sentences. The usage of conjunctions in the text *Serat Alpatékah* is an intriguing character for study because the translation doesn't use a literal translation, which affects the coherence of the sentence separators. Conjunctions in the Javanese language include, among other things, *lan* 'and', *dene* 'also', *sawise* 'after', *amarga* 'because', *sabab* 'because', *saupama* 'reason', *nanging* or *ananging* 'but', *mbok manawa* or *bok menawa* 'cause', *aliya sangking itu* 'beside that', *utawa* 'or', *banjut* 'then'. The script *Serat Alpatékah* employ conjunctions to convey a range of notions, including 1) opposing meaning; 2) equality of perspective; 3) ongoing conversation as an action; 4) hope; 5) time; 6) cause and effect; and 7) conditions.

The second type of study is grammatical analysis, which consists of strategies for identifying the meaning of texts. Understanding the original language is required to establish how the Qur'an should be translated. *Serat Alpatékah* comprises numerous words that connect and have significant meaning in Javanese. It could have been called *tembung saroja*. *Tembung saroja* is made up of two words with comparable grammatical meanings, however, they are always written together when forming a sentence. The use of the *tembung saroja* as "to state highly" is one of the characteristics of textual meaning in Javanese translation.

Furthermore, if the text is a Javanese literary work, such as a poem or mark, the *tembung saroja* can be used to highlight the beauty of the language. In addition, the term Saroja, used in the translation of Surah Al-Baqarah, is relative and can be found in the text *Serat Alpatékah*. When two words with the same meaning are combined, they no longer indicate *sanak sadulur* but rather familiar with *sadulur* 'the number of family members

who are more than one' or 'a family with many generations'. The two words combine to make a phrase known as Saroja *ngetut buri*, which means *ngetut* 'follow' and *buri* which means 'behind', have equivalent meanings. This makes sense if someone is following another person since they are in behind. The word *buri* count as the words that follow the word. The word *buri* has the adjective meaning 'very' and can be used to express the motive behind other people's actions, but it is meaningless for showing the meaning of the track.

Third, contextual meaning in the text *Serat Alpatékah* is a grammatical analysis process that analyzes matters outside or around the text. The text's contextual significance can be separated into two categories: situational context and cultural context. The same example *matur, celathunira, wangsulané, pangandika, pangandikaningsung* can be used to demonstrate contextual meaning. Each of these terms has the same meaning 'speak or said'. Here are a few of the various instances of the term in each verse.

وَاِذْ قَالَ رَبُّكَ لِلْمَلٰۤىِٕكَةِ اِنِّيْ جَاعِلٌ فِى الْاَرْضِ خَلِيْفَةًۗ قَالُوْٓا اَتَجْعَلُ فِيْهَا مَنْ يُّفْسِدُ فِيْهَا وَيَسْفِكُ الدِّمَاۤءَۚ وَنَحْنُ نُسَبِّحُ بِحَمْدِكَ وَنُقَدِّسُ لَكَۗ قَالَ اِنِّيْٓ اَعْلَمُ مَا لَا تَعْلَمُوْنَ

30. And [mention, O Muhammad], when your Lord said to the angels, "Indeed, I will make upon the earth a successive authority." They said, "Will You place upon it one who causes corruption therein and sheds blood, while we declare Your praise and sanctify You?" Allah said, "Indeed, I know that which you do not know."

Kalané Gustinira **ngandika** *marang malaekat: Ingsung kersa agawé wakil ana ing bumi. Para malaekat banjur* **matur:** *Punapa Tuwan badhé andumunungaken wakil wonten ing bumi ingkang badhə anglempahi pandamel awon, satya angwutahaken rèh, kawula amisuwuraken keluhuran Tuwan, sarta anunucekaken ing Tuwan.* **Pangendikaning** *Allah: Sanyatané, Ingsun weruh barang kang ora sira weruhi.* [20]

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[20] *Serat Alpatékah* (Surakarta: Museum Pura Mangkunegaran, n.d.).

وَاِذْ قُلْنَا ادْخُلُوْا هٰذِهِ الْقَرْيَةَ فَكُلُوْا مِنْهَا حَيْثُ شِئْتُمْ رَغَدًا وَّادْخُلُوا الْبَابَ سُجَّدًا وَّقُوْلُوْا حِطَّةٌ نَّغْفِرْ لَكُمْ خَطٰيٰكُمْ ۚ وَسَنَزِيْدُ الْمُحْسِنِيْنَ

58. And [recall] when We said, "Enter this city and eat from it wherever you will in [ease and] abundance, and enter the gate bowing humbly and say, 'Relieve us of our burdens.' We will [then] forgive your sins for you, and We will increase the doers of good [in goodness and reward]."

