

Manuscript from Yogyakarta Palace



INTERNATIONAL CONFERENCE ON NUSANTARA CULTURAL STUDIES



Proceeding of International Conference on  
Nusantara Culture Studies

# NUSANTARA MANUSCRIPTS AS A HUMANITIES DOCUMENTS

Surakarta, October 21th 2021

**AMPILIM HADI SUPRIEM**  
Dokumen dan Sejarah  
Universitas Padjadjaran  
Bandung  
Indonesia



**PROF. PAUL EDWIN  
WIRNAGA**  
Indonesia Philology Institute  
Surabaya  
Indonesia



**PROF. DR. ANUNG AJIWA**  
Dokumentasi dan Perpustakaan  
Universitas Sebelas Maret  
Surakarta  
Indonesia



**DR. DULISMALIMAR**  
Mata Pelajaran  
Keperawatan dan Keperawatan  
Geriatri, Fakultas Keperawatan  
Universitas Sebelas Maret  
Surakarta  
Indonesia



**PROF. DR. NANI BUDAREN**  
Kebudayaan Indonesia  
Universitas Sebelas Maret  
Surakarta  
Indonesia



**DR. NGUYEN THANH TUAN**  
Kebudayaan Indonesia  
Universitas Sebelas Maret  
Surakarta  
Indonesia



Penerbit KAJIAN BUDAYA



**Proceeding of International Conference on Nusantara Culture  
Studies (ICNCS2021)**

**NUSANTARA MANUSCRIPTS AS A HUMANITIES DOCUMENTS**



Research Group of Malay Philology  
Faculty of Culture Sciences, Sebelas Maret University  
Fakultas Ilmu Budaya Universitas Sebelas Maret  
Surakarta, 21 October 2021

Publisher  
Department of Cultural Studies  
Postgraduated Program  
Sebelas Maret University



**Committee of International Conference on Nusantara Culture Studies (ICNCS2021)  
NUSANTARA MANUSCRIPTS AS A HUMANITIES DOCUMENTS**

Person Responsible	Prof. Dr. Warta, M.Hum (Dean Faculty of Culture Sciences)
Head of Organizing Committee	Prof. Dr. Bani Sudardi, M.Hum
Secretary	Asep Yudha Wirajaya, S.S. M.A.
Treasures	Rita Indarwati
IT and Website	Bayu Aji Prasetyo, S.S.
Secretarial Division	Abdul Latthif, S.S. dan Delima Novita Sari, S.S.
Public Relation	Aisyah Umi Khalsum, S.S. and Jihan Mainunah
Steering Committee	Prof. Dr. Bani Sudardi, M.Hum., Prof. Dr. Istandiyantha, M.S. , Dr. Dwi Susanto, S.S., MA., Prof. Dr. Sahid Teguh Widodo, S.S. M.Hum
Reviewer	Dr. Trisna Kumala Satya Dewi, Asep Yudha Wirajaya, S.S., M.A. prof. Dr. Bani Sudardi, M.Hum, Bagus Kurniawan, S.S., M.A.
Editorial Board	Prof. Dr. Paul Edwien Wieringa (University of Cologne, Germany), Prof. Dr. Awang Azman Pawi (University Malaya), Prof. Dr. Ampuan Haji Brahim bin Ampuan Haji Nengah (University of Brunei Darusalam), Dr. Djumalinar (Prince Sonkla University, Thailand, Dr. Nguyen Thanth Tuan ( Vietnam National University)
Setting and Layout Editor	Delima Novitasari, S.S. and Muhammad Ahnafi Naufal Prof. Dr. Bani Sudardi, M.Hum, Asep Yudha Wirajaya, S.S., M.A., Sofyan Ali, M.Hum, Bayu Aji Prasetyo, S.S., Abdul Lathif, Delima Novitasari, S.S., Fisabila Hayati, Jihan Maymunah, S.S. Dwi Puji Rahayu, S.S. Aisyah Umi Khalsum, S.S., Siti Sihatun
Publisher	Department of Cultural Studies, Postgraduated Program, Sebelas Maret University, Jl. Ir. Sutami 36 A. Surakarta.







UNIVERSITAS SEBELAS MARET



MANASSA

# PROCEEDING

## INTERNATIONAL CONFERENCE OF NUSANTARA CULTURAL STUDIES

SURAKARTA, 21 OKTOBER 2021

**THEME:**

**NUSANTARA MANUSCRIPTS AS  
A HUMANITIES DOCUMENT**

PHILOLOGY RESEARCH GROUP – INDONESIAN LITERATURE  
FACULTY OF CULTURAL SCIENCE – UNIVERSITY OF SEBELAS MARET  
MASYARAKAT PERNASKAHAN NUSANTARA (MANASSA)

**PROCEEDING**  
**INTERNATIONAL CONFERENCE OF**  
**NUSANTARA CULTURAL STUDIES**

*“Nusantara Manuscripts as a Humanities Documents”*

**Philology Research Group – Indonesian Literature Program –  
Faculty of Cultural Science – Sebelas Maret University –  
Masyarakat Pernaskahan Nusantara (Manassa)**

### Sanksi Pelanggaran Pasal 113

Undang-undang Nomor 28 Tahun 2014

Perubahan atas Undang-undang Nomor 7 Tahun 1987

Perubahan atas Undang-undang Nomor 6 Tahun 1982

Perubahan atas Undang-undang Nomor 19 Tahun 2002

### Tentang Hak Cipta

- (1) Setiap Orang yang dengan tanpa hak melakukan pelanggaran hak ekonomi sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf i untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 1 (satu) tahun dan/atau pidana denda paling banyak Rp100.000.000 (seratus juta rupiah).
- (2) Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf c, huruf d, huruf f, dan/atau huruf h untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 3 (tiga) tahun dan/atau pidana denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah).
- (3) Setiap Orang yang dengan tanpa hak dan/atau tanpa izin Pencipta atau pemegang Hak Cipta melakukan pelanggaran hak ekonomi Pencipta sebagaimana dimaksud dalam Pasal 9 ayat (1) huruf a, huruf b, huruf e, dan/atau huruf g untuk Penggunaan Secara Komersial dipidana dengan pidana penjara paling lama 4 (empat) tahun dan/atau pidana denda paling banyak Rp1.000.000.000,00 (satu miliar rupiah).
- (4) Setiap Orang yang memenuhi unsur sebagaimana dimaksud pada ayat (3) yang dilakukan dalam bentuk pembajakan, dipidana dengan pidana penjara paling lama 10 (sepuluh) tahun dan/atau pidana denda paling banyak Rp4.000.000.000,00 (empat miliar rupiah). Pasal 114 Setiap Orang yang mengelola tempat perdagangan dalam segala bentuknya yang dengan sengaja dan mengetahui membiarkan penjualan dan/atau penggandaan barang hasil pelanggaran Hak Cipta dan/atau Hak Terkait di tempat perdagangan yang dikelolanya sebagaimana dimaksud dalam Pasal 10, dipidana dengan pidana denda paling banyak Rp100.000.000,00 (seratus juta rupiah). Pasal 115 Setiap Orang yang tanpa persetujuan dari orang yang dipotret atau ahli warisnya melakukan Penggunaan Secara Komersial, Penggandaan, Pengumuman, Pendistribusian, atau Komunikasi atas Potret sebagaimana dimaksud dalam Pasal 12 untuk kepentingan reklame atau periklanan untuk penggunaan secara komersial baik dalam media elektronik maupun nonelektronik, dipidana dengan pidana denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah)

**PROCEEDING**  
**INTERNATIONAL CONFERENCE OF**  
**NUSANTARA CULTURAL STUDIES**

**“NUSANTARA MANUSCRIPTS AS A HUMANITIES**  
**DOCUMENTS”**

Philology Research Group – Indonesian Literature  
Program – Faculty of Cultural Science – Sebelas  
Maret University – Masyarakat Pernaskahan  
Nusantara (Manassa)



**PROCEEDING INTERNATIONAL CONFERENCE OF  
NUSANTARA CULTURAL STUDIES  
“Nusantara Manuscripts as a Humanities Documents”**

Copyright © 2021  
xiii + 309; 18 cm x 25 cm  
**ISBN 9786024576226**

**Penulis**

Satriangelina, dkk

**Desain Sampul**

Delima Novitasari

**Penyunting Naskah**

Bayu Aji Prasetya, Delima Novitasari, Fisabilla Hayat R, Jihan Maymunah,  
Aisyah Umi Khalsum, dan Siti Sihatun

**Penata Letak**

Insani Nur

**Redaksi:**

**CV Oase Pustaka**

**Perpustakaan Nasional RI Data Katalog dalam Terbitan  
(KDT)**

Prosiding Webinar Nasional Pernaskahan Nusantara /penulis naskah, Pemakalah Webinar Nasional Pernaskahan Nusantara. –Sukoharjo: Oase Pustaka, 2021.

xiii + 309; 18 cm x 25 cm

1 Non Fiksi. Judul Il. Prasetya, Bayu Aji, dkk

Hak Cipta dilindungi oleh undang-undang.

Dilarang mengutip atau memperbanyak sebagian atau seluruh isi buku tanpa izin tertulis dari penerbit.

Isi di luar tanggung jawab Penerbit Oase Pustaka.



## Preface

I would express my happiness that the International Conference on Nusantara Cultural Studies held on 21st October 2021 by Research Group Malay Philology, Faculty of Culture Science, Sebelas Maret University has run well. The conference is held by online meeting via zoom so the presenter can join the conference from their home or offices. The presentations were uploaded to youtube.com. so everyone can see the presentation. There are about 100 participants and 60 people of the are the presenters.

The Conference was attended by the culture scientists from many institutions from 6 countries e.g. Germany, Vietnam, Brunei Darussalam, Malaysia, Thailand, and Indonesia. Some of them are from Gadjah Mada University, Indonesia University, Muhammadiyah Surakarta University, Pekalongan University, Makasar Nation University, North Sumatra University, Balai Bahasa, Balai Arkeologi, Centre of Research and Development of Religion Affair, and so on.

We would like to express our appreciation for the participants and presenters to join our conference. We understand that there are many deficiencies and we will upgrade the next time. We hope that this conference will be continued annually.

Our high appreciation for the Rector of Sebelas Maret University who has supported the financial for holding this conference. Thank you to the Institution of Research and Public Service, Sebelas Maret University who help us to propose the conference.

Thank you to all of the Committee who have to strangle in succeeding the conference.

Head of Committee

International Conference of Nusantara Culture Studies

Prof. Dr. Bane Sudardi, M

## TABLE OF CONTENTS

PREFACE .....	ii
TABLE OF CONTENT .....	iii
<b>Sosio-Cultural Changing Due To The Shift Of Function of Dongkrek Art In The Community Mejayan Village, Madiun Regency .....</b>	<b>1</b>
Yona Satriangelina, Bani Sudardi .....	1
<b>The Framing of Local <i>Online</i> Media News Apropos of Indrata Nur Bayuaji-Gagarin In Pacitan Leader Election 2020 .....</b>	<b>5</b>
Agoes Hendriyanto, Andrik Purwasito , Wakit Abdullah Rais , Sri Hastjaryo .....	5
<b>Furniture Design The Chain of Custody [<i>Lacak Balak</i>] A Study of Javanese Local Wisdom.....</b>	<b>14</b>
Anung Studyanto, Andrik Purwasito, Warto, Rahmanu Widayat .....	14
<b>“<i>Chanthelan</i>”: Prosocial Behavior During The Covid-19 Pandemic .....</b>	<b>21</b>
Rini Lestari.....	21
<b>Analysis of Sri Yudianti’s “Bumi Yang Hangat” Poetry Using A Stylistics Theory .....</b>	<b>27</b>
Tri Ananda, Asep Yudha Wirajaya .....	27
<b>Sociological Aspects of Literature On Novel “Dosa-Dosa Terindah” .....</b>	<b>32</b>
Nurfaika, Asep Yudha Wirajaya.....	32

<b>The Nort Sumatra’s Legends With Educational Values As Strengthening Of The Nation’s Character And Tourism Attraction .....</b>	<b>37</b>
Nurhayati Harahap, Hariadi Susilo, Haris Sutan Lubis.....	37
<b>Cyber Literature As A Millennial Children’s Media In Writing.....</b>	<b>44</b>
Widya, Asep Yudha Wirajaya .....	44
<b>Production and Distribution of Popular Literature in the Cyber Era: Case Study <i>Nanti Kita Cerita Tentang Hari Ini</i>.....</b>	<b>48</b>
Rianna Wati .....	48
<b>Representation of Indonesian “Muslimwoman” In The Indonesian Ministry of Education Efl Textbook: A Critical Social Semiotics Analysis .....</b>	<b>56</b>
Susanto, Bani Sudardi .....	56
<b>Ethnographic Study of The <i>Mappaisseng</i> Dialogue of The Bugis Makassar, South Sulawesi.....</b>	<b>62</b>
Megawati Rustan, Asep Yudha Wirajaya.....	62
<b>The Influence of Japanese In Naming Indonesian Cuisines.....</b>	<b>66</b>
Dini Maulia, Rahtu Nila Sepni, Nabila Amira .....	66
<b>Transformation of The Manuscript “<i>Serat Pustaka Raja Purwa</i>” Into A Film: A Study of Ecranization.....</b>	<b>75</b>
Asep Yudha Wirajaya.....	75
<b>Oral Aspect of <i>Syair Ardan</i> Collected By National Library of Indonesia .....</b>	<b>83</b>
Maiyang Resmanti, Asep Yudha Wirajaya.....	83
<b>Representation of Women in The Hikayat Upu Daeng Menambun.....</b>	<b>89</b>

