Gem of scratches *Kavyaksara*: The transformation of the Kavya thinking in Novel Gadjah Mada Hamukti Palapa

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Abstract: History becomes memorable in memory that occurred in the past. This memory is partly recorded in a string of sentences contained in literature. In the development of modern literary works, writing historical novels lately commonplace. Interesting facts that should be seen in more detail is the use of the elements in the text of previous literary works as a part in the writing of the story in a new form. Intertextuality studies may help dissect the elements taken from the previous text. Novel Gadjah Mada Hamukti Palapa shows concrete evidence that consciously presented by the authors in the form of footnotes. Retention of vocabulary and sentence in the original language, the text *kavyaksara* ancient Javanese language, which is used as a reference text is the main attraction in the meaning of the story is strung in the new work.

Keywords: historical novel, Intertextual, *Kavyaksara*, Old Javanese

Preliminary  

Literary works were written or created by literary convention. Although literary works written modeled on previous work, the new work there is an element of creativity, development, and changes to the existing convention within certain limits. In the history of literature, there is always a tension between convention and renewal (Teeuw, 1980: 12). Because literary works (literary texts) as something autonomous self-sufficient, in literary criticism emphasis is to analyze the structure of the intrinsic complexity of the work, the forms of formal works of literature, and the phenomena of literary works (Pradopo, 2011: 164).

Intertextual dialogue or intertextuality in the literary world is a necessity because the literature does not come from a vacuum (Teeuw, 1983: 65). Before literature was created, the existing literature that preceded that in speaking of literary works should be seen the relationship with contemporary works, before or since. In other words, the principle of intertextuality becomes important and must be considered to give meaning to the literature (Pradopo, 2003: 197).

Genre distinguished literary works based on prose, poetry, and drama. Fiction is a kind of diverse literary works of prose. Based on the length of the story, there is a distinction between fiction - usually abbreviated *cerkan* - as short stories or short stories, stories or *cermen* medium, and a long story or *cerpan*. However, a clear benchmark of the requirements of long-short, there is no (Sudjiman, 1986: 11). *Novel* included in the category of fiction that includes the idea of the author. Theme developed in fiction is very diverse, one of the themes that a lot is written lately is the story of history. Literary work contains historical facts can be classified as historical sources. However, literary history remains a literary work that was born from the imagination and the imagination of the author although the authors get the data writing of historical fact. No one really knows the past history of a civilization.

*History of the greatness of Majapahit essentially identical to lunge Gajah Mada which he started since Hamukti Palapa Oath uttered. Of oath when being uttered by several officials echoed Majapahit, Gajah Mada working hard to build the strength of the soldiers, especially the navy fleet. State Majapahit was then turned into a big country and authoritative* (Hariadi, 2008: x).
This excerpt is taken from one of the works of literary history in the form of the novel is the novel \textit{Gajah Mada Hamukti Palapa} (hereinafter abbreviated GMHP) written by Langit Kresna Hariadi. This novel is the third in five series of Gajah Mada written by Langit Kresna Hariadi.

As a historical novel, Majapahit historical facts and data obtained from sources verbal and written that can be obtained from the author. Although the literature it is fiction and the form of the imagination of the authors, issues the data and facts contained in it are real, not a figment of the author. Therefore, the authors did a thorough study with regard to facts and historical data from various sources. The texts referring source into hipogram.

This article tries to answer questions about a dialogue between the text Novel GMHP with Old Javanese texts. Problems concerning the issue of text into hipogram and transformation, as well as the meaning of the text hipogram presence in the text transformation. To discuss these issues used intertextual approach.

Intertextual theory included in poststructural theories, namely the theory that limiting or denying the principle of autonomy of literature as developed by structural flow (Teeuw, 1988: 145). Intertextuality principle was first introduced in the Russian formalists, especially in the theory dialogue Bhaktin. The principle of literary works produced by a dialogue between the texts with other texts, there is no text associated with other texts (Bhaktin, 1981: 73).

