

Research Article

Representation of *Satya* in *Kakawin Smaradahan*: Critical Discourse Analysis Van Dijk

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Abstract. This research examines the representation of *satya* in *Kakawin Smaradahan*. *Kakawin Smaradahan* is one of the Old Javanese literary works that not only possesses aesthetic value but also contains moral teachings, ethical principles, and philosophical values that remain relevant to contemporary society. One of the central values embedded in this work is *satya*, which refers to loyalty, honesty, and commitment. However, in modern society, the meaning and practice of *satya* have gradually declined. Therefore, this research aims to contribute to the revitalization of the practice of *satya* by examining how it is represented in *Kakawin Smaradahan*. This study employs Van Dijk's Critical Discourse Analysis model to examine three dimensions, namely textual structure, social cognition, and social context. The data consist of lexicons, sentences, and stanzas collected from the *Kakawin Smaradahan* manuscript. Data were collected through a literature review supported by transliteration, translation, and note-taking techniques, and were subsequently analyzed through data reduction, classification, and interpretation. The findings reveal that *satya* is represented through Dewi Ratih's loyalty to *Sang Hyang Smara*. This representation is constructed through the thematic organization, schematic structure, and linguistic elements that convey the value of loyalty. Furthermore, the analyses of social cognition and social context demonstrate that the author not only represents the value of *satya* but also constructs a positive image of King Sri Kameswara through the literary patronage system of the Kediri Kingdom. Therefore, the representation of *satya* in *Kakawin Smaradahan* is not merely presented as a moral value but is also systematically constructed through discourse structure, the process of text production, and the social context in which the text was produced.

Keywords: Critical Discourse Analysis; *Kakawin Smaradahan*; Old Javanese Text; Representation; *Satya*.

1. Introduction

Kakawin Smaradahan, hereinafter abbreviated as KS, is one of the Old Javanese literary works in the form of *kakawin* written by Mpu Darmaja during the reign of King Sri Kameswara, that's in the Kediri Kingdom period from 1115 to 1130 (Adnyana & Mardiasni, 2021:5). This work constitutes an important part of the classical literary tradition because it not only possesses aesthetic linguistic value but also contains profound moral teachings and philosophical reflections on life. Narratively, KS recounts the event of the burning of *Sang Hyang Smara* by the fire of Lord Shiva's anger and the love story between *Sang Hyang Smara* and his wife, Dewi Ratih. This event is understood not merely as a mythological narrative, but also as a symbolic representation related to the power of love, emotion, and the consequences of human actions. These values are reflected through the interactions among characters and the series of events that construct the storyline. Thus, KS functions not only as a literary work but also as a medium for conveying ethical and moral values that were present in society at that time.

One of the prominent values in this work is *satya*. *Satya* is an important concept in human life as it is related to loyalty, truth, and commitment to promises. In Old Javanese, *satya* can be interpreted as sincerity of heart, loyalty, and honesty toward one's partner and in fulfilling duties; virtuous conduct; earnestness; promise; oath; and vow (Zoetmulder, 2011). In the context of Hindu ethics, *satya* is understood as loyalty in five aspects, namely *satya wacana* (truthfulness and loyalty in speech), *satya lakṣana* (truthfulness and loyalty in action), *satya*

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bredaya (truthfulness and loyalty in thought), *satya mitra* (truthfulness and loyalty toward friends), and *satya semaya* (truthfulness and loyalty to promises).

In contemporary life, the value of *satya* tends to experience a degradation of meaning in everyday practice. Various social phenomena indicate a decline in commitment to honesty, responsibility, and moral consistency, making these values increasingly relevant to be re-examined and reflected upon. In this context, classical literary works such as *Kakawin Smaradabana* can be positioned as a means of revitalizing moral values. Through reading and understanding the text, the value of *satya* contained within it can be re-actualized as an ethical guideline in modern human life.

Therefore, this study examines how *satya* is represented in *Kakawin Smaradabana*. This research employs the Critical Discourse Analysis approach of Van Dijk's model, with a primary focus on textual structure analysis, which includes macrostructure, superstructure, and microstructure to uncover the representation of *satya* in the text. Furthermore, the dimension of social cognition will be examined based on the production of the KS text, while the social context will be analyzed in terms of power and access. These two dimensions will support the textual analysis in order to obtain a comprehensive representation of *satya*.