Nur Fajar Septiana, Asep Yudha Wirajaya .....	89
<b>Hikayat Perang Pandawa Jaya: A Study of Values and Aesthetics .....</b>	<b>94</b>
Sheila Amalia Mustofa, Asep Yudha Wirajaya .....	94
<b>Various Forms of Violence Against Women Found In <i>Hikayat Raja Babi</i> By Usup Abdul Kadir .....</b>	<b>98</b>
SitiMualim Wahyuni, Asep Yudha Wirajaya, AllfineAry Kurniawan .....	98
<b>Indonesian Manuscripts at Staatsbibliothek zu Berlin: A Codicological Review</b>	<b>103</b>
Titik Pudjiastuti.....	103
<b>The Model of Theological Thinking of K.H. Tubagus Ahmad Bakri Sempur and Implications on Religious Practices in The Adaptation Work “<i>Mashlahah Al-`Islāmiyyah Fī `Ihkāmi Al-Tawhīdiyyah</i>” .....</b>	<b>109</b>
Ade Kosasih, Sutiono Mahdi, Tb. Ace Fahrullah .....	109
<b>Book of Medicines and Amulets: Anthropological Studies of Health and Ethnomedicine.....</b>	<b>113</b>
Haning Intan Prastiwi, Asep Yudha Wirajaya .....	113
<b>The Core Teachings of The Three Abrahamic Religions In <i>Serat Bab Agami Yahudi, Kristen, Saha Islam</i> .....</b>	<b>118</b>
Muhammad Heno Wijayanto .....	118
<b>Leadership Values In The Tale of King Nadhir Syah: A Semiotic Study .....</b>	<b>124</b>
Muwafaqoh Ni’amillah, Asep Yudha Wirajaya .....	124
<b>The Discourse of Power Relation Represented In Javanese Version of Abu Nawas Stories .....</b>	<b>130</b>
Mundi Rahayu.....	130

<b>“Syair Melayu”: An Analysis of Riffatere’s Semiotics .....</b>	<b>137</b>
Oktavian Rosy Aryanto, Asep Yudha Wirajaya .....	137
<b>The Story About <i>Keris Kangjeng Kyai Purbaniyat</i> In <i>Naskah Keris Ii</i> Collection of Sonobudoyo Library In Yogyakarta .....</b>	<b>142</b>
Aliffia Marsha Nadhira, Sri Ratna Saktimulya .....	142
<b>The Future of Nusantara’s Geopolitics In Singer And Cole’s “Ghost Fleet” Novel .....</b>	<b>148</b>
Dwi Ario Fajar, Bani Sudardi, Mahendra Wijaya, Sri Kusumo Habsari .....	148
<b>Sociocultural Conditions of Traditional Farmers In The Discussion of The Capitalism Cultural Domination .....</b>	<b>156</b>
Sujarwa, Andrik Purwasito, Sri Kusuma Habsari, Titis Srimuda Pitana .....	156
<b>Symbolic Meaning In Kirab Kebo Kyai Slamet On The Night of One Sura .....</b>	<b>168</b>
Yunus Khoirul Amal, Bani Sudardi .....	168
<b>The Virtue of Knowledge In The Saga of Qodi Muqobil.....</b>	<b>173</b>
Afita Arbasari, Asep Yudha Wirajaya .....	173
<b>Didactic Values In "The Tale of Sultan Mahmud Aznawi" .....</b>	<b>178</b>
Akhida Rukhul Qisthi, Asep Yudha Wirajaya .....	178
<b>Cultural Inheritance Through Wayang Jemblung In Sokaraja .....</b>	<b>184</b>
Bambang Triatmo, Bani sudardi, Wartyo, Sri Nanik Prihatini .....	184
<b>Jedoran And The Struggle For Public Space "From The Islamic Da’wah Media, The Entertainment, To The National Da’wah Media” .....</b>	<b>188</b>
Risa Winanti, Bani Sudardi .....	188

<b>Markobar Oral Tradition as Local Wisdom of the Mandailing Community .....</b>	<b>192</b>
Yunarni Siregar, Novi Anoegrajekti, Siti Gomo Attas .....	192
<b>Living with Different Believers in Merapi Mountain Slope Area: Maintaining Harmony through Local Traditions .....</b>	<b>199</b>
Anik Farida, Zakiyah, Joko Tri Haryanto.....	199
<b>Wor, The Biak Traditional Folksongs: Their Types And Functions.....</b>	<b>208</b>
Reimundus Raymond Fatubun, Markus Ricky Rumansara.....	208
<b>The Meaning of Myth In Indonesian Literature With The Culture of The Nusantara .....</b>	<b>216</b>
Nur Pitri Amalia, Asep Yudha Wirajaya .....	216
<b>Local Knowledge of Cimahpar Women In Protecting Bamboo Ecosystem ..</b>	<b>220</b>
Ratna Kumalasari, Sri Kusumo Habsari, Prasetyo Adi Wisnu Wibowo.....	220
<b>Representation of The Culture And Belief of The Asmat Society In The Novel “Negeri Para Roh” By Rosi L. Simamora .....</b>	<b>227</b>
Selvi, Asep Yudha Wirajaya.....	227
<b>Literature And Culture In Andrei Aksana's Novel Angin Bersyair .....</b>	<b>231</b>
Serli Sari, Asep Yudha Wirajaya .....	231
<b>Social Change In The “Manten Cat” Ritual Culture In The Tulungagung Region .....</b>	<b>235</b>
Mayda Armanusyah, Bani Sudardi .....	235
<b>Representation of Local Wisdom Values In The Tradition of <i>Puji-Pujian</i> In Surakarta .....</b>	<b>239</b>



Umu Hana Amini, Akhida Rukhul Qisthi, Sarirotul Ishmah, Muhammad Jibran Zuliansyah.....	239
<b>Symbolic Meaning of Drinking Ciu In Paguyuban Ngunjuk Ciu (Pangunci) In Surakarta.....</b>	<b>245</b>
Yusana Sasanti Dadtun, Warto, Susanto, Titis Srimuda Pitana .....	245
<b>Types And Meaning Of Metaphoric Expression Units In Dolanan Song.....</b>	<b>252</b>
Imam Baehaqie, Mohamad Syaefudin .....	252
<b>Kidung And Its Metre Patterns Early Notes On The Kidung Text From The Merpi-Merbabu Tradition.....</b>	<b>257</b>
Agung Kriswanto .....	257
<b>Commodification of Tradition in The Giant Lopis Pekalongan and Their Effect on Cultural Values... ..</b>	<b>263</b>
Umu Hannah Amini, Ufairroh Shoofii, Maiyang Resmanti, Divani .....	263
<b>Murals Development In Culture Of Solo City .....</b>	<b>269</b>
Jazuli Abdin Munib, Siddah Nisa Sondara.....	269
<b>The Function Of Uyah Irenf (Black Salt) In The Pangujanan Text As A Medium Of Making Rain In Bali .....</b>	<b>275</b>
Muhammad Heno Wijayanto, I Made Suparta .....	275
<b>Study Of Traditional Historiography Islam In Banjarmasin Text Asal Bermula Islam di Negeri Banjarmasin.....</b>	<b>280</b>
Tubagus Amaruloh.....	280
<b>The Story Of The Oath Of The Prophet David And Prophet Isa In The Hikayat Raja-Raja Siam.....</b>	<b>284</b>

Khofifah Tri Lestari, Asep Yudha Wirajaya .....	284
<b>Javanese House (Manuscript Study On Serat Centhini) .....</b>	<b>290</b>
Suyami, Titi Mumfangati, Sumarno, Yohanes Adhi Satiyoko .....	290
<b>Typo-Morphology Of Bale Agung In Bali.....</b>	<b>298</b>
Made Suastika, Andrik Purwasito, Bani Sudardi, Winny Astuti .....	298
<b>The Accommodative Policy Of Surakarta’s Traditional Rulers Againts Colonial Hydropolitics.....</b>	<b>305</b>
Supariadi, Andrik Purwasisto, Wardo, Titis Srimuda Pitana.....	305
<b>Representation Of Malay Women In The <i>Hikayat Negeri Atas Angin</i> .....</b>	<b>309</b>
Mega Utami, Asep Yudha Wirajaya.....	309
<b>The Embodiment Of Sarekat Dagang Islam Independent And Entrepreneurial Values at Batik Trades In Surakarta During The Covid-19 Pandemic.....</b>	<b>314</b>
Rifqi Amarulah Fatah, Ahmad Rifki, Nugroho Hasan, Shoffan Mujahid, Yakobus Sastra Kusuma, Tiwuk Kusuma Hastuti.....	314
<b>Puji-Pujian and Qasida: Cultural Duality Of Tradition Of Salawat In Surakarta.....</b>	<b>322</b>
Sarirotul Ishmah, Muhammad Jibrán Zuliánsyah, Umu Hana Amini, AkhidaRukhul Qisthi .....	322
<b>Semar Character As A Representation Of Nature In Levi-Strauss Theory Perspective.....</b>	<b>328</b>
IF B Sulistyono, A Purwasito, Wardo, TS Pitana .....	328
<b>Restoration Of National Leadership Based On The Noble Values The Nation’s Culture: A Case Study Of Ki Hajar Dewantara’s Leadership.....</b>	<b>332</b>

Shoffan Mujahid, Mochamad Rifqi Hananto, Nugroho Hasan, Rifqi Amrullah Fatah, David Indra Jaya .....	332
<b>Kitab Tibb: The Study Of Ethomedicine By Foster And Anderson.....</b>	<b>338</b>
Siti Sihatun, Asep Yudha Wirajaya .....	338
<b>The Effect Of Foreign Comics In The Indonesian Comic Arena .....</b>	<b>342</b>
S Mataram, A Purwasito, S Subiyantoro, DT Ardianto .....	342
<b>The Tradition Of Walking Bamboo-South Bontonompo, Gowa Regency.....</b>	<b>348</b>
Nurfadila Antika, Asep Yudha Wirajaya.....	348
<b>Language Politeness of Semarang University Students In Organizational Activities .....</b>	<b>351</b>
Rati Riana, Shinta Pratiwi, Stefani Dewi Rosaria .....	351
<b>The Qanun Code:A Comparative Analysis.....</b>	<b>359</b>
Fabio Ferjiawan, Asep Yudha Wirajaya.....	359
<b>Treatment And Mitigation Of Covid 19 (A Study On Medication Manuscript In South Kalimantan).....</b>	<b>364</b>
Dede Hidayatullah, Agus Yulianto, Ahmad Haries, Muhammad Syamsudin Noor, Fathullah Munadi, Wahdani Rahman .....	364
<b>Tayub Tuban in the Manganan Tradition: Maintaining Social Harmonization of The Community .....</b>	<b>375</b>
Trisna Kumala Satya Dewi .....	375

# SOCIO-CULTURAL CHANGING DUE TO THE SHIFT OF FUNCTION OF DONGKREK ART IN THE COMMUNITY OF MEJAYAN VILLAGE, MADIUN REGENCY

Yona Satriangelina<sup>1</sup>, Bani Sudardi<sup>2</sup>

<sup>1</sup>Sebelas Maret University, yonaangelina@student.uns.ac.id

<sup>2</sup>Sebelas Maret University, Banisudardi@yahoo.co.id

**Abstract:** This study discusses problems including (1) How are socio-cultural changes due to the shift in the function of dongkreng art to the people of Mejayan Village, Madiun Regency ? The aims of this research are (1) Describe the socio-cultural changes due to the shift in the function of the Dongkreng art to the community of Mejayan Village, Madiun Regency. This research uses the library method, which is a method of collecting data through document sources. This research uses quantitative data analysis method with the presentation of informal data analysis (word narrative). Data collection techniques were taken by reading and recording all document sources in the form of articles, source books and other sources. The author uses data analysis techniques to describe the Dongkreng art data that has been obtained. The technique of presenting this research data analysis is in the form of airing and presenting. The conclusion of this research is *Dongkreng* is a folk art in the form of performing arts that is part of the community, a place to grow and develop in the midst of the supporting community. Dongkreng art is inseparable from the community that supports it. Dongkreng Art functions as follows (1) Dongkreng as a ritual; (2) Jack as entertainment; (3) Dongkreng as folk art; (4) Dongkreng as Education, (5) Dongkreng as social criticism. The shift in the function of Dongkreng Art which was previously only as a ritual to expel disease outbreaks or *pageblug*, has now become a show of entertainment, folk art, until the stories are used as social criticism, causing the community to always follow its development. The way of life of the people of Mejayan Village also continues to change with the development of the Dongkreng Art function. The people of Mejayan Village, who used to be only artists to develop Dongkreng Art, now don't need to only be artists but can also be teachers or others to develop Dongkreng art.

**Keywords:** Dongkreng Arts, Libraries, Functions, Socio-Cultural, Community of Mejayan Village.

## INTRODUCTION

One of Indonesia's cultural heritage is the Dongkreng art originating from Madiun. Dongkreng art is an Indonesian intangible cultural heritage art. Dongkreng art as a cultural product is the result of the interaction between the local community and the surrounding environment. This art emerged around 1867 in the District of Mejayan, Madiun Regency. The existence of this art has several social influences on the community of Mejayan District, Madiun Regency. In ancient times, the art of dongkreng was used as a ritual to expel disease outbreaks or *pageblug*, now the art of dongkreng is used as entertainment for the people of Mejayan Village, Madiun Regency.