Pangandikaningsun: *Aja sira angwutahaké getihé saduluriara, lan aja angrebut balé omah. Sira padha anaksèni, sarta saguh angèstokaké. Ing pamburiné sira uga kang patèn-pinatèn, sarta anundhung sadulur-sadulurira sangking balé omahé, sira krubut kanthi pratingkah kang ora bener, lan nandukaké* ²¹

وَاِذَا قِيْلَ لَهُمْ اٰمِنُوْا كَمَاۤ اٰمَنَ النَّاسُ قَالُوْۤا اَنُؤْمِنُ كَمَاۤ اٰمَنَ السُّفَهَاءُ ۚ اَلَاۤ اِنَّهُمْ هُمُ السُّفَهَاءُ وَلٰكِنْ لَّا يَعْلَمُوْنَ وَاِذَا لَقُوا الَّذِيْنَ اٰمَنُوْا قَالُوْۤا اٰمَنَّا ۚ وَاِذَا خَلَوْا اِلٰى شَيٰطِيْنِهِمْ ۙ قَالُوْۤا اِنَّا مَعَكُمْ ۙ اِنَّمَا نَحْنُ مُسْتَهْزِءُوْنَ

13. And when it is said to them, "Believe as the people have believed," they say, "Should we believe as the foolish have believed?" Unquestionably, it is they who are the foolish, but they know [it] not.
14. And when they meet those who believe, they say, "We believe"; but when they are alone with their evil ones, they say, "Indeed, we are with you; we were only mockers."

Wangsulané: *Apa aku bakal ngandel kaya piandelé wong buyan, wong mengkono iku apa ora buyan dhéwé, ananging ora sumurup. Samangsané kapapag ing wong mukmin,* **celathuné**: *Aku ngandel. Ananging yen wis mulih, katemu dhewenan karo seta-ne, celathune: Satemene kowe kang dak raketi, aku mung sa-sembranan bae karo wong iku mau.* ²²

²¹ *Serat Alpatékah.*

²² *Serat Alpatékah.*

However, the translation of the sentence *Serat Alpatékah* indicates that these words are used differently in the Javanese context because of their environment and culture. This variation is due to the different levels of speech employed by the characters during translation. The restructuring technique is described in more detail in the section on speech levels of the Javanese language variety section.**Second, Stage of Transfer**

The transfer phase describes the process in which a translator changes messages from a particular language to another. Technically, the translator transmits the whole meaning by making sure the language is accurate and equal in terms of meaning, nuance, and style *Serat Alpatékah*. Additionally, translators must consider the usage of specialized procedures as problem-solving techniques. Scriptwriters use the tafsiriyah translation method on the script *Serat Alpatékah* to solve concerns that occur during translation.

Tafsiriyah translation in the *Serat Alpatékah* communicates the meaning in the target language rather than the sentence structure in the source language. The playwright continues to examine the Arabic meaning of the original language, which is the main idea to be transferred.

الٓمّٓ ۚ ذٰلِكَ الْكِتٰبُ لَا رَيْبَ ۛ فِيْهِ ۛ هُدًى لِّلْمُتَّقِيْنَ

1. **Alif, Lam, Meem.**
2. This is the Book about which there is no doubt, a guidance for those conscious of Allah –
A, La, Ma. Sajroning layang iki ora ana kang nyumelangaké, hiya iku pandomaning wong saléh… [23]

Based on data, it is evident that the interpretive translation i.e. *A, La, Ma* used in the document *Serat Alpatékah* is restricted to the author's understanding, allowing some less understood parts to be replaced with a target language that is better for comprehension by both the author and the reader. The translation of the text *Serat Alpatékah* is relevant

since it is interpretive. Despite being classified as a tafsiriyah translation, manuscript *Serat Alpatékah* lack comments in the margins and bottom of the translation sheet. This may provide additional proof that the outcomes of the Javanese translation and interpretation of the Qur'an are equivalent or unreliable.***Third,* Stage of Restructuring**

The last translation process observed in *Serat Alpatékah* is restructuring. The restructuring stage shows the meaning of the source language using appropriate words or sentences [24]. The variety of Javanese, word equivalents, expression equivalents, and Arabic absorption are all considered while translating the manuscript *Serat Alpatékah*, especially during the restructuring stage.