Kristeva (1980: 66) states that the intertextual theory departs from the basic assumptions of each text is a mosaic of quotations, absorption, and transformation of another text. When writing the paper, the authors take components from other text to be processed and produced by the color of addition, subtraction, opposition, or confirmation in accordance with their creativity. The text takes things interesting from other texts for further processed and transformed into new works through absorption and impregnation both consciously and unconsciously. The presence of a text in another text can be either physical or abstract. Physical presence can be identified by the presence of the title explicitly whereas the presence of the abstract just a sign that shows the relationship of the relationship between the text and that have been published previously.

Intertextual looked at a text contained other text as a text created by texts that already exist in the background. Literary works written more then can serve as rejection, affirmation or split to literature beforehand so when researching a text, the authors connect with other texts underlying to see aspects pervasive. According to Kristeva, intertextual can be approached through the semiotic as an attempt to make sense of a literary work. The literary work needs to be analyzed from the aspects of it or its structure, such as theme, plot, setting, characters and aspects of the outside, such as aspects of the culture, history, and religion. Aspects of depths and outputs need to be done in a balanced way. The use of text output shows the attitude of the author to confirm or reject the ideas in the text output.

The texts that underlie the creation of a text called hipogram (Riffatere, 1978: 23). The idea is absorbed in a work can be identified by comparing it with hipogram text or reference text. The new text that absorbs and transform text hipogram called transformation.

**Old Javanese texts being Hipogram**

Gem of scratches \textit{kavyaksara} an expression containing special meaning. Said jewel as a form of metaphor, which refers to the result of thought and a special series of words generated by the \textit{Kawi} (authors) of the period of ancient Javanese. The words are presented in sheets papyrus of ancient Javanese. The presence of the investigators, especially philology, has been credited with bringing it back in the form of Latin script and subsequently also widely published as a book based
on the results of research conducted. Therefore, the term kavyaksara scratches can be interpreted as a series of writings inscribed in sheets ejection widely spread in various parts of the world. Apparently, the results of this study are further inspired the author in the current period in producing works of a new model that matches the language that is understood at the present time, namely Indonesian.

Intertextual kavyaksara in GMHP can be seen from the use of words, phrases, and sentences in the text of the ancient Javanese language transformation. Use words ancient Javanese language such as: ‘Cucur tadah asih swaranya kawelas harep anangis i pangiwang ing wulan, Helang mider anambayang saja tangis kapanasan amalar dres ing jawuh, Ri Purneng Kartikama Pancadasi’, trickling sound of birds fed hopes that pleaded in love under the moon rays, eagle flying high in the sky and crying because of the heat when hope it rains, when the full moon in the month of Kartika, and many others taken from various source texts used in accordance with narrative storytelling. In practice, the words are maintained according to the original language, without translation in the text. As evidence of the meaning of text excerpts hipogram presented in the form of footnotes. For example, GMHP text sees page 3, in a footnote the author cites the Book Sumanasantaka as text program in describing the condition of the Majapahit. This shows the level of physical intertextual relationship.

Book Sumanasantaka is one of the ancient Javanese literary works presented in the form ‘kakawin’ Old Javanese poetry. The work in the form of an epic poem written by the CPU Monaguna predicted written in Central Java in the mid 9 (Worsley, 2014: 3). This work is inspired from the kavya originating from India, which further developed with new narrative forms in the ancient Javanese language. The narrative therein tells the story of Dewi Harini an angel of the prettiest in the gods' realm when he was instructed to interrupt the Hermitage Begawan Trnawindu. Phrases like the eagle flying high in the sky and crying because of the heat when hope it rains (Hariadi, 2006: 3), is a metaphor for the natural beauty of the quoted text Sumanasantaka (see Worsley: 2014: 74).

Besides Sumanasantaka also found the insertion of text Calonarang story. Calonarang text is literary works produced from the middle period of Java. The following excerpt also shows the relationship of the text Calonarang physical level.