This shift in function causes changes in the socio-cultural aspects of the community of Mejayan Village, Madiun Regency, which can be seen in terms of cultural sociology. Sociology is defined as the science of the whole network of human relationships in society (Ratna, 2009:1). Culture according to the KBBI mind or reason. So the sociology of culture is the science of the relationship between the minds of one society and the minds of others. Therefore, the author examines the sociology of culture regarding the shift in the function of the Dongkrek art to the people of Mejayan Village, Madiun Regency.

In this paper, the formulation of the problem is as follows 1) How are the socio-cultural changes due to the shift in the function of the Dongkrek art to the people of Mejayan Village, Madiun Regency? This paper was written with the following objectives to describe the socio-cultural changes due to the shift in the function of the Dongkrek art to the community of Mejayan Village, Madiun Regency.

## **METHODOLOGY**

This research needs to be supported by a methodology. Methodology is a scientific procedure that includes the formation of concepts, propositions, models, hypotheses, and theories, including the method itself. (Ratna, 2010:41). This research uses the library method, which is a method of collecting data through document sources. This research uses quantitative data analysis method with the presentation of informal data analysis (word narrative).

Data collection techniques were taken by reading and recording all document sources in the form of articles, source books and other sources. The author uses data analysis techniques to describe the Dongkrek art data that has been obtained. The technique of presenting this research data analysis is in the form of airing and presenting.

## **RESULT AND DISCUSSION**

### ***Origins of Dongkrek Art***

Art was created by Raden Ngabei Lo Prawiradipoero in 1867. Dongkrek's name comes from two instruments, namely drum and match. When the drum is sounded it sounds "*dhung*" and the sound of matches sounds "*crack*" so that when it is sounded continuously it becomes *dhung-krek-dhung-krek*.

### ***Function of Dongkrek Art***

#### **a. Dongkrek as a ritual**

The performing arts of Dongkrek were originally held on the street, nowadays it has changed on the stage. The presentation of the Dongkrek art at this time underwent changes, initially the procession became a drama performance and as a means of festivals.

The reconstruction of the existence of Dongkrek art by the people of Mejayan Village brings back Dongkrek as a means of ritual. Rituals are carried out to expel *pageblug*. This ritual is served every night of Legi Friday but now the ritual is held on Legi Friday in the month of Suro every year to commemorate the death of Raden Ngabei Lo Prawiradipoero.

#### **b. Dongkrek as entertainment**

Dongkrek art is staged to relieve daily fatigue and boredom. Dongkrek performances for celebrations at circumcision events and Dongkrek art performances developed to fill events and even fill festival events.

#### **c. Dongkrek as a folk**

This art is not only free to be displayed by the people but also free to be reacted by its innovators. But its authenticity is still needed by some of its support groups.

Dongkrek art features performances with three groups of characters, namely Genderewo, a nuisance to the community who brings disease outbreaks (*pageblug*), community members played by

two women (Roro Ayu and Roro Perot), and the role of leader (cross) or community leaders played by a great grandfather. These three role groups wear masks.

d. DongkreK as Education

At present the DongkreK art is developed through the Department of Culture with a flagship program every branch of the Department/UPT Kindergarten Elementary, Junior High, High School, Vocational High School must have a DongkreK group. In the regional arts mission of Madiun Regency at the regional level through the DongkreK festival, the Government implements the quality of DongkreK art builder in stages.

e. DongkreK As social criticism.

The messages can be in the form of government programs, social issues, about the environment.

### ***Socio-Cultural Aspects of the Mejayan Village Community***

Art of dongkreK first emerged as a sacred art of rejecting reinforcements. The people of Mejayan Village, Madiun Regency believe that the art of dongkreK can repel *pageblug* or disease outbreaks. The village environment of Mejayan has undergone many changes. Starting from the way of thinking about culture and society itself, it has mingled with the newcomers as well as with the reformers in their arts.

The community of Mejayan Village and the Madiun Regency Government continue to develop DongkreK art to maintain its sustainability until now as a typical art of Madiun Regency. The social interaction of the DongkreK artists, the community of Mejayan Village, as follows, the community provides mutual support both in terms of material and material. The audience always makes small food donations to the jack artist. DongkreK artists are seen as good people, because they are also influenced by jackkreK arts which provide good lessons for life. The people of Mejayan Village, apart from being DongkreK artists, also have other jobs. The work is farming (farmers) and trading to meet daily needs.

The views of the people of Mejayan Village on DongkreK art can also bring fortune because without disasters, especially drought, so that people can live prosperously. Nowadays, with the development of technology, DongkreK Art can be known to everyone through digitalization. DongkreK art can be accessed via the internet and can even be viewed via Youtube. The development of this technology indicates that the DongkreK art can be known by the general public, not only the people of Mejayan Village, Madiun Regency.

The shift in the function of DongkreK Art which was previously only as a ritual to expel disease outbreaks or *pageblug*, has now become a show of entertainment, folk art, until the stories are used as social criticism, causing the community to always follow its development.

The way of life of the people of Mejayan Village also continues to change with the development of the DongkreK Art function. The people of Mejayan Village, who used to be only artists to develop DongkreK Art, now don't need to only be artists but can also be teachers or others to develop DongkreK art.

## **CONCLUSION**

The function of DongkreK is as follows (1) DongkreK as a ritual; (2) Jack as entertainment; (3) DongkreK as folk art; (4) DongkreK as Education, (5) DongkreK as social criticism.

The shift in the function of DongkreK Art which was previously only as a ritual to expel disease outbreaks or *pageblug*, has now become a show of entertainment, folk art, until the stories are used as social criticism, causing the community to always follow its development.

The way of life of the people of Mejayan Village also continues to change with the development of the DongkreK Art function. The people of Mejayan Village, who used to be only



artists to develop Dongkrek Art, now don't need to only be artists but can also be teachers or others to develop Dongkrek art.

## REFERENCES

- Djajasudarma, Fatimah. (1999). *Metode Linguistik : Ancangan Metode Penelitian*. Bandung : PT Refika Aditama
- Durkhem, Emile. (1989). *Sosiologi dan Filsafat*. Jakarta : Erlangga
- Koentjaraningrat. (1989). *Metode Penelitian Masyarakat*. Jakarta : Gramedia
- Kusnanto. (2009). *Keanekaragaman Suku dan Budaya Indonesia*. Semarang : Alprin.
- Soekanto. (2006). *Sosiologi Suatu Pengantar*. Jakarta : Raja Grafindo Persada.
- Soelaeman, Munandar. (1998). *Ilmu Sosial Dasar Teori dan Konsep Ilmu Sosial*. Bandung : Rafika Aditama.
- Wahyuningsih, Sri, Dkk. (2013). *Renersasi Seniman Dongkrek sebagai Upaya Mendukung Revitalisasi Kesenian Dongkrek dan Menunjang Perkembangan Pariwisata Budaya di Kabupaten Madiun*. Surakarta : Laporan akhir hibah fundamental.

# THE FRAMING OF LOCAL ONLINE MEDIA NEWS APROPOS OF INDRATA NUR BAYUAJI-GAGARIN IN PACITAN LEADER ELECTION 2020

Agoes Hendriyanto <sup>1</sup>, Andrik Purwasito <sup>2</sup>, Wakit Abdullah Rais <sup>3</sup>, Sri Hastjarjo <sup>4</sup>

<sup>1</sup>Sebelas Maret University, agoeshendriyanto@student.uns.ac.id,

<sup>2</sup>Sebelas Maret University, andrikpurwasito@staff.uns.ac.id,

<sup>3</sup>Sebelas Maret University, wakit.a.rais\_1460@staff.uns.ac.id,

<sup>4</sup>Sebelas Maret University, sri.hastjarjo@staff.uns.ac.id

**Abstract:** Recently, the researcher has shown increased essential issues in the PILKADA—Local Leaders Election—across region in Indonesia. Therefore, this research was aimed at viewing the framing of the Indrata-Gagarin pair as a result of local online media reality reproduction in the 2020 Pacitan Election. It was considered that qualitative research would usefully explore and extend the analysis of the data source in the form of news texts in Pacitan local online media. Further, the results of the research were analyzed using Edelman framing categorization to enhance the Indrata Nur Bayuaji-Gagarin pair image. Finally, the results of the research revealed that the framing was divided into two, namely strategy and issue framing. The framing strategy for the winning of the Indarata Nur Bayuaji-Gagarin pair is as follows; 1) SBY's—ex Indonesian president— message to maintain the political culture in Pacitan, 2) SBY returns to his hometown, winning the SSI (Indonesian Survey Syndication) Survey, 4) 80% support from political parties, 5) invitation to vote for number 1 (Indrata Nur Bayuaji), 6) the combined strength of the youth and legislator, 7) Indrata Nur Bayuaji-Gagarin is good leader, 8) Indrata Nur Bayuaji-Gagarin's political milestone is superior, 9) border infrastructure, 10) in line with the government center. Meanwhile, the framing issues are with the following categorization selection; 1) being aware of money politics, 2) promoting UMKM (micro business) and Pacitan tourism, 3) socio-cultural development of Pacitan, 4) education and health, 5) poverty, 6) *Baiat* (an oath of allegiance to a leader) of Gagarin by PW NU East Java, 7) obeying the rules, 8) maintaining a friendship, 9) being parental respect.

**Keywords:** Framing, Indrata-Gagarin, Pacitan Local Leaders Election 2020.

## INTRODUCTION

Recent developments in the political issue escorted by the online media framing have heightened the need for further investigation for the academic phenomenon. In this case, the framing is the result of reproducing reality by highlighting certain aspects. The Pacitan Local Leaders Election (PILKADA) reality in 2020 Pacitan, as the Democracy administration in the District, had been in honest, fair, direct, free, and confidential implementation. However, the physical and psychological health of the voters is the most important thing.

The direct democracy system the so-called one-man-one-vote in Pilkada will determine the Pacitan democracy quality in 2020. The principles of the Pilkada are direct, public, free, confidential, honest, fair, and maintain the organizers and the electorate health. The cycles of the follow-up election campaign based on the General Election Commission Regulations (PKPU RI No. 5, 2020a: 14) were started from September 26, 2020, to December 5, 2020. Meanwhile, the rules allow offline

or online campaigns from November 22, 2020, to December 5, 2020 (PKPU No. 13, 2020: 14). Therefore, the existing online media is indispensable to promote the regent and the vice-regent pairs in the Pacitan Pilkada campaign stages.

The media is a notably pivotal role in the election campaign implementation, by creating the necessary correlation among political parties, candidates, and citizens. Due to the carried out reporting, the consolidation in democracy is maintained (Gerth & Siegert, 2012). Online media, which reaches many voters, including those who are internet users, can remind them to register and choose the candidates (Bimber & Davis, 2003: 62).

In conformity with previous researches; those are: a) Jisuk Woo, (1996) frame of media reproduction towards news discourse on the 1987 and 1992 Korean Presidential elections; b) Johannes, (2013) framing of conflict reports from the National Democratic Party (Nasdem) in *Harian Media Indonesia* and *Koran Sindo*; c) Febriyanti Zahra, (2021) on the construction of CNN Indonesia news regarding Gibran Rakabuming Raka after the Solo simultaneous local leader election in 2020; d) furthermore Widya Kusumadewi & Rusdi (2016), the framing of the chaotic news concerning Golkar Party after the Menkumham— Ministry of Justice and Human Rights —decision in the Metro TV Primetime Dialogue Program and the Evening News TVOne; e) Klüver et al (2015) framing in public policy, by highlighting biased side to formulate policy proposals while ignoring others to obtain an advantage in policy debates.

Referring to the facts, framing has long been the subject of academic studies, firstly emerges between the 1970s and 1980s, Price V, Tewksbury D (1997: 175) the title is *witching Trains of Thought: The Impacts of Frames on Reader's Cognitive Responses*, Scheufele (1999:105) the title is *framing as a Theory of Media Effects*. D. A. Scheufele & D. Tewksbury (2007: 9) highlights some of the main dimensions in the media namely framing, agenda determination, and priming, by acquiring conceptual distinctions for the communication discipline development.

In reference to the search of the preceding researches; henceforth, the novelty elements of this research are as follows; 1) news framing in Pacitan local online media for the regent and vice-regent candidate pairs in Pacitan Pilkada, 2) Pilkada in an abnormal situation due to the Covid-19 pandemic, 3) the disruption of both the organizers and the candidates due to the implementation date postponement on December 9, 2020, and 4) employing Edelman framing analysis. The researcher maintains that the Indrata Nur Bayuaji-Gagarin couple utilizes local online media as a means of imagery to internalize sympathy and voice support.

## LITERATURE REVIEW

### *Framing*

Eriyanto (2015: 3) revealed that framing is how the reality of events, actors, groups, or anything is framed or framed by the media. Moreover, Steinberg (1999:741) added that framing is a dynamic process of representation, describing the frame as a relatively stable system of meaning, similar to a modular text or map, which can survive for a long period. Further, frame, framing, and framework were to identify and make explicit general trends among the various uses of the term, suggesting a more precise understanding of its universal or general nature (Edelman, 1993; Entman, R. M., & Rojecki, 1993; Fiske, S. T., & Taylor, 1991; Gamson, 1992; (Goffman, 1974; Iyengar, 1991; Riker, 1986).

Framing provided the basis for conceptualizing and describing problems, events, and people (Chong, D., & Druckman, 2007; R. M Entman, 2004). Equally important, framing means selecting some aspect of perceived reality and making it more prominent in the communicative text, in a particular way to promote a specific problem definition, causal interpretation, moral evaluation, and/or treatment recommendation for the described item (Robert M. Entman, 1993: 51).