First, the *Serat Alpatékah* are manuscripts translated using *cacacarakan* script in Javanese, the local language. It contains of Javanese speech level that emerges not from societal causes but from the level of religiosity of a believer and someone who does not heed God's rules. The speech level is then classified as a range of Javanese phrases such as *ngoko, madya,* and *krama inggil.* The Javanese variation *ngoko*, as used in the script Serat Alpatékah, means 1) to describe the plight of unbelievers and kufr; 2) a conversation between Prophet Moses and his people; and 3) God's discourse with Prophet Adam. Several Javanese linguistic *madya* are used in the script. The meaning of *Serat Alpatékah* is to 1) clarify where the message was sent; 2) a communication between God and an Angel; 3) a discourse between the people and Prophet Moses; and 4) a conversation between God and Prophet Moses. A variety of Javanese language *krama inggil* used in the script *Serat Alpatékah* have the meaning of 1) explaining God's ownership; 2) praying and beseeching God; 3) conversing with angels and God; and 4) conversing with Prophet Ibrahim and Allah. The relationship can be described using the chart below.

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[24] Sugeng Hariyanto Zuchridin Suryawinata, *Translation: Bahasa Teori Dan Penuntun Praktis Menerjemahkan.* (Yogyakarta: Kanisius, 2003).
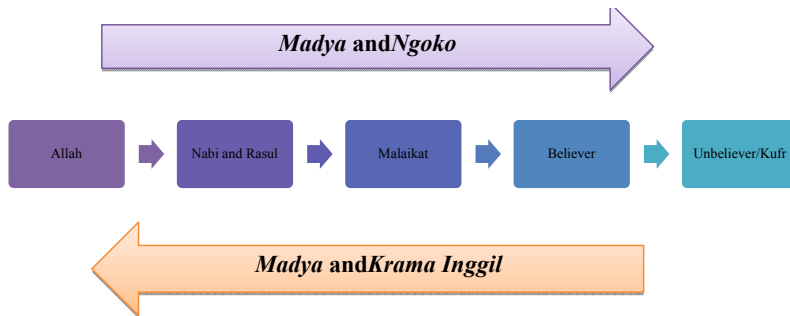
Chart 2. The Relationship between Javanese Language Varieties and Their Speakers in *Serat Alpatékah*

The diagram shows that Allah is the greatest speaker, followed by the Prophets and Messengers, Angels, believers, infidels, and kufr. If the speaker has a relationship which is not tied to God, he will employ a range of *madya*. Speakers who discuss anything linked to God use *madya* and *krama inggil*.

Second, the text contains equivalent words that clarify characteristics of first-, second-, and third-person pronouns. In the Javanese version, the first-person pronoun is represented by terms *ingsun, kula,* and *kawula*. In Javanese, the second person pronoun is translated as *kowe, sira,* and *jengandika*. In Javanese, the third person pronoun is translated as *Gusti, Tuwan,* and *Ratu*. If the variety of languages is evaluated to determine the employment of these corresponding words in Javanese society, they can play a role in Javanese phrases.

Third, in the script, *Serat Alpatékah* discovered Javanese comparable terms. The expression's equivalent refers to a linguistic unit made up of two or more words that unite to form the same meaning. The word *dina kiamat* and *dina wekasan* can be found in Qur'anic translations, particularly in manuscripts made of *Serat Alpatékah*. Both of these idioms are translated as 'the day of judgment', although one of them can also be translated as 'the last day'. The corresponding meaning of the term can then be described using the following sentences.

…*Gustinnipun sawarniné ingkang tumitah, ingkang sakalangkung amelasi, ratunipun ing* **dinten kiyamat**…[25]

Satemené, sing sapa kang ngandel, apadéné wong Yahudi, wong Nasrani, tuwin wong sabiyan, yen ngandel ing Allah, lan marang **dina wekasan**…[26]

The two sentences are translated into *Serat Alpatékah*, revealing the existence of similar terms when Javanese is used as the target language for translation. The expression *dina kiyamat* and *dina wekasan* was eventually classified as a noun phrase, with its position in the sentence functioning as a time marker. The allocated time represents *dinten* or *dina* 'day'. Belief in the last day or the end of days is one of the shari'ah that Muslims must follow. The phrase *dinten kiyamat* appears in the translation of Surah Al-Fātiḥah, but *dina wekasan* appears in the translation of Surat Al-Baqarah.