Original Text


Translation

_Offended by her only child not been sold mating, Nyai Calon Arang spread magick. The magic power that flows along the air transformed into a cluster of deadly disease. Who is sick afternoons will die the next morning. Who fall ill will die early afternoon. The sick will die during the evening and night that contracted the disease will die in the afternoon. Which simply cough could be disastrous._

_King Erlangga and governor Narottama overwhelmed. However, the Mpu Barada able to help and resolve the situation. Through one of his students named Mpu Bahula, who ruled slipped, even marry Ratna Manggali, made it known the secret of the power of Nyai Calon Arang which was derived from the book of magick has._
rahasia kekuatan Nyai Calon Arang yang ternyata berasal dari kitab tenung yang dimilikinya. Melalui kekuatan rahasia itu, Nyai Calon Arang berhasil dihancurkan.

Bersamaan dengan kematian Nyai Calon Arang, udara kembali bersih, matahari kembali berseri, candik ala tak perlu berkunjung dengan warna menyilaukan, dan lintang kemukus yang menakutkan tak tampak lagi. (GMHP, 25-26)

Sumanasantaka and Calonarang addition, the author also quoted the words found in the Song of Harsa Wijaya and the land described in detail in a footnote as shown in the following excerpt.

Original Text

Translation
"You remember the Empu Gandring dagger?" asked Pradhabasu sudden turn. "Why with the dagger Empu Gandring?" said the Gajah Enggon. All about Empu Gandring dagger Gajah Enggon premises would get to know the smallest crease. The dagger is made of metal instead of metal carelessly. Empu Gandring utilizes chunks of metal that fell from the sky as a dagger made of raw materials. Making was very tiring because of the blue it was very difficult to be forged and soulless. It was only after, with penance, the metal can be
Barulah setelah dilambari dengan tirakat, logam itu bisa dikuasai. Jiwa yang mengeram dalam logam bisa dikendalikan.

Rupanya bongkahan batu besi itu mempunyai aura yang jahat, meski diyakini siapa yang mampu menguasainya akan menggenggam wahyu kekuasaan. Ken Arok memesan keris itu kepada Empu Gandring di Lulumbang. Karena ketidaksabarannya melihat keris yang dipesannya belum rampung, Ken Arok menggunakan keris itu untuk membunuh pembuatnya.

Empu Gandring terhenyak, sangat tak percaya dan tak bisa menerima keris hasil karyanya menempatkan tubuhnya sebagai sebuah warangka. Empu Gandring mati. Namun, sempat menjatuhkan kutukannya bahwa keris pusaka itu akan meminta banyak darah terutama yang berebut kekuasaan, termasuk Ken Arok himself. The curse into a nightmare Ken Dedes very worried about her offspring.

For the nervousness Ken Dedes, there is a song for it.

"Would remember Ken Arok, you must consciousness, anything reward you fall off me, you will die. also accompanied by the seventh person, done by dagger purchase as me, you will die!"

Evidently, it was a dagger to kill. Empu Gandring kills, kill Akuwu Tunggul Ametung, then kill soldiers Kebo Ijo, then kill Ken Arok, killing pengalasan from Batil envoy Anusapati, also killed Anusapati. Tohjaya following the death in Katang Lumbang after battered pair of dragons.66 (GHP, 54-55)