Here concurrently, (Ferre Marx, et al, 2002: 105) framing was a central organizing idea that provides coherence to a defined idea element set. Gamson analogized the frame like a picture frame, which places a boundary around something, distinguishing it from surrounding available entities; so that it becomes a spark that attracts recognition by highlighting certain aspects of a problem, eliminating other aspects (Gamson, 2004: 245). Next, framing functions as an information organizer, by reproducing an issue which is an extraordinary power because it defines or reproduces a reality (Mark, 2014: 9).

Another statement, (Vreese, 2005: 53) framing or frame was to an emphasis on the salience of various topic aspects. Comparatively, (Eriyanto, 2015: 290-291), framing was the process of making a message more interesting or salient more than other messages to grasp audience reading interest. Furthermore, framing or frames in news made opinion more attractive (Gamson, 2004), which has the greater influence potency by using the "cultural resonance concept and multicultural society.

### ***Online Media***

The online media (McQuail, 2011: 154) was established from journalism, information technology infrastructure in which the internet connection is available for connectivity among individuals, institutions, regions without any restricted time and region. The characteristics of online media (Sunday et al., 2020: 267) were concise, adaptive, scannability, interactivity, and community.

Meanwhile (Ward, 2004: 21), the characteristics of the online media information dissemination were immediacy, multiple pages, multimedia, flexibility, being archived, being interactive with readers, and linkage. By the same token, the characteristics of online journalism (Bardoel, 2002: 504-505), (Silvina A. Acosta, 2004: 38), (Jensen, 1998: 201), (Tsay, 2009: 451) are as follows; 1) interactivity, 2) hypertextuality, 3) multimedia and 4) linearity. The function of the news media was to mediate, which refers to any act of intervening, conveying, or reconciling among different actors, collectives, or institutions (Mazzoleni, G., & Schulz, 1999: 249).

## **METHOD**

It was considered that qualitative research would usefully explore and extend the analysis of the data source. It employs Edelman framing analysis with categorization on the two local online media news in Pacitan namely, [www.pacitanku.com](http://www.pacitanku.com) (PCT), [www.Lintas7.com](http://www.Lintas7.com) (L7). This article is based on the results of research on the follow-up Pilkada from the end of September to December 2020. Then, the data source is in the form of news texts in the two local online media. For this reason, to analyze the text data of the news the researcher used Edelman framing analysis. Framing Edelman aligns framing as a categorization with the use of certain words which also indicate how facts or reality are understood as abstractions and functions of the mind (Eriyanto, 2015: 186).

## **DISCUSSION**

### ***Framing Strategy for Indrata Nur Bayuaji-Gagarin***

In conformity with Cappella, J. N., & Jamieson (1997), referring to the previous proposal, there are two general news frames in political reporting, those are the issue and the strategic frame. Strategic frames are used to emphasize the strategies and tactics of candidates and/or parties positioning themselves to win elections (Schmuck et al, 2017).

1. SBY's Message to Preserve Political Culture in Pacitan

Alluding to the framing strategy of the Indrata-Gagarin on the report of L7-PCW-10 data, the category selection was "SBY's Message to preserve Political Culture in Pacitan". The category is based on the following news quote: "The 6th President of the Republic Indonesia, Susilo Bambang Yudhoyono, reminded the public to maintain a good political culture in his homeland, Pacitan. SBY, who was being in Pacitan, admitted that he heard various societal concerns approaching the voting period, (Pacitanku.com, (4/12/2020)).

## 2. Susilo Bambang Yudhoyono's Return to His Village

The data of PCT- PCW-9, selected the following categories *"SBY Returns to the Village Until Mid-December 2020"*. The data is based on the following news, *"The 6th President of the Republic Indonesia Susilo Bambang Yudhoyono (SBY) is scheduled to return to his hometown in Pacitan a week before the Regent and Vice-regent Election in Pacitan"* (Pacitanku.com, (4/12/2020)).

## 3. Winning the SSI (Indonesian Survey Syndication) Survey

Referring to PCT-PCW-15 data, the categorization selection was as follows, "Indrata Nur Bayuaji has a major victory in the SSI survey, Aji" as quoted from online media news, "Pacitan regent candidate number 1; Indrata Nur Bayuaji, spoke about the results of a survey from the Indonesian Survey Syndication Institute (SSI) which placed himself with Gagarin as a landslide," (Pacitanku.com, (7/11/2020)). The Indrata Nur Bayuaji-Gagarin couple said directly to local online media that based on a survey they were superior instead of the Yudi Sumbogo-Insyah Ansori pair.

## 4. 80 % Support of the Major Political Parties

The categorization election was 80% solidity support from the major parliament political parties or supported by 13 non-parliamentary political parties. The categorization selection was from the following news quote, "Aji himself proposes to the Pacitan leader election with Gagarin and was supported by the Democratic Party, the Golkar Party (Golkar), the Democratic National Party (Nasdem), the Prosperous Justice Party (PKS), the People's Conscience Party (Hanura), the Great Indonesia Movement Party (Gerindra) and the United Development Party (PPP)" (Pacitanku.com, (22/9/2020)). The major political parties that won seats in the Pacitan DPRD Regency —Regional House of Representatives— 2019-2024 such as Golkar, Nasdem, PKS, Hanura, Gerindra, and PPP or 80% supported Indrata Nur Bayuaji. Meanwhile, 20% of the partners are PKB and PDI-P parties.

## 5. Invitation to Vote Number 1 (Indrata Nur Bayuaji-Gagarin)

Framing with the categorization, "voting number 1 is the road to a developed and prosperous Pacitan", was as quoted from the following news in local online media Pacitan, "by arriving at polling place whole-heartedly and enthusiastically on December 9, 2020, to vote number 1 with whom on behalf of prosperous and developed Pacitan," (Pacitanku.com, (30/10/2020)). The framing of this categorization election is to invite the voters of the Indrata-Gagarin pair number one if they want to have a prosperous and developed Pacitan Pacitan.

Susilo Bambang Yudoyono's invitation based on L7-PCW-7 data, framing in Pacitan local online media was with following categorization selection "SBY calls Wong Pacitan (Pacitan society) to vote number 1" as the following quote "The posted billboards at several points in the Pacitan area inserted SBY's sentence (Susilo Bambang Yudhoyono) who called the Pacitan people. In reference to Subiyanti, SBY's calling narration is a hope that the community will succeed in the election of the Pacitan Regent and vice-regent election," (Lintas7.net, (24/11/2020)). As maintained by Baudrillard, informing us that the "truth" of our real new age is hyperrealization which does not basically erase or destroy the real one but is caused by the power hegemony of something (Chen, 1987: 676). The power hegemony of something abstract is not a reality but is very influential to expose Pacitan voters' opinion to SBY's message.

## 6. Combined Power of Youth and Legislators

The local online media framing is with the following category selection, "the Aji-Gagarin pair is a combination of two complementary young power" as quoted from news on 5 Dec 2020, "Referring to Agus Harimurti Yudhoyono or familiarly called as AHY, Aji-Gagarin is a combination of the experienced, strong and of young people. Both are also considered to be complementary", (Lintas7.net, (5/12/2020)).

## 7. Pacitan Border Infrastructure

The framing strategy, based on PCT-PCW-19 data, in online media for Indrata Nur Bayuaji-Gagarin is with the following categorization selection "prioritize border area development" quoted from the following news, "One of the priorities is border area development. Why does this ex-duo legislator insist on building a border area in Pacitan? Pacitan is known to have one of the development problems related to infrastructure, where the road quality is still lacking," (Pacitanku.com, (10/11/2020)).

## 8. In line with the Government Center

The choice of the categorization is, "make sure the vision and mission are in line with the center and the province," quoted from local online media Pacitan, "The regent candidate pair number 1 Indrata Nur Bayuaji-Gagarin ensures that the vision and mission in line with the central and provincial government" (Pacitanku.com, (11/11/2020)).

### ***Framing Issue***

#### 1. Money Politic Awareness

The framing of the issue is by selecting the following categorization "So that all winning elements continue to be expansive vigilant and careful into the Aji-Gagarin area". Quoted from online media news, "The person in charge of the winning team for the candidate pair number 1 Indrata Nur Bayuaji-Gagarin, Indartato advised all winning elements to be continuously vigilant and careful," (Pacitanku.com, (5/11/ 2020)). The issue framing is reproduced by local online media based on sources from the concerned politicians concerned to maintain the support solidity for the Indrata-Gagarin pair. It results in being benefits for the particular party pertaining to the most competent issue (Budge, I., & Farlie, 1983); (Petrocik, 1996), which is a reason why they strategically collaborate with the media to selectively report information, aiming to win the 2020 Pacitan Pilkada.

#### 2. Promoting UMKM and Pacitan Tourism

The framing is with the categorization of "developing Tourism", quoted from local online media news Pacitan (4/12/2020) "The candidate pair number 1 Indrata Nur Bayuaji-Gagarin is committed to developing tourism in Pacitan Regency." Enhancing tourism by holding the International Panji Festival and the Nusantara Bamboo Festival," (Pacitanku.com, (4/12/2020)).

The categorization selection to encourage tourism-UMKM collaboration for economic growth in Kebonagung subdistrict is quoted from the news "Pacitan regent candidate number 1 Indrata Nur Bayuaji encourages tourism and economic growth in the Kebonagung subdistrict area," (Pacitanku.com, (16/10/2020)).

#### 3. Socio-Cultural as Pacitan Capital Building

The framing category choice, "Invite the public to maintain Pacitan culture and value," is quoted from local online media news "The candidate pair number 1 Indrata Nur Bayuaji-Gagarin



Sumrambah invites people not to abandon cultural values by maintaining culture and Pacitan culture,” (Pacitanku.com, 12/10/2020)).

#### 4. Education

The choice of categorization, "Let's go to school," is quoted from the news "Then, what interesting in this aspect is, is two action programs as solutions to the available education problems in Pacitan. The first is “Let's Go to School,” (Pacitanku.com).

#### 5. Health

Local online media framing data from Pacitan PCT-PCW – 45, towards Indrata-Gagarin pair is with the following categorization “improve the people health quality of Pacitan”. For other candidates, there is no program to improve the health quality, such as the following quote from local online media, “One of the major focuses in the health domain is by increasing the social health quality level (Pacitanku.com, (4/10/2020)).

#### 6. Poverty

The choice of categorization “poverty alleviation action program”, is quoted from the following news “poverty alleviation is one of Aji-Gagarin's priority programs. Where this is a strategy to develop and increase Human Resource Competitiveness to achieve the goal, one of which is decreasing the poverty percentage rate”, (Pacitanku.com, (29/9/2020)).

#### 7. Gagarin’s Baiat (allegiance) to the East Java PWNU

The selection of categorization "Gagarin’s *baiat* to PWNU East Java is witnessed by NU (*Nahdlatul Ulama*) Ulama", is quoted from local online media news "after me there was a decision from my main party DPP Golkar Party, that Golkar is in a coalition with Democrats party. Finally, I am as a party cadre must somehow follow direction, even though previously I have engaged in communication with several parties, such as PDIP, Nasdem, PKB, invited by the East Java PWNU” (Pacitanku.com, (10/9/2020).

#### 8. Obeying the Rules

Framing with the categorization selection "APK—campaign props—removal", is quoted from the following news "Entering the restful period towards the regent election of Pacitan on Wednesday (9/12/2020), the winning team for the number 1 candidate pair Indrata Nur Bayuaji and Gagarin, the guerrillas carried out the removal of APK placed at several points in the Pacitan district," (Pacitanku.com, (9/12/2020).

The selection of categories, "obey health protocols in every campaign activity," is such as news quotes in the following Pacitan local online media (16/10/2020) " Anung Dwi Ristanto, a member of the winning team for the regent candidate pair number 1, ensures that Indrata Nur Bayuaji-Gagarin always obeys the health protocol to prevent coronavirus disease spread (COVID-19) in every campaign activity during the campaign period," (Pacitanku.com, (16/10/2020)).

## CONCLUSION

One of the more significant findings to emerge from this study is that the local online media framing to Indrata Nur Bayuaji-Gagarin pair is with categorization options related to the following strategy; 1) SBY's message to protect the political culture in Pacitan, 2) Susilo Bambang Yudoyono’s return to home, 3) win of SSI survey, 4) major support of the political parties, 5) invitation to vote for number

1 Indarata Nur Bayuaji-Gagarin, 6) the combined power of young people and legislators, 7) border infrastructure, 8) in line with the center.

Meanwhile, framing related to the issues are; 1) money politic awareness, 2) Pacitan UMKM and tourism advancement, 3) Social and Cultural Capital to build Pacitan, 4) education, 5) health, 6) poverty, 7) Gagarin's baiat to East Java PWNU, and 8) obeying the rules.

As specified by Mathew Kieran (1997: 81) news is not formed in a vacuum, but is produced from the dominant ideology in a certain area of competence, how the world is reported from a certain side of reality, where events are mediated by categories, interpretations, and evaluations of that reality. The Democratic Party, as the supporting party of the Indrata Nur Bayuaji-Gagarin pair, is the dominant ideology in Pacitan.

From the emerging empirical findings, the framing winning strategy of Indrata Nur Bayuaji chooses the politics identity categorization and Susilo Bambang Yudoyono to increase vote support on voting day, 9 December. Principally, the frame in a news text is really a trace of power, it records the actor identity or interest which competes for it in dominating text (Robert M. Entman, 1993: 55). Therefore, the online media framing of the Indrata-Gagarin pair chooses an attractive categorization to acquire Pacitan voter support.