Previously, studies on KS have been conducted from the perspectives of women's beauty and Hindu theology. These studies employed textual analysis and a qualitative approach. However, these studies were limited to textual analysis. In contrast, the present study does not only examine the KS text at the textual level, but using Van Dijk's Critical Discourse Analysis model, it analyzes social cognition, namely the process of text production, as well as the social context, namely practices of power and discourse access. Thus, this study offers novelty and identifies a research gap in comparison with previous studies that used a similar object of analysis.

2. Literature Review

Previous relevant research has been conducted by Riza (2025) in the article entitled "RUU TNI dalam Sorotan Media: Representasi Kekuasaan Analisis Wacana Kritis Teori Van Dijk". The research examines the representation of power in media coverage related to the Draft Law on the Indonesian National Armed Forces (RUU TNI). The focus lies in how the media frames political issues that generate public debate and represent power relations between the government and military using Van Dijk's Critical Discourse Analysis framework. The research result show that the media tends to display a partial stance toward military efforts to expand their role in the civilian sphere. This indicates that the media not only functions as a channel of information, but also as an ideological instrument that can either support or challenge existing power structures in society.

Another research was conducted by Firdaus (2022) in the article entitled "Representasi Kepemimpinan Presiden Joko Widodo pada Berita Korupsi di Media Indonesia". This research discusses the representation of President Joko Widodo's leadership in corruption-related news published by Media Indonesia. The analysis focuses on textual structure, social cognition, and social context underlying the production of discourse. The research result reveal that corruption news in the March 31, 2019 edition of Media Indonesia was directed toward constructing a positive image of President Joko Widodo ahead of the 2019 presidential election. In addition, the political context at that time influenced news production, linking corruption issues with his re-election candidacy.

The next research was conducted by Nurhadi and Utami (2026) in the article entitled "Representasi Kekuasaan dalam Wacana Politik: Analisis Wacana Kritis Wawancara Presiden Prabowo di Kompas.com". The research result show that the main theme of discourse centers on development in the sectors of food, energy, education, and health. The discourse structure is coherently organized, with dominant use of active sentences and the pronouns "I" and "we" to emphasize leadership roles and solidarity. At the micro level, discursive strategies such as legitimization, metaphor, repetition, and euphemism are used to construct an image of a leader who is visionary, inclusive, and data driven. From the perspective of social cognition, the discourse is influenced by the speaker's experiences and ideological values, while the social context highlights the role of the media in strengthening narratives of leadership and political legitimacy.

These previous research studies serve as the main references for this research. Although it shares similarities in the use of Van Dijk's Critical Discourse Analysis framework, there is a research gap in terms of focus and object of research. This research examines the representation of *satya* in an Old Javanese classical text, that is *Kakawin Smaradabana*. In

contrast to previous studies that focus on political discourse and media texts, this research emphasizes the representation of cultural and ethical values found in classical literary works using Van Dijk's model, which involves three dimensions: textual structure, social cognition, and social context. Therefore, this research is expected to contribute to the development of studies in linguistics, literature, and cultural studies.

3. Materials and Method

This research employs Critical Discourse Analysis (CDA) based on Van Dijk's model, which emphasizes three analytical dimensions, that are textual structure, social cognition, and social context. According to Van Dijk (in Eriyanto, 2001:221), discourse analysis cannot be limited to the textual dimension alone, as text is the product of a production practice that must also be examined. Therefore, Van Dijk's approach not only focuses on textual structures but also on the processes of text production and the ways in which texts are connected to broader social structures within society. The data sources of this research consist of lexicon, sentences, and verses that contain representations of *satya* in KS. The data is obtained from manuscript *Kakawin Smaradabana* collection of the Bali Cultural Documentation Center. The manuscript consists of 66 palm leaf pages, in good condition, and has been digitized. In addition to this manuscript, several other versions are also found, that are *Kakawin Smaradabana A* and *Smaradabana IB*. However, this research specifically uses the *Kakawin Smaradabana B* manuscript as the primary data source.