Pararaton text that has been published by Brandes in 1896 (compare Hardjowardojo, 1965) became dominant in the text hipogram GMHP. Based on careful reading and comparison of each text can be seen that the text GMHP is a development section VIII to IX on pages 30-36. GMHP as text transformations also combines different sources hipogram Javanese texts dealing specifically with Aditiawarman character narrative that is not much discussed in the text Pararaton. The existence of these figures are mixed such that a variety of information taken from various sources into a new text. In the text Pararaton, not mentioned Aditiawarman role in the conquest of Sadeng uprising, but the authors compile them into a new narrative about the role and position in the Kingdom of Majapahit Aditiawarman, as well as his close relations with the Gadjah Mada. Excerpts of the text narrative Aditiawarman GMHP like the following.
Original Text
Di anjungan kapal utama yang paling besar, tampak seorang pemuda gagah dengan tubuh yang gempal dan kuat. Tatapan matanya tajam menyapu sepanjang pantai. Pemuda yang meski masih muda, tetapi telah menjadi pucuk pimpinan armada yang berlayar itu bernama Aditiawarman. Meskipun masih muda usia, Aditiawarman memiliki masa depan yang sangat cerah cemerlang karena ia calon pewaris takhta di Swarnabhumi. (GHP, 110)

Translation
On the bridge that is most great, there was a dashing young man with a stocky body and strong. Sharp eyes gaze swept along the coast. The young man who, though still young, but it has become the helm of the sailing fleet was named Aditiawarman. Despite his young age, Aditiawarman has a very bright future for his brilliant heir apparent in Swarnabhumi. (GHP, 110)

In a footnote in writing the following information.

Original Text

Translation
88. Aditiawarman, cousins Jayanegara, son of Dara Jingga. Source Pararaton call, Dara Petak married with Raden Wijaya and childless Kalagemet, while Dara Jingga mated with a "god", had a son named Mr. Janaka titled Sri Marmadewa who later became king in Malaya with a degree of empowerment Aji Mantrolot, that experts identified as Aditiawarman. Instead, the source Song Harsha Wijaya said, before mated with a god, Dara Jingga also married by Raden Wijaya; but because it does not like living in Java, Dara Jingga returned to the Malays. A god in question is Dyah Adwaya Brahma who is one of 14 statues Amoghapasa Bridesmaids delivery framed in 1286 on the orders Kertanagara. Companion delivery Amoghapasa another statue of whom is Rakrian Sirikan Dyah Sugata Brahma, Samgat Payanan Hyang Dipangkaradasa, and Rakrian Demung Pu Wira.

In the next section is also related as follows.

Original Text
Aditiawarman yang adalah pewaris takhta Swarnabhumi itu sama sekali tidak merasa canggung ikut merasa memiliki Majapahit dan merasakan sebagai tanah tumpah darah leluhur karena ditubuhnya mengalir darah Singasari. Ayahnya, Dyah Adwaya Brahma, adalah seorang Rakrian Mahamenteri Singasari yang mendapat tugus

Translation
Aditiawarman who is heir to the throne Swarnabhumi it did not feel awkward come to feel has Majapahit and feel as the ancestral homeland for Singasari blood flowing in his body. His father, Dyah Adwaya Brahma, is a Rakrian Mahamenteri Singasari is in charge of Sri Kertanagara to not only send the statue Amoghapasa along Saptaratnachal adorned in
dari Sri Kertanegara untuk tidak hanya mengirim arca Amoghapasa beserta Saptaratna yang ditegakkan di Dharmasraya, Rakrian Mahamentri Dyah Adwaya Brahma sekaligus sebagai pejabat Singasari yang mewakili Kertanegara. Belakangan Rakrian Mahamentri Dyah Adwaya Brahma bahkan diambil menantu oleh Srimat Tribhuwanaraja Mauliawarmadewa yang oleh karenanya Sang Adwaya Brahma juga bergelar Mauliawarmadewa. (GHP, 111)

At the level of a physical author of the text is also taking Kakawin Bharatayuda associated with the use of the title battle. Various forms of the title battle as icebergs ocean wyuha, wajratikhsna wyuha, kagapati wyuha, gajemdramatta wyuha, cakrawyuha, makarawyuha, sucimukha wyuha, lotus wyuha, ardhacandra wyuha and Hananiah wyuha, detailed presented in the text correspond Bharata-Yuddha scattered in the various stanza (Wirjosuparto, 1968:20-41). Associated with rebellion Sadeng narrative, the author adds a level of physical force elephants owned by Sadeng can be defeated easily by soldiers Aditiawarman using firecrackers. In the text of Pararaton, land and other resources not to mention the fireworks in fighting the insurgency Sadeng. Presumably, this is a creation of the author of the text presents the new work.