In harmony with the aforementioned issues, (Kieran, 1997: 81) news are not formed in a vacuum, but are produced from the dominant ideology in a certain area of competence, how the world is reported from a certain side of reality, where events are mediated by categories, interpretations, and evaluations of that reality. This category represents a semantic frame that expresses the basic rhetorical elements of the populist movement. They are important because they guide editorial analysis and establish the populism concept embraced in this study (Araújo Bruno & Prior Helder, 2020: 6). Whatmore, the internet era, with social restrictions by a ban on open campaigns in the 2020 Pacitan Pilkada, makes news in online media be a reality. In line with the case, Baudrillard states, the truth is that the real millennial era is hyperrealization which basically does not erase or destroy the real but is due to the power hegemony from an apparent or image entity to become real (Chen, 1987: 676).

Finally, the Covid-19 pandemic has caused the political democracy shifts, which so far is only carried out in the actual or offline space, to cyber or online space. Changes from actual (face to face) democracy to online democracy are one of the essences of political democracy in online media. It generally runs using both verbal languages such as words and word sequences as well as visual or non-verbal language such as photos and pictures to gain support from the voters in Pacitan.

## REFERENCE

- Aja Sunday, Chukwu Joseph, N. T. (2020). *Online Journalism: Principles and Practice*. Federal University Ndufu Alike Ikwo Abakaliki.
- Araújo Bruno & Prior Helder. (2020). Framing Political Populism: The Role of Media in Framing the Election of Jair Bolsonaro,. *Journalism Practice*. <https://doi.org/DOI:10.1080/17512786.2019.1709881>
- Bardoel, J. (2002). The Internet, Journalism and Public Communication Policies. *International Communication Gazette*, 64(5), 501–511. <https://doi.org/https://doi:10.1177/17480485020640050801>
- Bimber, B., & Davis, R. (2003). *Campaigning Online: The Internet in U.S. Elections*. Oxford University Press, Inc.
- Budge, I., & Farlie, D. (1983). *Explaining and Predicting Elections*. Allen & Urwin.
- Cappella, J. N., & Jamieson, K. H. (1997). *Spiral Of Cynicism: The Press And Public Good*. Oxford University Press, Inc.

- Chen, K.-H. (1987). Mass Media and Postmodernity: The Cultural Politics of Silencing in Jean Baudrillard. *Annals of the International Communication Association*, 10(1), 666–683. <https://doi.org/DOI: 10.1080/23808985.1987.11678668>
- Chong, D., & Druckman, J. N. (2007). A theory of framing and opinion formation in competitive elite environments. *Journal of Communication*, 57, 88–118.
- D. A. Scheufele & D. Tewksbury. (2007). Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models. *Journal of Communication ISSN 0021-9916*, 57, 9–20. <https://doi.org/doi:10.1111/j.1460-2466.2006.00326.x>
- Edelman, M. (1993). Contestable categories and public opinion. *Political Communication*, 10(3). <https://doi.org/10.1080/10584609.1993.9962981>
- Entman, R. M., & Rojecki, A. (1993). ). *Freezing out the public: Elite and media framing of the Fiske, J. (1987). Television culture*. Routledge.
- Entman, R. M. (2004). *Projections of power: Framing news, public opinion, and U.S. foreign policy*. University of Chicago Press.
- Entman, Robert M. (1993). Framing: Toward Clarification of a Fractured Paradigm. *Journal of Communication*, 43(4). <https://doi.org/10.1111/j.1460-2466.1993.tb01304.x>
- Eriyanto. (2015). *Analisis Framing: Konstruksi, Ideologi dan Politik Media*. LKIS.
- Febriyanti Zahra, N. K. (2021). Konstruksi Berita CNN Indonesia Tentang Gibran Rakabuming Raka Pasca Pilkada Serentak Kota Solo 2020: Analisis Framing Perspektif Zhongdang Pan-Gerald M Kosicki. *Intelektiva : Jurnal Ekonomi, Sosial & Humaniora. E-Issn 2686 5661*, 2(6).
- Ferre Marx, Anthony Gamson W, Gerhard Jürgen, R. D. (2002). *Shaping Abortion Discourse Democracy And The Public Sphere In Germany and The United States*. UK: Cambridge University Press. <https://doi.org/DOI: https://doi.org/10.1017/CBO9780511613685>
- Fiske, S. T., & Taylor, S. E. (1991). *Social Cognition*. McGraw-Hill.
- Gamson, W. (1992). *Talking Politics*. Cambridge University Press.
- Gamson, W. (2004). *Bystanders, public opinion, and the media*. In D. A. Snow, S. A. Soule, & H. Kriesi (Eds.), *The Blackwell companion to social movements*. UK: Blackwell.
- Gerth, M. A. & Siegert, G. (2012). Patterns of consistence and constriction: How news media frame the coverage of direct democratic campaigns. *American Behavioral Scientist*, 56(3), 279–299. <https://doi.org/10.1177/0002764211426326>
- Goffman, E. (1974). *Frame Analysis*. Free Press.
- Iyengar, S. (1991). ). *Is anyone responsible?* University of Chicago Press.
- Jensen, J. F. (1998). Interactivity. *Nordicom Review*, 19(2), 188–204.
- Jisuk Woo. (1996). Television News Discourse in Political Transition: Framing The 1987 and 1992 Korean Presidential Elections. *Political Communication*, 13(1), 63–80. <https://doi.org/https://doi.org/ 10.1080/10584609.1996.9963095>
- Johanes, L. (2013). *Analisis Framing Pemberitaan Konflik Partai Nasional Demokrat (Nasdem) di Harian Media Indonesia dan Koran Sindo*.
- Kieran, M. (1997). News Reporting And The Ideological Presumption. *Journal Of Communication*, 47(2), 80–85.
- Klüver, H., Mahoney, C., & Opper, M. (2015). Framing in context: how interest groups employ framing to lobby the European Commission. *Journal of European Public Policy*, 22(4). <https://doi.org/10.1080/13501763.2015.1008550>
- Lance Bennet, W. (1993). Constructing publics and their opinions. *Political Communication*, 10(2), 101–120. <https://doi.org/http://dx.doi.org/10.1080/10584609.1993.9962970>
- Mark, M. (2014). *The Unilateral Presidency and the News Media The Politics of Framing Executive Power*. Palgrave MacMillan.
- Mazzoleni, G., & Schulz, W. (1999). Mediatization” Of Politics: A Challenge For Democracy? *Political Communication*, 16, 247–261.
- McQuail, D. (2011). *Teori Komunikasi Massa McQuail, Edisi 6, Buku 1*. Salemba Humanika.
- Petrocik, J. R. (1996). Issue Ownership in Presidential Elections, With A 1980 Case Study. *American Journal of Political Science*, 40(3), 825–850.

- Price V, Tewskbury D, P. E. (1997). witching Trains of Thought: The Impacts of Frames on Reader's Cognitive Responses. *Communication Research*, 24(5), 481–506.
- Riker, W. . (1986). *The art of political manipulation*. Yale University Press.
- Scheufele, D. A. (1999). Framing as a theory of media effects. *Journal of Communication*, 49(1). <https://doi.org/10.1111/j.1460-2466.1999.tb02784.x>
- Schmuck, Heiss, Matthes, Engesser, & E. (2017). Antecedents of strategic game framing in political news coverage. *Journalism*, 18(8), 937–955. <https://doi.org/10.1177/1464884916648098>
- Silvina A. Acosta. (2004). *Latin American Online Journalism: An Exploratory Web-Based Survey for Identifying International Trends in Print-Affiliated Sites*. The University of Texas at Austin.
- Steinberg. (1999). The Talk And Back Talk Of Collective Action: A Dialogic Analysis Of repertoires Of Discourse Among Nineteenth-Century English Cotton Spinners. *American Journal of Sociology*, 105, 736–780.
- Storey, J. (2018). *Cultural Theory and Popular Culture, An Introduction. Fifth edition*. The University of Sunderland.
- Tsay, M. Y. (2009). Citation Analysis of Ted Nelson's Works and His Influence on Hypertext Concep. *Scientometrics*, 79(3), 452.
- Van Aelst, Peter, and S. W. (2016). Information and Arena. The Dual Function of the News Media for Political Elites. *Journal of Communication*, 66(3), 496–518. <https://doi.org/doi:10.1111/jcom.12229>.
- Vreese, D. (2005). News framing: Theory and typology. *Information Design Journal Document Design*, 13(1), 51–62.
- Ward, M. (2004). *Journalism Online*. Focal Press.
- Widya Kusumadewi & Rusdi. (2016). *Analisis Framing Pemberitaan Kisruh Partai Golkar Pasca Keputusan Menkumham Dalam Program Dialog Primetime News Metro Tv Dan Kabar Petang TVOne Analisis Framing Pemberitaan Kisruh Partai Golkar Pasca Keputusan Menku*.
- Zaller, J. . (1992). *7'be Nature and Origins of Mass Opinion*. Cambridge University Press.

# FURNITURE DESIGN THE CHAIN OF CUSTODY [*LACAK BALAK*] A Study of Javanese Local Wisdom

Anung Studyanto<sup>1</sup>, Andrik Purwasito<sup>2</sup>, Wardo<sup>3</sup>, Rahmanu Widayat<sup>4</sup>

<sup>1</sup>Departement Interior Design, Faculty of Art and Design, Universitas Sebelas Maret  
[anungbs@staff.uns.ac.id](mailto:anungbs@staff.uns.ac.id)

<sup>2</sup>Departement International Relations, Faculty of Social and Political Science, Universitas Sebelas Maret [andrikpurwasito@staff.uns.ac.id](mailto:andrikpurwasito@staff.uns.ac.id)

<sup>3</sup>Departement History, Faculty of Cultural Science, Universitas Sebelas Maret  
[warto2013@staff.uns.ac.id](mailto:warto2013@staff.uns.ac.id)

<sup>4</sup> Departement Interior Design, Faculty of Art and Design, Universitas Sebelas Maret  
[rahmanuwidayat@staff.uns.ac.id](mailto:rahmanuwidayat@staff.uns.ac.id)

**Abstract:** According to reliefs from the 8th century AD Borobur Temple, Javanese people have a variety of seating patterns, one of which is seated in a chair. For Javanese people, chairs have a multitude of connotations. The Javanese utilize wood as the major material in creating chairs, much like they do in building a house, because wood is readily available in their area. The Javanese have a keen understanding of how to interact using wood. The goal of this study is to find out that the Chain of Custody [*Lacak Balak*] system can be used in furniture design while using ecologically friendly wood products. Field observations of furniture made with chain-of-custody wood, as well as interviews with designers and furniture entrepreneurs, were used to conduct the study. Furniture made of wood and using the Chain of Custody [*Lacak Balak*] system has advantages and downsides that should be considered. The Javanese have a local understanding about using wood products that is in keeping with the notion of sustainable development.

**Keywords:** environmentally friendly, furniture, java, *lacak balak*, local wisdom.

## INTRODUCTION

The presence of furniture in human life, in this instance furniture, is unavoidable in every home. Each person has various wants in terms of furniture providing as it develops. Furniture that is interesting, has beauty, is distinctive, and is limited in supply is now an issue (Wicaksono & Wijayanto, 2018, p. 482). The meaning of furniture is defined as furniture that has permanent storage facilities, stands alone, has a specific location, and is made of a certain material (Arief, 2011, p. 3).

Chairs are common household objects that come in the shape of seating facilities with legs and, in most cases, backrests. The origins and evolution of chairs in Javanese society are inextricably linked to the practice of sitting. Sitting culture in Javanese civilization includes *lèsèhan*, *silá*, *silá panggung*, *silá tumpang*, *jègang*, dan *jèngkeng*, among others. When you have to sit on a chair, make sure you adjust to the chair's form. This may be observed in the pictures of the chairs in Borobudur Temple, which revealed that the Javanese had a practice of sitting on and using chairs 1,200 years ago (Widayat et al., 2016, p. 388).

The prevalence of chairs in Javanese culture is likewise linked to the presence of Javanese house. Wood dominates the Javanese house and the chairs that make up the material, wood that originates from plants that are readily available in their daily lives. There are depictions of plants that can be identified as *ketapang*, *keben*, *manggis*, *teratai*, *pisang*, *nyamplung*, *kamboja*, *keluwih*, *jambu biji*, *pinang*, *bodhi*, *angka*, *lontar*, *padi*, *sukun*, *biola cantik*, *tanjung*, *rumpun gajah*, *kelapa*, and *jambu air* in the reliefs of Borobudur Temple, especially in the Karmawibhangga (Setyawan & Bambang Kasatriyanto, 2019, p. 29). These plants can also be found in villages, lakes, rice fields,

woods, temples, and places of worship, according to Setyawan and Bambang Kasatriyanto. (2019, p. 29).

The advantages of wood are its processing flexibility and durability. As a result, it's frequently utilized in furniture, frame homes, and other items. Wood, on the other hand, has a number of disadvantages, including the fact that it takes a long time to prepare. It's also combustible and pest-friendly. In the current state of affairs, the need for wood in the industrial world continues to rise, necessitating caution in the use of wood products. Despite the fact that wood is a renewable resource.

Ribka Furniture, a wood furniture firm involved in the export industry, was observed and interviewed for an in-depth research. According to the official website, Ribka Furniture was formed in 2000 after beginning as a family business three years prior. Sentra Industri Mebel Asmino (SIMAS) is located at Jl. Raya Solo Purwodadi Km. 16 Kalijambe, Sragen, Central Java, Indonesia. Ribka Furniture blends a modern touch and culture in manufacturing high quality furniture with the help of cutting-edge technology and a creative team of designers (Ribka Furniture, 2019). By adopting a chain of custody [*lacak balak*] system in the supply of wood resources, the furniture manufactured is made from ecologically friendly materials.