This research was conducted through three stages, that are data collection, data analysis, and presentation of results. In the data collection stage, a library research method is employed, supported by transliteration, translation, and note techniques. Transliteration is used to convert the text from Balinese script into Latin script, while translation is applied to interpret the Old Javanese text into Indonesian. Note is used to taking note relevant data to the research focus. In the data analysis stage, data reduction is carried out to select information relevant to the research objectives, followed by data classification based on the representation of *satya* that found in the text. Then, the classified data was analyzed using Van Dijk's Critical Discourse Analysis framework through three dimensions, that are textual structure, social cognition, and social context. In the final stage, the presentation of results, the data are presented descriptively based on interpretation to explain the representation of *satya* in KS from perspective of Van Dijk's Critical Discourse Analysis. Through this process, this research is expected to reveal how the text represents *satya* through various discourse elements contained within it.

4. Results and Discussion

Text Structure

Macro Structure

The macrostructure or thematic is core idea, topic, or main concept of a text. Every text contains a main idea that is supported by its constituent parts. The topic reflects what the author intends to convey and represents the dominant, central, and most significant concept within the text. Therefore, the macrostructure can be understood as the global meaning of a text, which can be identified through the topic or theme presented (Eriyanto, 2001: 227).

According to Van Dijk, a text does not reflect a particular perspective but also embodies a coherent overall viewpoint. This means that the parts of a text are systematically organized and interconnected to support a single overarching idea, which Van Dijk refers to as global coherence (Eriyanto, 2001, p. 230). In KS, the thematic element is generally introduced in the *manggala*, or opening section of the kakawin, which consists of its introductory stanzas (Suarka, 2009: 51). The main idea of the KS text is explicitly presented in *pasalin* I, stanza 7.

*Ndoning mastuti kirtti sang mamawa rāt munggwing carik ning karas,
Cūdhāmānyan irā Mpu Dharmmaja kēdō māmānāngga Sanghyang Smara,
Ndān durān kawasa ngawesa waśaning punggung ryyāpan tubu,
Sotan tang kawi wāhu wanwa ri kilat ning sāgarā ngde lēyēp. (KS I.7)*

Translation:

As for the purpose of this servant's creation, it is a prayer to Your Majesty that I have expressed in writing,

This is like the honor (*cudamani*) of me Mpu Dharmaja have a very strong desire to tell the story of *Sang Hyang Smara*,

However, I am very far from perfection in creating pleasure because I am hindered by a lack of knowledge,
Therefore as a new author, I only know about lightning that illuminates the ocean, which brings happiness (Sudirawan, 2017: 7).

Based on the stanza above, particularly the second line, it can be observed that the author intends to narrate the story of *Sang Hyang Smara*. This main idea is further reinforced by other textual elements that support the global theme, as illustrated in the following stanza.

*Mojar sang mangaran Wrehaspati niban topāya dewā dhīpa,
Sanghyang Kāma sira prihēn sengkungan ambēk ra dwijan yogyana,
Konēn ta manaheng raras hati maran rāgī Bhaṭārā lulut,
Panggil Sanghyang Umā kakūnganan irā ngingking sēdhēng kanyakā. (KS I.15)*

Translation:

Performing respectful words, the sage Bhagawan Wrehaspati said: “This is how you should think, Your Majesty, Lord Sang Hyang Indra,”

Sang Hyang Smara is very needed and expected according to my thoughts as a Bhagawanta of Your Majesty, if it is indeed true,

Command him to shoot the arrow of love so that Bhatara Siwa may be bound by love, May Dewi Uma, his queen, also be affected by the pleasure of love while still young (Sudirawan, 2017: 5).

The excerpt above further confirms that the KS text centers on *Sang Hyang Smara* as the god of love. This theme is closely associated with Hindu mythology that *Smara* and *Ratih* symbolize love and affection. *Ratih*'s unwavering loyalty to her husband serves as a moral exemplar for married couples. The author recounts the story of *Sang Hyang Smara* whose role as the god of love was to assist the gods in awakening love within Bhatara Siwa while he was meditating on Mahameru Mount. The purpose was to remind Siwa of his wife, Dewi Uma, so that they would have a descendant capable of defeating the giant *Nilarudraka* and saving heaven. This was the only way to interrupt Siwa's meditation. However, *Sang Hyang Smara* ultimately suffered a tragic fate, as he was burned by the fire of *Bhatara Siwa*'s wrath for disturbing his asceticism. From this discussion, it can be clearly understood that the global meaning, or macrostructure, of the KS text is the narration of the story of *Sang Hyang Smara*.