Fourth, the selection of diction contained in the translation *Serat Alpatékah* might be known through the form of Arabic absorption because the text derives from the Qur'an, which employs Arabic as the original language. The absorption of Arabic in the manuscript's translation also influences the creation of Javanese script, which has Arabic absorption letters. Arabic absorption in translation *Serat Alpatékah* contains Arabic absorption forms and Arabic absorption word classes. Arabic absorption might take the form of words, phrases, or sentences. The word refers to the absorption of Arabic in the translation of manuscript *Serat Alpatékah* such as *Kuran, Firdaos,* and *Khakim.* Phrases as a kind of Arabic language absorption discovered in translating *Serat Alpatékah* such as *Kitab Toret, Rohul Kudus,* and *Masjidil Haram.* In the translation, sentences such as *Bismillahhirahmannirrakhim* and *A, La, Ma* serve as examples of Arabic absorption. The two phrases were entirely absorbed with Arabic spelling, which was then translated into Javanese speech and printed in Javanese script. There is no more explanation for why the author completely absorbed the Arabic sentence into the Javanese alphabet.

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[25] *Serat Alpatékah.*

[26] *Serat Alpatékah.*

The Arabic absorption word class in the translation *Serat Alpatékah* includes nouns, verbs, and pronouns. The words of *kitab toret, kuran,* and *masjidil haram* are examples of nouns adopted from Arabic that explain location names and book names. Because the Javanese script does not recognize the letter 'q', the words of *Kuran* are absorbed into the Javanese language and translated as the Qur'an. Verbs absorbed from Arabic into Javanese can be identified by the usage of the letters *'f'* and *'kh'* in the word; also, several phrases in the Islamic religion are absorbed entirely by modifying the consonant letters in Javanese. They use words like as *faidah, keblat, khaji, khalal, sidekah*, and *kamursidan. Serat Alpatékah* frequently utilize third-person pronouns such as *sakhabat, Allah, wong kafir, Jabarail, Mingkail, Ibrahim, Ismangil, Iskak, Para khakim, Firdaos,* and *Rohul Kudus*. Based on the example of third-person pronouns, it can be determined that the form of Arabic absorption that influences the writing of Javanese script is the use of the letters 'kh' and 'f', as well as the removal of the letter 'ng' in the name *Mingkail*.

The Javanese sentence structure in the text *Serat Alpatékah* is relevant to the process of translating text using the interpretive translation method. The translation process aims to convey the message contained in the source language and transfer it to the target language. To accomplish this purpose, the process of translating the manuscript *Serat Alpatékah* always includes grammatical examination as well as text reorganization. During the transfer stage, the author did not describe in full how the slices of translation and interpretation are employed to translate *Serat Alpatékah*. This study also found that there is no significant distinction between interpretive translation procedures, both of which are important in translating the Qur'an into regional languages, particularly Javanese.

Conclusion

Based on the discussion that was described, this research has the following conclusions i.e. *First*, the script *Serat Alpatékah* is owned by Rekso Pustoko Puro Mangkunegaran Office in Surakarta. The manuscript codes for Alpathekah fibers in the Javanese Literature in Surakarta Manuscripts database are A 1a, MN 300, SMP 62/2, and R180/39. R.Ng. Ronggowarsito purportedly wrote the script. R. Ng. Ronggowarsito is a well-known Javanese poet who integrates philosophical and historical topics in his literary works. Several important works produced by Ronggowarsito at the time did not discuss the translation of the Qur'an in depth. The existence of the *Serat Alpatékah* manuscript, which is regarded Ronggowarsito's literary work, reveals the depth of Islam that Ronggowarsito mastered. Ronggowarsito acquired Islam from a kiai who continued educating him. Standard procedures for transliterating text in manuscripts made of *Serat Alpatékah*. The form of the text critique apparatus in the text has been modified to correspond to the Javanese dictionary, allowing the context of the meaning contained in the meaning to be identified. Text edits to manuscripts *Serat Alpatékah* using standard methods. This procedure is used to repair flaws or inconsistencies in the text *Serat Alpatékah*. *Second*, to determine the sentence structure of the target language in Javanese, Eugene A. Nida suggested a translation theory. The Javanese sentence structure revealed in the *Serat Alpatékah* manuscript is related to the tafsiriyah translation process. The aim of translation is to convey the message from the source language to the target language. To achieve this goal, the *Serat Alpatékah* manuscript is never translated without grammatical analysis or text restructuring.

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