## LITERATURE REVIEW

Analyzing the origins of cultural goods using a historical perspective and assessing the influence of adaptation on the cultural environment are both possible under the notion of ecological culture.(Puspita et al., 2016, p. 256). Residential dwellings, being the smallest habitat, must consider environmental culture in order to create a harmonious atmosphere. This is accomplished by delving into the details and asking what is already known.(Hardiyati et al., 2013, p. 137).

Aside from the cultural component, raw material availability, economic capability, and industrial potential as a commodity are also factors to consider in furniture design.(Puspita et al., 2016, p. 248). Furthermore, according to Puspita, wooden furniture may be used as a case study in the study of Indonesian cultural identity.(2016, p. 249).

### Javanese Script Wood

According to wood technology, there are at least five activities in cutting down trees in the Javanese tradition: (1) determining which trees should be felled, (2) determining the timing of tree felling, (3) tree cutting, (4) tree felling, and (5) division of trunks in the implementation of the axial direction.(Suranto, 2011, p. 45)

*Serat Centhini, Kawruh Griyo, Kawruh Kalang, Primbon, Seserepan Griyo*, and numerous more fibers are among the several Javanese texts that exist and are directly linked to the usage of wood as a construction material.(Wahyuningsih et al., 2016, p. 12). Our ancestors made efforts to choose, process it by considering various aspects such as choosing time, winds, treatment techniques, and so on, so that the furniture or house to be built has a physically durable result, is in harmony with the natural environment, and will bring goodness to the user or occupant, according to Wahyuningsih et al. (2016, p. 18).

Wood is given adequate attention in the *Kawruh Kalang* script, and it plays a significant part in the realization of Javanese house. The quality of the soil in which the wood is planted, in this example teak, can be observed.(Hardiyati et al., 2013, p. 139).

### The Chain of Custody [*lacak balak*]

As one technique of verifying the wood's provenance, the chain of custody approach uses labeling on harvesting wood.(Soenarno & Astana, 2018, p. 47). This agrees with Wibisono's assertion that the clarity and openness of the origin of wood from the forest to the industry becomes a chain of custody [*lacak balak*] system (Wibisono, 2017, p. 32).

To establish the origin of raw materials for the manufacturing process, verification from responsible sources is carried out; in this situation, the FSC [Forest Stewardship Council] produces a chain of custody certification system or Chain of Custody [*lacak balak*] (Council, 2017b). It was also



revealed that the Forest Stewardship Council (FSC) established two types of certification systems: (1) Forest Management Certification and (2) Chain of Custody [*lacak balak*] Certification, both of which are applicable to FSC certified forest product producers, processors, and dealers. Chain of custody [*lacak balak*] certification ensures that the wood raw materials used come from FSC-certified forests and that FSC raw materials are not combined with non-certified raw materials throughout the manufacturing process. (Council, 2017a).

A system to track the origin of the raw ingredients is required to assure safety against mixing. The use of DNA technology may be utilized to solve the problem of the chain of custody's [*lacak balak*] complexity in tracing the origin of wood in the creation of administrative chain of custody [*lacak balak*] methods. (Rimbawanto, 2020, p. 3).

## METHOD

The study employs descriptive qualitative research methodologies. Descriptive analysis is used to explain or characterize the chain of custody method for the usage of wood materials in furniture manufacturing, which is linked to the Javanese people's knowledge of local wisdom. Literature research and observation are the data gathering techniques. Literature study is done by collecting data from journals, references, archives, and documents linked to chain of custody [*lacak balak*] and Javanese people's knowledge in the usage of wood products. Meanwhile, observations were made by watching and documenting the FSC [Forest Stewardship Council] Chain of Custody [*lacak balak*] system that was implemented to Ribka Rurniture. acquired directly from informants or resource persons

## RESULT AND DISCUSSION

The materials used in the manufacture of furniture are currently dominated by new wood log materials (Figure 1), which is what exists in Ribka Furniture in particular, as well as furniture companies in the Sentra Industri Mebel Asmindo [SIMAS] area, which is located in the village of Sambirembe and covers an area of 24 hectares.



Figure 1: Ribka Furniture uses wood logs as a material for furniture. M. Raihan, 2021 photo

It can also be recycled wood or home demolitions, in addition to new materials or logs from specific forest products. The data from the demolition house is thoroughly documented before being fed into the industrial process. *Cagak*, *blandar*, and *usuk* woods are utilized in the destruction of the

home for furniture items, while battens are used for handicrafts. The materials are divided into components and then combined in a log-like method.

Ribka Furniture, on the other hand, hasn't dealt with reclaimed wood in a long time since it's becoming increasingly hard to discover. Furthermore, the price of recovered wood from home destruction is quite high, and there will be issues if there is a large demand. Other challenges exist as well, although they are more technical in nature. More thorough sifting is required since nails or bolts may be found in the wood. The cutting machine will be damaged as a result of this circumstance. Another recycled material from pallets, the majority of which are imported pallets made of pine wood [local pallets made of *segon* wood or *segon laut*].

Efforts to utilize recycled wood as a furniture material require more energy, but they offer value. Wood processing conserves energy, and by employing a recycling plan, the life of wood may be extended (Hidayat & Pramono, 2019, p. 36). This is in consistent with Puspita's statement that the industry has frequently used waste wood and demolition wood to extend the life of wood. Products that are acceptable to society are created using a sustainable design strategy and appropriate materials (Puspita et al., 2016, p. 259).



Figure 2: Furniture components that have been identified. Photo; M. Raihan, 2021 photo

Furniture manufacturers who use the Chain of Custody [*lacak balak*] system code their manufacturing processes. The coding is broken down into three categories: number, component number, and material number (Figure 2), which will be verified by the Auditor [in this case, the Survivor Institute] later.



Figure 3 Illustrates the steps involved in being FSC certified for the furniture industry.

Source: <https://id.fsc.org/>

The furniture industry's deployment of Chain of Custody [*lacak balak*] proceeds through several stages (Figure 3). These steps must be completed correctly in order to sustain the quality of the product (Figure 4).



Figure 4: Everything is recorded, from furniture components to assembly to packaging.  
Photo; M. Raihan 2021

Wood, as well as other ecologically friendly materials like bamboo and leaves, is used teak wood [*Jati*] in the construction of Javanese homes. The most common material in the Javanese script is teak wood. *Serat Centini* chapter about the many varieties of teak wood [kayu jati] on where it grows contains one of them.

*Mangkya ulun mêdhar pamilihing, kajêng jati êmpuk atos kathah, sagêt gêng-agêng uwite, puniku ingkang thukul, nêng parêdèn tuwin wanadri, nêng siti abrit krêsna. Dene ingkang thukul, nêng siti abrit prayoga, dhasar atos sêrat rêntêt alus klimis, warnipun anglisah.*

*Inkang thukul anêng siti langking, dhasar êmpuk sêrat gopok miwah, mrupuk ngêndhal lir pulute. Ananging nadyan jumbuh, sami thukul ing siti abrit, mawi tundha tri pangkat, sapangkat winuwus, jati abang dhasar kilang, alus rêntêt anglisah iku prayogi, awèt kangge dandoson.*

*Kalih jati-kêmbang ugi nami, jati-sungu dhasaripun krêsna, srat lêt-lêran lir sêkare, utawi mirit sungu, awèt kangge dandoson nanging, kasor lan jati-abang. Katri jati-kapur, dhasar êmpuk gopok kang srat, miwah mrupuk wujudipun pêthak kusi, yèku asor pribadya.*

The presence of a chair is not expressly mentioned in the text, although it may be included in the furniture material [*dandoson*]. As a result, kayu jati used to build Javanese homes has the same properties as kayu jati used to create seats. Kayu jati quality is influenced by the mineral composition of the soil. Kayu Jati grown on red soil is believed to have firm characteristics, fine texture, thick fiber, and oily properties. *Jati Abang*, a kind of teak wood, is ideal for building buildings and furniture [*dandoson*]. Ribka Furniture also uses high-quality kayu jati in some of their items and employs a chain of custody [*lacak balak*] system in their manufacturing process (Figure 5).





Figure 5: Ribka Furniture items that have gone through the SFC Chain of Custody [*lacak balak*] process.

Photo; M. Raihan 2021

## CONCLUSION

The use of a chain of custody [*lacak balak*] system in the furniture manufacturing process helps to keep the environment, social function, economy, and legality under control. In selecting a life partner of ' *bibit bobot bebet* ', it appears that the utilization of ecologically friendly wood materials needs to take into account a variety of factors in attempt to get the best results.

## ACKNOWLEDGMENTS

Thank you to LPPM UNS for enabling the PDD Research Grant to be executed. We thank Mr. Adi Dharma of Ribka Furniture for giving *ngangsu kawruh* the opportunity and time.

## REFERENCES

- Arief, B. (2011). Furniture Bergaya Tradisional Indonesia pada Restoran Kampung Daun. *Institut Teknologi Nasional*, 1, 1–12.
- Council, F. S. (2017a). *SERTIFIKASI FSC Mempertahankan fungsi lingkungan, sosial, dan ekonomis hutan*. FSC Indonesia. <https://id.fsc.org/id-id/sertifikasi-fsc>
- Council, F. S. (2017b). *Sertifikasi Lacak Balak/Chain Of Custody (COC-FSC)*. FSC Indonesia. <https://id.fsc.org/id-id/sertifikasi-fsc/jenis-sertifikasi-di-fsc/sertifikasi-coc-fsc>
- Hardiyati, Prijotomo, J., & Rachmawati, M. (2013). Kearifan Penggunaan Material Pada Rumah Jawa Di Pedesaan. In J. A. P. S., P. Satwiko, Y. D. Purbadi, W. Purwati, E. T. Herliana, T. Rifai, A. M. Y. Andrita, Fransisca, & G. S. D. A. (Eds.), *SEMINAR NASIONAL SCAN#4:2013 "Stone, Steel, and Straw" Building Materials and Sustainable Environment* (pp. 136–145). Penerbit Universitas Atma Jaya Yogyakarta. [http://e-journal.uajy.ac.id/6260/1/PROCEEDING\\_2013.pdf](http://e-journal.uajy.ac.id/6260/1/PROCEEDING_2013.pdf)
- Hidayat, J., & Pramono, R. (2019). Desain Hijau: Pemanfaatan Limbah Kayu Jati untuk Desain Furnitur Naratif dengan Aplikasi Finis Ramah Lingkungan. *Jurnal Visual*, 14(1), 31–40. <https://doi.org/10.24912/jurnal.v14i2.4509>
- Puspita, A. A. P. A., Sachari, A., & Sriwarno, A. B. (2016). Dinamika Budaya Material pada Desain Furnitur Kayu di Indonesia. *Panggung*, 26(3), 247–260. <https://doi.org/10.26742/panggung.v26i3.189>
- Ribka Furniture. (2019). *Our Story Ribka Furniture*. Ribka Furniture. <https://ribkafurniture.com/>
- Rimbawanto, A. (2020). *Orasi Pengukuhan Profesor Riset Bidang Genetika Molekuler; Inovasi Teknologi Lacak Balak Dengan DNA Untuk Verifikasi Legalitas Kayu* (Issue November). PT. Penerbit IPB Press.

- Setyawan, H., & Bambang Kasatriyanto. (2019). Kajian Penataan Tanaman Kawasan Borobudur Study on the Vegetation Planning for Borobudur Area. *Borobudur*, 13(2), 3–31. <https://doi.org/https://doi.org/10.33374/jurnalkonservasicagarbudaya.v13i2.214>
- Soenarno, S., & Astana, S. (2018). Lacak Balak Untuk Verifikasi Uji Legalitas Kayu Pada Pemanenan Kayu Hutan Alam. *Jurnal Penelitian Hasil Hutan*, 36(1), 47–58. <https://doi.org/10.20886/jphh.2018.36.1.47-58>
- Suranto, Y. (2011). Ilmu Tegangan Pertumbuhan Dan Penerasan Pohon Sebagai Satu Wujud Teknologi Kayu Berbasis Kearifan Lokal Budaya Jawa. *Jurnal Konservasi Cagar Budaya*, 5(1), 41–47. <https://doi.org/10.33374/jurnalkonservasicagarbudaya.v5i1.88>
- Wahyuningsih, I., Sularsih, S., Yuanisa, S., & Aji, A. P. (2016). *Kajian Konservasi Tradisional Menurut Tinjauan Naskah Kuna, Laporan Hasil Kajian, Kementerian Pendidikan Dan Kebudayaan Direktorat Jendral Kebudayaan*.
- Wibisono, Y. P. (2017). Sistem Informasi Lacak Balak Berdasarkan Skema Coc Lembaga Ekolabel Indonesia (LEI). *Telematika*, 14(01), 21–32. <https://doi.org/10.31315/telematika.v14i01.1963>
- Wicaksono, D., & Wijayanto, D. W. (2018). Mengolah Limbah Kayu Jati Menjadi Elemen Dekoratif Dan Furniture Interior Ruang. In C. Wulandari (Ed.), *Seminar Nasional Kolaborasi Pengabdian Pada Masyarakat Proceeding SNKPPM 2018* (Vol. 1, pp. 476–482). LPPM Universitas Negeri Semarang. <https://proceeding.unnes.ac.id/index.php/snkppm/index>
- Widayat, R., Studyanto, A. B., & Sholahuddin. (2016). The Reconstruction of “Borobudur Chair” an Indonesian Cultural Heritage. In J. Dolah, S. B. Balraj, M. A. M. Desa, N. M. Bakhir, A. Z. A. Majid, A. S. H. Shafii, S. Mohamad, S. Abdullah, J. Othman, P. Manoharan, M. K. Saat, S. A. Shaari, H. R. M. Yassin, G. C. Ioang, & N. A. M. Khalid (Eds.), *2nd International Conference on Creative Media, Design & Technology (REKA) 2016* (Vol. 2, Issue 4, pp. 387–393). School of Art, University Sains Malaysia. <http://eprints.usm.my/id/eprint/39350>

# "*CHANTHELAN*": PROSOCIAL BEHAVIOR DURING THE COVID-19 PANDEMIC

Rini Lestari

Faculty of Psychology Universitas Muhammadiyah Surakarta, [Rini.Lestari@ums.ac.id](mailto:Rini.Lestari@ums.ac.id)

**Abstract:** The COVID-19 pandemic has affected every aspect of human life. In addition to the negative effects occurring, the COVID-19 pandemic leads to solidarity actions of various parties to aid those affected by COVID-19, *Chanthelan* for instance. This action is committed by community members during the COVID-19 pandemic. The purpose of this study is to describe the phenomenon of *Chanthelan* as a form of prosocial behavior and to investigate the motivation behind the emergence of *Chanthelan*. This research is qualitative research using interview and observation data collection methods. The research site chosen is Kartasura, Sukoharjo. There were 10 informants involved in this study, aged 25-60 years. The data analysis employed a descriptive narrative. The results showed that *Chanthelan* is a community activity to distribute food and goods voluntarily by putting alms inside plastic bags and hanging them in the place provided. The alms can be basic needs, such as rice, noodles, sugar, tea, oil, vegetables, fruit, food, drinks, spices, laundry soap, and others. The *Chanthelan* activity was carried out every day from 04.30–08.00 AM. Those in need can take these alms for free. The inspirations of informants to provide food and goods in *Chanthelan* activity, among others, are the desire to help those who were economically affected by COVID-19, as a form of gratitude as they are still blessed with health, protected or recovered from COVID-19, the content feeling compared to others, the empathy with those affected by COVID-19, religiosity and family support.