Superstructure

In the superstructure section, the narrative schema of a story is discussed. A schema refers to the systematic sequence or structure of a story that forms a complete narrative. Generally, a story schema consists of an introduction, body, and conclusion. In a kakawin text, there is also a narrative framework consisting of the manggala (opening), corpus, and epilogue.

The *manggala* section refers to the opening stanzas of a kakawin. Based on kakawin narrative structure, the manggala consists of several elements, including the author's invocation to his deity, respect to the royal patron, the dating of the kakawin text, the author's name, the reason for composing the text, the theme of kakawin, and the author's expression of humility (Suarka, 2009: 51). This is stated in the opening section of the KS text, as can be observed in the following stanza.

Ong indah ta Bhaṭārā sanmatha rēngōn sambat ning anggōng langō (KS, I.2)
(O Lord Smara, please listen to my lament that learn to create)

Through this stanza, it is stated that the author's chosen deity is *Sang Hyang Smara*, the god of love who is able to evoke feelings of love. The following stanza also explains the author's name, theme, royal patron, and reason for composition.

Śrī kāmēśwara nāma lāgi winuwus ring rāt kabeh nityaśa (KS, I.6)
(Sri Kameswara was his name, thus he was known throughout this world.)

Ndoning mastuti kīrti sang mamawa rāt munggwing carik ning karas (KS, I.7)
(The purpose of my composition is a prayer to Your Majesty the King, which I have poured into this writing.)

Cūdhāmānyan irā Mpu Dharmmaja kēdō mārṇnāngga Sanghyang Smara (KS, I.7)
(This is like an honor (*Cudamani*) for me Mpu Dharmmaja, so strong is my desire to narrate the story of *Sang Hyang Smara*.)

The *corpus* section is the main body of the kakawin. It consists of a series of narrative units that are linked together to form larger narrative sections. Within the *corpus* of the kakawin, there are several structural parts, including the introduction, initial plot development, continued plot development, consideration and attempts to remove obstacles, and resolution. The opening narrative element in KS begins with a council of the gods regarding their fear of the destruction of heaven due to an attack by the giant *Nilarudraka*'s forces, as shown in the following stanzas.

*Kawit pwang sura sangghya mogha sinukū dening waték rakṣasa,
Wadwāning Jayanila Rūdraka sumār sēsōk tékeng kabhyangan,
Ring senapura tā ngaran ri sukuning hemādri lambwan kidul,
Ngkānan dūrgha kuṭānya bhiṣaṇa lurah śobhā rarēm dūrjjaya (KS I.11)*

Translation:

At that time, when the gods were suddenly attacked by the giants,
The attendants of His Lord Sang Kala Nilarudraka roamed everywhere, reaching even Nirvana,
Sang Sena Pura was his name, he resided at the northern foot of Mount Himawan,
In that place, his palace was very eerie and terrifying, situated on the edge of a beautiful ravine, and it could not be conquered because of its terrifying aura (Sudirawan, 2017: 4).

Through the stanza above, it is stated that heaven is being attacked by the giants of Nilarudraka. Because of this, the gods become fearful and confused, scattering in different directions. They then hold a council, and on the advice of Bhagawan Wṛhaspati, they are instructed to seek help from *Sang Hyang Smara*. When *Sang Hyang Smara* had agreed to help the gods, they finally departed to Mount Mahameru. *Bhatara Siwa* was seen performing ascetic practices. After the gods succeeded in removing the giants guarding Siwa's ascetic practice, *Sang Hyang Smara* began to disrupt Siwa's ascetic practice, as stated in the following stanza.

*Cakra narawata humili sakeng tamuduban kusuma śarawara,
Tan pangkura kadi tatur ṇdhēp-ṇdhēp asulung-sulung ali atali,
Ndātan wighani sira bhaṭāra tan rēngē-rēngē ginurumung inirup,
Trāsāng kanigara sacremin tibā sēmu tareng pinaka rukuhira (KS, 7.3)*

Translation:

Without pause, a cakra continuously emerged from the hands of His Lord *Sang Hyang Smara*,
It moved very swiftly, like shining gold and like groups of darting flying termite in formation,
However, Bhatara Siwa was not affected and paid no attention, even though he was struck and attacked,
The kanigara flower from his crown fell in fear like stars, decorating his crown (Sudirawan, 2017: 31).