Based on previous quotations can be found in the GMHP intertextual relationship with the source texts of ancient Javanese language. Before creating GMHP text, the author has done a reading of the various sources of ancient Javanese texts containing information on the history of the kingdom of Majapahit, then absorb and transform ideas contained therein and through the characters in the narrative. The author directly respond to and incorporate elements of ancient Javanese texts that are considered important and relevant to support his work.

**Transformation of Personality and Character Figures**

Figures in text GMHP, broadly divided into two kinds of figures that based on hipogram texts and ancient Javanese language which is the figure of the design author who wrote the story. Figures taken in accordance with the data of historical sources include: Gadjah Mada, Arya Tadah, Aditiawarman, the queen mother nun queen Gayatri, King Princess Sri Gitarja, King of Princess Dyah Wiyat Rajadewi Maharajasa, Raden Kudamerta Wijaya Rajasa Sang Apanji Wahninghyun, Dharmadyaksa Kasogatan Samenaka or Pancaksara or Mpu Prapanca, Ra Tanca, Ra Kembar, and there are several others, while the figure is a creation of the authors created by various names that are tailored to the cultural background of the Majapahit period. The names that appear include: Branjang Ratus, Ki Jalak Langes, Ki Sangga Runggi, Ki Buyut Wirasari, Dyah Menur, Prajaka, Ki Draba Alit, senapati Gagak Bongol, and there are still some other figures that represent the character of soldiers and commoners.

At the abstract level, the text GMHP to show the nature and the character based on various sources hipogram text. The nature and character of Gadjah Mada narrated by sources Kakawin Negarakertagama stanza 40 (Riana, 2009:92). In this kakawin Prapanca writes down the nature and character of Gadjah Mada in second and third line that read: “mantri wira wicaksaneng naya matanggwan satya bhaktya prabhu, wakmi wakpatu sarjjawopasama dhihotsaha tan lalana”
which means: "Minister brave, wise, shrewd and loyal devotion to the king and country. Fluent and experts speak, the speaks sweet, quiet and unerring effort ". Based on the description of the nature and character of the text the author Negarakertagama transforming text into GMHP. Gajah Mada is a person who is responsible and very loving country. It can be seen in the following excerpt:

Original Text


Gajah Mada juga memiliki keyakinan amat kuat. Caranya memandang masalah tak lagi menggunakan ukuran benar dan salah. Ukuran yang ia gunakan adalah seberapa besar pengaruhnya terhadap negara, apakah akan merugikan atau menguntungkan. Segala hal yang bisa membahayakan negara disebutnya sebagai penyakit. Terhadap segala hal yang dianggapnya penyakit harus berani memangkas meski ibarat terhadap tangan atau kaki. Penyakit yang kecil jika dibiarkan akan membesar dan ketika kesadaran untuk melawannya datang, keadaan akan telanjur terlambat. (GHP, 125)

Patih Gajah Mada orang yang kuku pendirian. Sikapnya bulat dalam menjaga ketenteraman rumah tangga Prabu Putri yang pernah didampingi sebagai patih saat Dyah Wiyat masih menjadi pemangku Daha dengan gelar Breh Daha. Prabu Putri Dyah Wiyat amat mengenal sikap Gajah Mada yang demikian itu. (GHP, 141)

Translation

"My job is to ensure the integrity of the power of the castle," said Gajah Mada. "For this purpose, any resistance must be eliminated. It should be understood that in mind, greater importance should beat a little. That is, the national interest is above everything. Threatening disease and endanger the state should cut off. While the experience has been proved, the disease must be slaughtered even since I was a seedling. I do not want something troublesome in the future because the solution is not good at this time. For this one, you have to help, instead of being my barriers. "(GHP, 122)