**Keywords:** *chanthelan*, gratitude, prosocial behavior, religiosity

## INTRODUCTION

The world has been attacked by the COVID-19 outbreak and was declared a global pandemic by WHO on March 11, 2020 (WHO, 2020). On April 9, 2020, the government announced that the COVID-19 virus had spread to 34 provinces throughout Indonesia (Ardianto, 2020). The impact of the COVID-19 pandemic is experienced by almost every layer of human aspects, such as education, trade, and other public sectors. To curb the spread of the COVID-19 virus, the government issued a large-scale social restriction (PSBB) policy ([kemenkopmk.go.id](http://kemenkopmk.go.id)) and continued with the Community Activities Restrictions Enforcement (PPKM). This policy resulted in the limitation of community activities, especially in public facilities and dominant works done online, such as school and working from home.

One of the psychological impacts of the COVID-19 pandemic includes psychological distress, stress, depression, anxiety (Guo, Q., Liu, Z., & Tian, 2020), insomnia, and intrusive thoughts (Marroquin, B., Vine, V., & Morgan, 2020). Besides the negative psychological effects, the COVID-19 pandemic leads to solidarity actions from various parties to aid those affected by COVID-19. Benefitting behavior is also known as prosocial behavior.

In the COVID-19 pandemic situation, a prominent form of prosocial behavior is sharing and assisting the community in cooperation. Assistance is given in form of funds or money (Wijaya, 2020), food and making hand sanitizers (Rizal, 2020), medicines, and so on. An act of prosocial behavior that is peculiar and appears during this pandemic is *Chanthelan*. This behavior is carried out by various parties and community members in various regions in Indonesia. Gerakan Ketahanan Pangan Keluarga (GETAPAK) in collaboration with the Leadership of Aisyiyah Branch in Jebres Surakarta implemented the vegetable *Canthelan* program as an effort to foster food security for families affected by COVID-19 (<http://kota-surakarta.aisyiyah.or.id>). Families of Gajah Mada alumni (KAGAMA) also commits such program with kagama in *Canthelan* across Indonesia, such as in Yogyakarta, Semarang, Bengkulu, Bangka Belitung and so on to build togetherness and share with each other (<http://antaranews.com>). The Makmur Lestari Women Farmers Group has also distributed 200 packs of *Canthelan* to residents every Friday morning, since July 2020 (<http://radarjogja.jawapos.com>)

This phenomenon is fascinating for further study because it is not only initiated by groups of organizations that can raise funds to support *Canthelan* activities but community members are also enthusiastic about participating in supporting *the Canthelan* program voluntarily. In the current situation, every individual experiences the impact and difficulties from various directions but it appears that there are community members who still collaborate to help and share with others.

The purpose of this study is to describe the phenomenon of *Chanthelan* as a form of prosocial behavior and to investigate the motivation behind the emergence of *Chanthelan*.

## LITERATURE REVIEW

### Prosocial behavior and *Chanthelan*

Prosocial behavior is an act of helping, caring for, and comforting those in need voluntarily (Baron, R., & Byrne, 2005; Caprara, G. V., Zelli, A., Steca, P., & Capanna, 2005). Such behavior oftentimes does not provide direct benefits and even risks the providers (Baron, R. A., & Branscombe, 2012). Prosocial behavior can be in the form of sharing, helping, taking care of those in need, empathizing with their feeling, cooperating, and being concerned about the welfare of others (Caprara, *et al.*, 2005; Wu, H.-T., Tseng, S.-F., Wu, P.-L., & Chen, 2016). Prosocial behavior is influenced by several factors such as social support (Guo, 2017), feelings of gratitude (Yost-Dubrow, R., & Dunham, 2017), empathy (Caprara, *et al.*, 2005), and religiosity (Cappellen, P. V., Saroglou, V. & Toth-Gauthier, 2016; Guo, Q., Liu, Z., & Tian, 2020).

One form of prosocial behavior is *Chanthelan*. *Chanthelan* comes from the Javanese language which means hook/holder (<https://kamuscomplete.com>). *Chanthelan* is a community activity to distribute food and goods by placing alms inside plastic bags and hanging them in the place provided. The donation is voluntary and given to those in need. The alms can be stapled foods such as rice, noodles, sugar, tea, vegetables, and so on. *Chanthelan* is usually conducted in the morning on Friday or every day. The recipient may take these alms for free. *Canthelan Jum'at Berkah* may create togetherness and cohesion among residents to live in harmony, peace, and serenity. Moreover, it may also create a sense of belonging, positive thinking, and natural immunity (Smabasa, 2020).

## METHOD

The research site was chosen in Kartasura, Sukoharjo. This research is qualitative research using a semi-structured interview and observation data collection methods. Interviews were

conducted with informants, while observations were carried out in the *Canthelan* setting and residents involved in the activity, comprising informants and residents who received *Canthelan*. The research informants consisted of 10 males and females, aged 25-60 years, from various occupations as shown in table 1.

Table 1. Research informants

No	Subject	Gender	Age	Occupation
1.	S	Female	25 years	Entrepreneur
2.	K	Female	38 years	Housewife
3.	M	Female	43 years	Teacher
4.	R	Female	29 years	Housewife
5.	N	Female	50 years	Housewife
6.	T	Female	54 years	Housewife
7.	G	Male	39 years	Private Employee
8.	A	Male	48 years	Islamic Preacher
9.	A	Male	55 years	Porridge Seller
10.	S	Male	60 years	Ex-Director of State-Owned Enterprise

The interview and observation data obtained were then analyzed. The data analysis used in this research is descriptive narrative.

## RESULT AND DISCUSSION

Based on the results, the *Canthelan* activity was carried out by members of the community from various age categories and occupations voluntarily. This activity was done near the mosque and the patrol post since it was deemed strategic for all residents of the local community. There were also facilities for hooking/hanging alms put in plastic bags. The facility was financed by the residents' treasury. The purpose of the *Canthelan* activity is to help those economically affected by COVID-19, share basic needs or other necessities, increase social awareness among residents, and work together in the pandemic.

The goods provided in the *Canthelan* activity can be stapled foods and goods for daily needs. These alms encompassed rice, noodles, rice vermicelli, sugar, tea, cooking oil, vegetables, fruit, food, drinks, spices, and laundry soap. However, the alms frequently distributed consisted of ingredients for cooking such as rice, noodles, rice vermicelli, vegetables, eggs, tofu, tempeh, and spices. These goods were available daily since those goods were needed by the community. Given the situation, the goods distributed to the *Canthelan* activity are some of the 9 basic ingredients set by the government, including rice, sugar, cooking oil and butter, beef and chicken, eggs, milk, garlic and shallots, fish, and table salt (Ariefana, 2021).

One of the excerpts from the informant is as follows:

*“Every day I try to give something to hook....sometimes dry goods....noodles or tea.....but more often I give ingredients for cooking.....such as vegetables, tofu, and tempeh because these are the basic needs of the neighbors..... (W, 43 years).*

The *Chanthelan* activity was done daily from 04.30 to 08.00 AM. Some even hooked their alms before the dawn prayer as stated below:



*“Before doing dawn prayer at the mosque I stop by to hook 5 bags of rice 1 kg.....or tea.....but sometimes also 5 bags of 200 ml cooking oil.....”* (A, 48 years old).

This activity was deliberately performed in the morning because 1). raw ingredients can be cooked immediately; 2) food or drink can be consumed for breakfast; 3). The habit of residents buying vegetables and food in the morning.

Hanging bags would be immediately taken by those in need for free. At the beginning of the pandemic, *Canthelan* was always full of various goods every day, besides staple food. However, currently, the *Canthelan* focused more on basic ingredients, vegetables, food, drinks, and spices. Community members were enthusiastic to share, especially on Fridays due to the *Jum’at Berkah* (Blessed Friday) slogan. Residents could take alms up to a maximum of 2 bags. This restriction is necessary so that all residents in need can fulfill their needs and these alms are not used for commercial needs or being sold. *Canthelan Jum’at Berkah* is an alternative to relieve the economic burden of residents and create togetherness and cohesion among residents (Smabasa, 2020).

From the description above, it can be determined that community participation in *Canthelan* activities is a form of prosocial behavior, which is an act of helping and entertaining those in need voluntarily (Baron, R., & Byrne, 2005 Caprara, *et al*, 2005). The forms of prosocial behavior of *Canthelan* are sharing, helping, taking care of others' needs, empathizing with their feeling, and cooperating (Caprara, *et al*, 2005Wu, *et al*, 2016).

The community has various motivations to participate in *Chanthelan* activities, among others, are the desire to help those who were economically affected by COVID-19, as a form of gratitude as they are still blessed with health, protected or recovered from COVID-19, the content feeling compared to others, the empathy with those affected by COVID-19, religiosity and family support. This can be seen from the excerpt of the informants as follows:

*“I’m just a seller of mung bean porridge..... I’m very grateful to share it with other people..... Even though I can only share porridge I sell..... Every time I go from home at 5 AM I take the time to stop by first and hook 5 plastic bags ..... for breakfast....”*(A, 55 years old).

Gratitude as a positive feeling is closely related to prosocial behavior and well-being (Tsang, 2006). Gratitude is a positive feeling for obtaining something and is a symbol of thanks to everyone (Peterson, C., & Seligman, 2004). This feeling comes from God's blessing and thanks to others, which will result in positive activities such as caring, helping, sharing, and collaborating, especially during the COVID-19 pandemic.

Family support also motivates an individual to participate in the *Canthelan* activity as expressed by one of the COVID-19 survivors who was hospitalized for 14 days:

*“...Alhamdulillah..... is a form of my gratitude to Allah for finally recovering from Corona.....I feel like I live again.....my wife is also very supportive of joining canthelan.....”* (S, 60 years).

Family support from partners, parents, or other family members is a source of social support. Social support can provide a sense of comfort, care, and respect (Taylor, 2015). This will encourage someone to commit positive behavior, such as sharing and helping others. Social support can be emotional, instrumental, informational, and social support (Sarafino, E. P., & Smith, 2011). In the *canthelan* activity, the social supports received by informants were emotional and instrumental. Emotional support occurs when someone earns an award for what has been

accomplished, while instrumental support occurs because the family supports in terms of material to buy goods in *Canthelan* activities.

In addition to gratitude and social support, empathy also greatly influences an individual to carry out prosocial behavior. Empathy is an individual's affective response based on feelings similar to what other people feel. Empathy can develop human beings towards a more positive personality (Wewengkang, D. B. P., 2016) and increase prosocial behavior (Caprara, *et al.*, 2005). An example of an informant's empathy is shown as follows:

*"In the current situation, I have to consider other people.....I feel that a lot of neighbors have lost their income..... so it's hard to eat a full meal, I feel sad....I can't bear to see neighbors who don't have any money to buy groceries..... I pity them if they have to go into debt....."* (K, 38 years old)

The benefits of the *Canthelan* activity can be experienced by research informants as alms providers and also members of the community in need. The providers involved in the *Canthelan* activity felt positive emotions, such as joy, happiness, relief, and satisfaction. They felt positive emotions as they shared and helped others in need. Residents of the community who received *Canthelan* alms also felt fortunate and touched because others have shown their concerns during the prolonged pandemic, which the end is uncertain.

## CONCLUSION

*Canthelan* is a form of prosocial behavior of sharing, helping, taking care of those in need, empathizing with their feeling, and cooperating. Community members distribute alms by hanging them in plastic bags in a strategically provided place. The giving is done by community members from various age categories and occupations voluntarily. Those in need can take it for free, a maximum of 2 plastic bags. The alms are given consist of staple foods, vegetables, side dishes, food, drinks, spices, and laundry soap. The *Canthelan* activity is carried out every day from 04.30 to 08.00 AM. However, the community members are very enthusiastic about sharing on Friday due to the *Jum'at Berkah* slogan.