*Mangkee pwa dhatēng I gēlēng tri śulapati,
Sakwēhning surawara sangghya yatna lungbā,
Kapwā ngōt anēdhi katona de hyang isa,
Anglampu ta sirang anangga dubka mātya (KS, 3.12)*

Translation:

Now, due to the anger of Lord Bhatara Shiva,
All the gods became alert and then departed,
They all hid in fear of being seen by Bhatara Shiva,
This is what caused *Sang Hyang Smara*'s mind to become bold in confronting sorrow and death (Sudirawan, 2017: 37).

In these stanzas, *Sang Hyang Smara* is described as a helper, but he also suffers misfortune because the gods leave him alone and break their promise.

*Panangis Samara gharīnī masambut,
anēsēl dewa tékap nikāng larā göng
mara wipra Wṛhaspati prayatna,
umutakēn ri katuhwaning śarira*

Translation:

Thus Déwi Ratih sobbed, repeatedly calling out,
Deeply lamenting the gods, with such great sorrow in her heart,
She carefully approached Bhagawan Wṛhaspati,
And explained what had actually happened (Sudirawan, 2017: 63).

*Mangkat sang pējaba lawan sakirāgya,
ngkanéng lantaran adulur manék ring agra,
kangkén mātya lumabubéng apuy praṇah ta.
Sanghyang Manmatha sinawak niran masambat*

Translation:

He departed to perform Pati Bratha, accompanied by his attendants.
In palanquins arranged in rows, they ascended to the peak.
Like someone about to die, throwing himself into fire.
Sang Hyang Smara was repeatedly mentioned by him as he spoke to himself (Sudirawan, 2017: 78).

The stanza also narrates that Ratih feels deep sorrow after being left by her husband, and therefore performs *patibrata* as an expression of her loyalty to her husband. Through this stanza, the author represents a wife's loyalty through the character of Ratih. Therefore, in Hindu mythology, *Smara* and Ratih are regarded as symbols of love and devotion in marriage.

In the epilogue (closing section), namely the closing stanzas of the kakawin, there is a statement regarding the author's expression of humility in the following quoted stanza.

*Ndan mojar sujanā ngrngō waca-wacan wirasa pahalawōn,
sarwvolog tuna ring raras ngaran ikin Smaradabana kathā,
tan swikāraṇa pākṣa rā panulis ing bañara wivinahu,
swāstāning bhuwaneki donya tulus āburipa sangabulun*

Translation:

Respectfully, to the noble scholars who listen and also read this simple writing, forgive me,
Everything is still far from the beauty of this kakawin entitled *Smaradabana*,
It is not because of any feeling of self-importance, and furthermore many of the script arrangements are incorrect due to being still a beginner,
The welfare of the kingdom is the main goal so that His Majesty the King may live long (Sudirawan, 2017: 127).

Micro Structure

Microstructure will discuss a text based on linguistic elements. These elements consist of semantic, syntactic, stylistic, and rhetorical aspects. These will be explained in detail below.

Semantic

The semantic element in microstructure Van Dijk's model discusses four interrelated components, that are background, detail, intention, and presupposition. The background in Van Dijk's discourse analysis refers to an element that can uncover the author's intended meaning and functions to justify the ideas presented in the text (Sobur, 2015). In KS, the background is presented in the stanza below.

*Mawunus Bhaṭāra Hari rāja ri sira sang inisṭi māsiba,
Iki hetuning dhaténgi rāja manasija harēp mangāraya,
Gati Sanghyang Iswara Jagatpati jēnēk angiwō tapa brata,
Sabaja lupeng asura tantra tan atuturi twatwaning smara.*

Translation:

It was spoken by His Lord Sang Hyang Indra to those who were to be asked for help.
Because of that, I came to the palace of Your Majesty *Sang Hyang Smara* in order to request assistance.
This was caused by the decree of Bhatara Shiva, the ruler of the universe, who is diligently performing ascetic meditation.