"Remember, Pradhabasu," Gajah Mada threatened, "I will blame you if you will come upon someone facing King Princess Dyah Wiyat and claims to be the son of her husband. You must be responsible for such a possibility. "(GHP, 124)

Gajah Mada also has very strong confidence. Do not look at the matter again with measurements of right and wrong. Sizes which he uses is how big influence on the country, whether adverse or beneficial. Everything that could endanger the state calls the disease. Against everything that he considered the disease to be brave even like to cut your hands or feet. Minor illnesses if left unchecked will grow and when awareness of the fight came, the situation would already be late. (GHP, 125)

Gajah Mada the strong stance. His manner was unanimous in keeping the order of King's household who had accompanied the governor when Dyah Wiyat still be acting with a degree Bhire Daha. Dyah Putri Prabu Wiyat very familiar attitude that Gajah Mada. (GHP, 141)
*Gajah Mada* is the diligent and always trying to achieve something better. This was reflected in the words *Arya Gajah Mada* cistern which candidate becomes *maha patch*. It can be seen in the following excerpt.

**Original Text**

*... Ketika kau berada dipangkat lurah prajurit, kau berangan-angan untuk bisa meraih jabatan lebih tinggi dengan pangkat senopati.... (GMHP: 295)*

Karena keberhasilan yang luar biasa, kau meraik jabatan cukup tinggi tanpa harus melalui tataran yang semestinya... (GMHP:295)

*Gajah Mada adalah sosok gagah berani sehingga ia dipilih menjadi mahapatih menggantikan Arya Tadah.*

orang yang diangkat menjadi mahapatih haruslah orang yang kuat, berlengan kekar, dan memiliki nafas yang panjang....(GMHP:674)

*Demi membangun Majapahit yang besar, Majapahit yang jaya dan gemilang, diperlukan tangan yang kukuh, kuat, dan kekar. Majapahit menunjuk Gajah Mada (GMHP:676).*

It is also narrated the nature and character of the Queen *Gayatri* nuns as one of the influential figures in the kingdom of *Majapahit* at that time. The author displays this character trait in the abstract level. In this figure GMHP text narration crucial role in the loss of two pieces of heirloom Majapahit empire that became the theme of the story. Nun queen *Gayatri* ordered *Branjangratus* to steal the inheritance, and further ordered *senapati Gajah Enggon* to pursue stolen heritage. After reading from the beginning until the end of the story, they will not know the nature, character, role and function of *Gayatri* in the story.

**Original Text**

*Akhimnya, perempuan bertubuh kurus itu merasa telah tiba saatnya berbicara langsung ke pokok persoalan.*


"Mintalah Tuan Putri Gayatri bercerita bagaimana riwayat kedua pusaka itu," lanjut Pradhbasu. "Siapa tahu dari sana kau akan memperoleh arah yang harus kautuju untuk menemukan kembali kedua pusaka yang hilang itu. Selanjutnya, aku mempunyai saran, finalmente, women were thin it felt the time had come to speak directly to the point."

"There is an important thing you have to do. Help me to steal two important heirlooms in the palace of Majapahit, respectively *cihna nagara*28 gringsing lobheng lewih laka29, and *ongsong*30 Udan Riwis. "31 (GHP, 2007: 17)

"Ask princess *Gayatri* tells how the history of the relic," continued Pradhbasu. "Who knows from there you will get the direction to way to rediscover the lost heritage. Furthermore, I have a suggestion, should the event of a theft was immediately reported to the King of Princess. If you have removed as head *Bhayangkara* forces as responsible for..."
sebaiknya peristiwa kemalingan itu segera dilaporkan kepada kedua Prabu Putri. Jika kau harus dicopot sebagai pimpinan pasukan Bhayangkara sebagai tanggung jawab atas kecurian itu, terima saja keputusan itu dan selanjutnya kaupunyana waktu sangat luang untuk mencari kedua pusaka itu. Kau tak mungkin punya waktu dengan keadaanmu sekarang. Kau juga tidak mungkin mengandalkan anak buahmu.”