He has truly forgotten Asura Tantra and does not remember the details of love (Sudirawan, 2017: 9)

Based on the quoted stanza, it can be stated that the background in the KS text is shown through the condition of the gods face problems in heaven, so that they request assistance from *Sang Hyang Smara* to thwart Shiva's ascetic austerities. This background helps readers understand the context of the events so that the meaning of the text can be clearly understood.

The detail contained in Van Dijk's AWK model is related to the control of information that the author wishes to present. Detail refers to the way the author presents information that has a positive image, and it will be mentioned only briefly if it is not considered important (Eriyanto, 2001: 238). In KS, the detail narrated by the author is *Sang Hyang Smara*. The author intends to convey that the figure of *Sang Hyang Smara* as the god of love will always evoke love in every individual and has a positive image. Therefore, *Sang Hyang Smara* is most frequently mentioned in KS from the beginning to near the end of the story. This is stated in one of the following stanzas.

*Kita pāwaking raga kita pinaka pāsaning dadi,
Kita sara sārining asanggama suka kita sūkṣma ring rasa,
Pabakūṅ manah nira ta dhāraṇa gēsēngana ring smarā nala,
Panabing raras hati budan budan I lēwu sarantaning lulut (KS, II.3)*

Translation:

You are the embodiment of a perfect entangler,
You are the essence of the essence of a gentle feeling of affection in emotional encounter,
The deepest core of feeling itself,
Shoot the emotion of love, shower it into its very core with love.

Syntactic

Syntax is a branch of linguistics that studies sentence patterns. The discussion of syntax will focus on coherence and pronouns. Coherence refers to the logical relationship between sentences within a paragraph (KBBI V). In critical discourse analysis, coherence examines the relationships among words, sentences, and the facts presented in a text. This element describes how an event can be connected. In this study, coherence is associated with the use of the conjunction "because," which carries a causal meaning. This can be observed in the following stanza.

*Nāhan sara wumus wr̥haspati nijogyan de Hyang Indra ngalēm,
Apan paṇḍita siddha wākya pinatih dening watēk dewatā,
Towin śabdha kaweda pārāga wēkas ning niti ring kahyangan,
Wrub ring śāstra kuṭāra mantra nguniweh cara kya kāmāṇḍaka*

Translation:

Thus the utterances of Bhagawan Wrehaspati were approved with affection by His Lord Sang Hyang Indra,
because he is the chief priest who is honored by the gods,
Moreover, he is highly knowledgeable in the Vedas and also a thinker in Nirvana,
He is also skilled in and deeply versed in Kutara Mantra, as well as in Carakya and Kamandaka (Sudirawan, 2017: 6).

In the quoted stanza, there is a causal conjunction, namely "because," which functions to link the utterance of *Bhagawan Wrehaspati* as something that can be trusted by the gods, since he is the chief priest who is highly respected among the deities.

In KS, pronouns are also used to indicate a person's position within discourse. Pronouns are elements used to manipulate language by creating an imagined community (Eriyanto, 2001: 253). In the KS text, various pronouns are used, including first-person pronouns (*aku, ngbulun, ngwang, -ku, -ngku*), second-person pronouns (*kita, ya, -mu, -ta, -nta*), and third-person pronouns (*sira, -nya, nira, -ira*), which function to express humility, convey reverence, and facilitate communication among characters. The use of pronouns in KS is presented in the following table.

Table 1. Data of pronouns in KS.

Kind of Pronouns	Lexicon	In Sentence
Demonstrative Pronouns	Sang Hyang	<i>Sang Hyang Smara mubah amanah sireng tara budan sarawarayang apupul,</i>
	Sang	<i>Mapa kari lingan i nghulun i sang rēsi yogya dabat,</i>
	Aku	<i>Aku mara sang munindra sapapati sabhagya tēmēn,</i>
	Kita	<i>Sang sangkan paraning raras kita basā web raga lawan lulut.</i>
Personal Pronouns	Nghulun	<i>Mapa dāyani ngghulun aweha lara turidā rāganing guru</i>
	Ngwang	<i>tulusakēna tab lalis ta ri ngwang,</i>
	Ya	<i>tunwān mātra kukusnya himpēr anwarah ya ngke wēkas Hyang Smara</i>
	Sira	<i>Sanghyang Kāma sira pribēn sēngkungan āmbék ra dwijan yogyana</i>
Genitive Pronouns	-ku, -ngku	<i>Ab kāmā dhama gumawe batingku śirīna</i>
	-mu	<i>Ab-āh nisphalan I tēkapmu māpawrtti,</i>
	-nya	<i>Sampe mwi ryaku kadurus dabat balanya,</i>
	-ta, -nta	<i>pamrih kwi kita tona ta dēnta.</i>
	Nira, -ira	<i>mwai ning pañcuran osah arddha kapilub tēkap i tangis ira,</i>

Stylistic

The stylistic element is related to stylistics, that is the study of language use and language style in literary works (KBBI V). The discussion of stylistics will refer to the use of lexicon in KS, namely the use or selection of a word among several possible alternatives. This shows the author's interpretation of a fact or reality (Eriyanto, 2001: 255). The word chosen by the author to represent *satya* is the term *patibrata*, which is mentioned in the following sentence.

Sang siptan kapati nirang patibratā kūng (KS, 23.9)

The conclusion regarding the story is the death of the one who remained faithful to her husband. (Sudirawan, 2017: 80).

Among various word choices to represent *satya*, the author selects the word *patibrata* in the text. In Old Javanese, *patibrata* means loyalty or devotion to a husband, as well as a faithful and virtuous wife. In this text, the author aims to specifically present loyalty as that of a wife, therefore, this term is chosen to represent Ratih's loyalty to her husband, namely *Sang Hyang Smara*.

Rhetorical

The rhetorical element is formed by two aspects, that are the use of metaphor and graphics. In this research, the graphic aspect will not be discussed because there is no visualization in the research object. The discussion of rhetoric will focus on the use of metaphors found in the KS text. In kakawin, metaphor is called *alamkara*, that is an artistic language used to enhance the aesthetic quality of a kakawin (Suarka, 2009: 29). The *alamkara* that is frequently found in KS is *arthālamkara* in the form of *rupaka*, that is a figure of speech of comparison marked by the use of the words *hwir*, *kadi*, *tulya*, and *akēn*. This is stated in the following stanza.

*Sāmpūrīna lumēmpas ikang ārdha candra salagā nguraharabi hati,
Ndan nyārtha kasēpēr I jaṭā bhaṭāra kadi bhuṣaṇan ira wēkasan,
Sang Hyang Smara mubah Amanah sireng tara budan sarawarayang apupul,
Tan pamyati ri sang asamādhi mampiri kapō Sabaja kadi sedakē* (KS. VII.1)

Translation:

Perfectly, with Ardha Candra accompanied by an arrow in the form of a lotus bud, aiming at the solar plexus (uluhati).

However, it missed the mark on the crown of His Lord Bhatara Shiva, as if it were his garment in the end.

Sang Hyang Smara once again shot an arrow in the form of a lotus bud, as if the arrows merged into one.

It was not felt by Him who was in meditation; it landed on His ear like an ornament (earring) (Sudirawan, 2017: 31).

Social Cognition

Social cognition discusses the process by a text is produced by the text producer. In principle, every text is the result of consciousness, presuppositions, knowledge, or understanding of an event. An event can be understood based on schemas used to produce information obtained from the environment. These schemas include person schema, self-schema, role schema, and event schema.

Person schema refers to the way a person describes other individuals. This is reflected when the author describes the king of that period in one of the stanzas in the manggala section below.

*Yan ring prang kita singha wira taruṇārjī pañji sūreng raṇa,
Sakṣāt raga sēkar kiteng kawi kidung prālambang ing rāt kabeh,
Tamba kung kita ring tilām kita sinenggah dhira mantra nulus,
Śrī kameswara nāma laḡi winuwus ring rāt kabeh nityaṣa (KS I.6)*

Translation:

When warfare, Your Majesty is like a lion, very powerful; as a handsome youth known as Panji, he is extremely strong in battle,

Bhatara is like a brave figure in the form of a lotus in songs and kakawin that dwell in this world,

Bhatara is also described as the healer of sorrow and love in the palace, and he is likewise called an ever-lasting mantra,

Sri Kameswara is the designation of His Majesty Bhatara, and thus he is known by this name in this world (Sudirawan, 2017: 6).