Gajah Enggon mengerutkan kening.

"Aku harus menghadap Ratu Gayatri?" tanya Gajah Enggon.

"Princess Gayatri nun knows exactly cihna history and Songsong missing. You must ask description of it until the smallest part. If you do not may find your own, let me find it for you. "(GHP, 60-61)

"Please, lady. Treasury building heritage uprooted people. The lost object was twofold cihna gringsing lobheng lewih laka and Songsong Kiai Udan Riwis. Although there are other objects of value, two objects that were selected by the thief. Theft by servant is strange. "(GHP, 85)

The transformation of the nature and character of Gayatri nuns in GMHP text narrated in the abstract, which contains a puzzle, so to solve this puzzle have to read it from beginning to the end of the story.

**Gajah Mada and Palapa Oath**

Basically, the oath text transformation palapa mahapatih Gadjah Mada is the subject and title of the novel is not narrated in detail. The author of this novel just wrapped in the story of the loss of two Majapahit royal heritage as a central theme in the novel. The role of the queen mother Gayatri nuns as the figure behind the screen behind the events that occurred at Gadjah Mada of Majapahit before Mahapatih Majapahit appointed to replace Arya Tadah.

In the text edition Pararaton by Brandes, palapa oath is written on page 35 Section IX of the quotation as follows:

Gajah Mada became governor society, will not enjoy his work, Gajah Mada said: "If the islands outside of Majapahit was lost, I will break, when you're losing Desert, Seram, Tanjung Pura, Haru, Pahang, Dompo, Bali, Sunda, Palembang, Tumasik, then I enjoy a period of rest." At that time the minister was a complete sitting in the audience hall. Ra Kembar communicated with Gajah Mada, and offer drink, Ra Banyak also followed, Jabung terewes, Lembu Peteng laugh. Gajah Mada and then complain about it down in Koripan batara forward, his anger, rage and humiliation is delivered to Arya Tadah. Ra Kembar have many sin, behind cut off, said the twins do not, they die all.

A brief history of Gajah Mada of Majapahit and figures in this novel transformation can give a past event. Although the novel in the genre of fiction, data and facts therein are based on historical sources that may be true. This novel reader intrigued by the force of the Majapahit prime minister, Gajah Mada as capable of extraordinary measures for the country, especially for readers who do not master the ancient Javanese language text reference. Gajah Mada Palapa Oath has created a good life for Indones. With the consolidation of the archipelago, now Indonesia has a vast territory and is made up of diverse ethnic groups.

Conclusion
Novel GMHP is one of the literary works written history Langit Kresna Hariadi. This novel is the third in five series of Gajah Mada written by Langit Kresna Hariadi. This book tells the background of Palapa Oath spoken Gajah Mada in order to realize his dream of uniting Nusantara. Tema developed in this story is a fiction of the authors. This historical literary works can be classified as historical evidence because it comes from historical facts. However, literary history remains a literary work that was born from the imagination and the imagination of the author although the authors get the data writing of historical fact. No one really knows the past history of a civilization.

Text hipogram of ancient Javanese transformed in the level of physical and abstract. In its transformation into a new text prepared with easily understandable language readers in the present. Transformation is presented in the form of strengthening of existing tradition, shifting, and development into text that raises new meaning. Quoting from the writings of the author that: "The history of the greatness of Majapahit essentially identical to lunge Gajah Mada which he started since uttered Hamukti Palapa Oath. Of oath when being harassed by several officials echoed Majapahit, Gajah Mada working hard to build the strength of the soldiers, especially the naval fleet. State Majapahit was then turned into a big country and authoritative (Hariadi, 2008: x). Results of toil Gajah Mada is the archipelago that is now known by the name of Indonesia. Indonesia is the most beautiful Award given by Gajah Mada. Therefore, the Indonesian people should be grateful to Gajah Mada and start loving this nation's history.

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