In this research, the self-schema will not be discussed because no data relevant to this analysis was found. The analysis will continue with role schema, namely the way a person perceives and describes the roles and positions occupied by individuals in society. From the representation of *satya* in the previous textual analysis, it is shown that Ratih plunged into the fire from her husband's ashes as a form of *patibrata*. Through this representation, it is highly likely that in that period women more strongly expressed *satya* toward their partners. So, KS depicts Ratih as being faithful to *Sang Hyang Smara*.

Furthermore, event schema refers to the process of perceiving and describing events occurring within society (Augoustinos & Walker, 1995). The event schema in KS is evidenced by the fact that KS was composed as an offering to King Sri Kameswara. This indicates that the society at that time operated under a kingdom system, with a king as the leader who governed and was respected by his people. This is also reflected in KS through the presence of the character Lord Shiva as the deity of all gods, as well as the use of pronouns such as *nghulun* (servant) and *sang hyang* (for deities) to express humility in communication.

Social Context

Social context discusses how discourse is produced and constructed within society, thereby explaining the social conditions that influence the emergence and development of a discourse. In Van Dijk's model, social context consists of two main aspects, namely power practices and discourse access.

In *Kakawin Smaradabana*, power practices are reflected in the *manggala* section. That kakawin is dedicated to King Sri Kameswara. This dedication indicates that the king occupied the highest position of authority during the period. The author's praise and glorification of the king further reinforce the central role of royal power in shaping the production of literary works at that time.

Discourse access refers to the unequal opportunities individuals have to produce and disseminate discourse. In *Kakawin Smaradabana*, the author possessed the opportunity to produce literary discourse as a court poet. This is evidenced by the dedication and praise addressed to the royal patron throughout the work. Within the patronage system, literary production was closely associated with the royal court, poets composed literary works not only as artistic expressions but also as a form of devotion and respect toward the king.

5. Conclusion

This research reveals the representation of *satya* in *Kakawin Smaradabana* using Van Dijk's Critical Discourse Analysis through three dimensions, that are textual structure, social cognition, and social context. Based on the textual structure analysis, the representation of *satya* is systematically constructed through the macrostructure, which focuses on the story of *Sang Hyang Smara*. Then, the superstructure arrange the narrative from the opening (manggala), main body, to the epilogue and the microstructure, which shows the use of semantic, syntactic, stylistic, and rhetorical elements in building the meaning of loyalty. This representation is mainly embodied through the character of Dewi Ratih, who maintains her loyalty to *Sang Hyang Smara* until she is willing to throw herself into the fire made from her husband's ashes as an act of *patibrata* as a form of devotion to her husband.

At the level of social cognition, the representation of *satya* is not only influenced by the author's creativity but also by the knowledge, worldview, and social conditions at the time the text was produced. The author represents the elevated position of King Sri Kameswara as a revered figure, while also depicting the dominance of *satya* in women's roles through the character Ratih as a symbol of marital loyalty. Meanwhile, at the level of social context, it is found that the production process of the *Kakawin Smaradabana* is closely related to the system of royal patronage. The king's position as the center of power and Mpu Darmaja's position as a court poet show that the representation of *satya* is also constructed within relations of power and access to discourse production.

These findings show that *satya* in the *Kakawin Smaradabana* is not only understood as a moral value related to loyalty, but also as a discourse construction shaped through textual analysis, production processes, and the social conditions of the Kediri Kingdom period. Thus, this research expands Critical Discourse Analysis studies, which have mostly been applied to media and political discourse, by showing that Van Dijk's model can also be used to uncover the representation of cultural and ethical values in Old Javanese literature. In addition to contributing to the development of linguistics, literature, and cultural studies, the results of this research are expected to support the revitalization of *satya* as an ethical guideline that remains relevant in modern society.

This research is limited to the analysis of the representation of *satya* in a single manuscript of the *Kakawin Smaradabana* using Van Dijk's Critical Discourse Analysis model. Therefore, future research is encouraged to expand the study by comparing different versions of the *Kakawin Smaradabana* manuscript or other Old Javanese literary works, or by using different analytical approaches to gain a more comprehensive understanding of the representation of cultural and moral values in classical literature.

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