The purpose of the *Canthelan* activity is to help those economically affected by COVID-19, share basic needs or other necessities, increase social awareness among residents and work together during a pandemic. The motivation to participate in the *Canthelan* activity is because they want to help others economically affected by COVID-19, as a form of gratitude, content feeling, empathy, religiosity, and family support. *Canthelan* activity needs to be sustained because it entails a positive impact on providers and recipients as well.

## REFERENCES

- Ardianto, H. (2020). *Indonesia's Covid-19 recoveries beat active cases for the first time*. Jakarta Globe.
- Ariefana, P. (2021). *Jenis 9 bahan pokok resmi dari pemerintah*. Retrieved from <https://bali.suara.com/read/2021/06/10/165632/arti-sembako-dan-jenis-9-bahan-pokok-resmi-dari-pemerintah>
- Baron, R., & Byrne, D. (2005). *Psikologi sosial (Edisi 10)*. Jakarta: Penerbit Erlangga.
- Baron, R. A., & Branscombe, N. R. (2012). *Social psychology (13th ed.)*. New Jersey: Pearson.
- Cappellen, P. V., Saroglou, V. & Toth-Gauthier, M. (2016). *Religiosity and prosocial behavior among churchgoers: Exploring underlying mechanisms*. *The International Journal for the Psychology of*

- Religion*, 26 (1), 26, 1. <https://doi.org/https://doi.org/10.1080/10508619.2014.958004>
- Caprara, G. V., Zelli, A., Steca, P., & Capanna, C. (2005). *A new scale for measuring adults' prosocial behavior*. *European Journal of Psychological Assessment*, 21 (2), 77–89. <https://doi.org/https://doi.org/10.1027/1015-5759.21.2.77>
- Director-General's, W. (2020). *opening remarks at the media briefing on COVID-19*. Retrieved from <https://www.who.int/director-general/speeches/detail/who-director-general-s-opening-remarks-at-the-media-briefing-on-covid-19---11-march-2020>
- Guo, Q., Liu, Z., & Tian, Q. (2020). *Religiosity and prosocial behavior at the national level*. *Psychology of Religion and Spirituality*, 1(12), 55–65. <https://doi.org/https://doi.org/10.1037/rel0000171>
- Guo, Y. (2017). *The influence of social support on the prosocial behavior of college students: the mediating effect based on interpersonal trust*. *English Language Teaching*, 158–164. Retrieved from <https://eric.ed.gov/?id=EJ1160906>
- Marroquin, B., Vine, V., & Morgan, R. (2020). *Mental health during the COVID-19 pandemic: effects of stay-at-home policies, social distancing behavior, and social resources*. *Psychiatry Research*, 293, 113–419. <https://doi.org/https://doi.org/10.1016/j.psychres.2020.113419>
- Peterson, C., & Seligman, M. (2004). *Character strengths and virtues: A handbook and classification*. New York: Oxford University Press.
- Rizal, J. G. (2020). *Wabah virus corona, cerita lumbung solidaritas dari Banjarsari*. Retrieved from <https://www.kompas.com/tren/read/2020/04/13/160300565/wabah-virus-corona-cerita-lumbung-solidaritas-dari-banjarsari?page=all>
- Sarafino, E. P., & Smith, T. W. (2011). *Health psychology: Biopsychosocial interactions*. (7th ed.) (I. John Wiley & Sons, ed.). New Jersey.
- Smabasa. (2020). *Canthelan Jum'at berkah di masa pandemic*. Retrieved from <https://smubatik1-slo.sch.id/blog/canthelan-jumat-berkah-berbagi-di-masa-pandemi/>
- Taylor, S. E. (2015). *Health psychology*. (9th ed.). New York: McGraw-Hill Education.
- Tsang, J. A. (2006). *Gratitude and prosocial behavior: An experimental test of gratitude*. *Cognition and Emotion*, 1(20), 138–148. <https://doi.org/https://doi.org/10.1080/02699930500172341>
- Wewengkang, D. B. P., M. (2016). *Studi fenomenologi konteks budaya Jawa dan pengaruh Islam : Situasi psikologis keluarga dalam membangun empati pada remaja*. *Jurnal Indigenous*, 1(1), 1–11. <https://doi.org/https://doi.org/10.23917/indigenous.v1i1.3129>
- Wijaya, Y. S. (2020). *Virus corona: solidaritas bantuan untuk warga ekonomi bawah, "lebih baik daripada saling menyalahkan"*.
- Wu, H.-T., Tseng, S.-F., Wu, P.-L., & Chen, C.-M. (2016). *The relationship between parent-child interactions and prosocial behavior among fifth- and sixth-grade students: gratitude as a mediating variable*. *Universal Journal of Educational Research*, 4(10), 2373–2385. <https://doi.org/https://doi.org/10.13189/ujer.2016.041016>
- Yost-Dubrow, R., & Dunham, Y. (2017). *Evidence for a relationship between trait gratitude and prosocial behavior*. *Cognition and Emotion*. <https://doi.org/https://doi.org/10.1080/02699931.2017.1289153>

# ANALYSIS OF SRI YUDIANTI'S "BUMI YANG HANGAT" POETRY USING A STYLISTICS THEORY

Tri Ananda<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Makassar State University, [triananda136@gmail.com](mailto:triananda136@gmail.com)

<sup>2</sup>Sebelas Maret University, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** Literary works are works of art that are conveyed using language tools. Literary works consist of divisions, namely puisi, prosa, and drama. This study aims to determine the use typography, diction, image, figure of speech, and rhyme in Sri Yudianti's "Bumi Yang Hangat" poem by using a stylistics theory. The method used in this research is descriptive qualitative. From the results of the analysis data can be obtained that there is a form of use of typography, diction, image, figure of speech, and rhyme in the poem "Bumi Yang Hangat" by Sri Yudianti.

**Keywords:** Literature, poetry, stylistics

## INTRODUCTION

Literary work is a description or interpretation of life expressed by the author in the form of a manifestation of feelings, desires, ideas, thoughts, and so on. In literary works, humans can feel the pleasure, happiness, enjoyment, intellectual and spiritual entertainment that can fulfill their desires in terms of beauty. Literary works are divided into three groups, namely poetry, prose, and drama. What distinguishes the three is the way they use the language. In poetry, language elements are used optimally to convey meaning (Cahyadi, 2016).

According to Pradopo, poetry is the most core literary statement. In contrast to other literary works, prose or drama, literary works in the form of poetry are concentric and intensive. The author does not reveal in detail what he wants to convey to the reader. Poetry is a form of literary work that expresses the thoughts and feelings of the poet imaginatively and is composed by concentrating on the physical and inner structure.

The selection of the book "Biru Kumpulan Puisi" by Sri Yudianti was based on a quick finding that in terms of diction, a figure of speech, typography, imagery, and rhyme, it is interesting to study further using a stylistic approach. The purpose of this study is to find out diction, a figure of speech, typography, imagery, and rhyme in one of the poems in the book "Biru Kumpulan Puisi" by Sri Yudianti. This study uses the relevant theory to support the analysis to be achieved, namely the stylistic theory.

The word "stylistics" is taken from English stylistics which is derived from the word style. Stylistics is the science of style, while style is a characteristic, how something is expressed in a certain way so that the intended goal can be achieved optimally (Sitohang, 2018).

Stylistics is a science that examines the use of language and style in literary works (Munir, 2013). In general, the scope of stylistic studies includes diction or word choice (lexical choice), a figure of speech, typography, imagery, and rhyme.

Typography (embodiment of poetry) is the arrangement and writing of words, lines, and stanzas in poetry. In conventional poetry, the words are arranged in a series called an array or line. Each array does not always reflect one statement, sometimes one statement is written in one or two arrays, even more.

Diction is the choice of words made by the poet in his poetry, the choice of words in poetry is closely related to meaning, sound harmony, and word order. Words in a poem can be connotative, meaning they have more than one meaning. In addition, the words chosen are poetic in order to have a beautiful effect and are different from the words used in everyday life.

An image is a word or group of words that can express sensory experiences, such as seeing, hearing, and feeling. The image consists of three, namely sound images (auditive), visual images (visual), motion images, and touch or touch images (tactile). Imagination can cause the reader to see, hear, and feel as experienced by the poet.

Figurative language is the language used by the poet to say something in an unusual way, which indirectly expresses the meaning. Majas causes poetry to be prismatic, meaning that it radiates many meanings or is rich in meaning.

Rhyme is the repetition of the sound of poetry to form musicality or orchestration. With the repetition of the sound, the poem becomes melodious when read.

## **METHOD**

This study uses a stylistic approach by analyzing typography, diction, a figure of speech, imagery, and rhyme in one of the poems in the book entitled “Biru Kumpulan Puisi” by Sri Yudianti.

The method used in this research is the qualitative descriptive method. It is said to be descriptive because this research describes the data to be analyzed in the form of the scope of the stylistic study, namely typography, diction, imagery, a figure of speech, and rhyme in a poem. While qualitative is a study or research that seeks to observe and interpret something that is the focus of research, with the aim of gaining an understanding of the elements analyzed in a literary work, namely poetry.

## **RESULT AND DISCUSSION**

The stylistic study of the poem "Bumi Yang Hangat" in the Blue Book of Poetry Collection by Sri Yudianti is to analyze the typography, diction, figure of speech, imagery, and rhyme contained in the poem.

### **Bumi Yang Hangat**

Ketika bumi didekap mentari  
Semua yang hijau bersenandung riang  
Membiarkan awan bermain layang-layang  
Membiarkan angin mereda seperti hampir tiada

Cahaya sepenuhnya gemilang  
Tak menghalangi, tak dihalangi  
Merenda bahagia  
Menghangati permukaan daun, batang, dan ranting  
Bunga yang membuah tak perlu khawatir kedinginan  
Kehangatan itu masuk ke sum-sum kulit dan dagingnya

Hijau cahaya yang diserap tumbuhan  
Diserap paru-paru kita  
Dialiri ke otak  
Menghidupi setiap kata dan doa  
Meski tanpa suara

*Sri Yudianti*  
*Depok, Jatijajar*  
*Kamis, 18 Februari 2016*

### *Typography*

The typography used in the poem "Bumi Yang Hangat" is to use capital letters at the beginning of sentences without punctuation. The use of typography is commonly used in poetry in general.

### *Diction*

The diction used in the poem "Bumi Yang Hangat" has a dominant connotative meaning (not the actual meaning). As:

- When the earth is embraced by the sun, the meaning of this sentence is when the sun shines on the earth with its rays.
- Everything green hums cheerfully which means the trees will grow fresh in the sun.
- Let the clouds play kites, which means the sky is clear and filled with clouds.
- Flowers that bear fruit don't have to worry about the cold, which means that in the presence of sunlight, flowers will always bloom in the morning.
- Greenlight absorbed by plants. It is absorbed by our lungs, which means humans breathe oxygen from plants. Because plants give off oxygen and inhale carbon dioxide.

### *Image*

The images used in the poem "Bumi Yang Hangat" are:

1. Auditory Image or sound (auditive)
  - Everything green hums cheerfully (The word "humming cheerfully" is an image of sound because we can hear, meaning that someone can hear someone when they are humming cheerfully).
  - Even without sound (As a voice can be heard, whether singing, crying, or others).
2. Visual imagery (visual)
  - Fully brilliant light (As light can see).
  - Everything green hums cheerfully.
  - The color "green" can be seen (Touch or touch (tactile) images).
  - The warmth entered the marrow of the skin and flesh (The word "warmth" can certainly be felt that is a bit hot, be it fire or sunlight).
  - Warms the surface of leaves, stems, and twigs (The word "warms up" comes from the word warm which of course can be felt, which is a bit hot, be it fire or sunlight).
  - Fruitful flowers don't have to worry about cold (The word "cold" can be felt that is cold or cool).
3. Motion image
  - Let the clouds play kite (As the word "play" is a verb that shows action).

### *Figure of Speech*

There are several types of figure of speech contained in the poem "Bumi Yang Hangat", namely:

1. Personification

Personification figure of speech is a figure of speech that compares inanimate objects as if they have human-like characteristics. The following is an example of personification figure of speech in the poem "Bumi Yang Hangat", namely:

- When the earth is embraced by the sun.
- Let the clouds play with kites.
- Living every word and prayer.
- Happy croquet.
- Fruitful flowers don't have to worry about cold.

2. Hyperbole

Hyperbole is a figure of speech in the form of an exaggerated statement of reality with the intention of giving a deep impression or asking for attention. The following is an example of hyperbole in the poem "Bumi Yang Hangat", namely:

- The warmth enters the marrow and flesh.

3. Repetition

A repetition figure of speech is a figure of speech that uses the same words, phrases, and clauses repeatedly in one sentence. The following is an example of the repetition of the figure of speech in the poem "Bumi Yang Hangat", namely:

- Don't get in the way, don't get in the way.

4. Allegory

An allegory figure of speech is a comparative figure of speech that is linked to one another in a unified whole. The following is an example of an allegory figure of speech in the poem "Bumi Yang Hangat", namely:

- Let the wind subside like it's almost nothing.

*Rhyme*

1. Rhyme assonance, which is the similarity of sounds found in the middle of the word assonance. The assonance e (hugged, humming, subsided, like, fully, crocheted, and absorbed) is dominant in the vowel "e".
2. Initial rhyme, let the clouds play kites. Letting the wind subside like it's almost nothing.

**CONCLUSION**

From the results of the analysis of the poem above, the poem "Bumi Yang Hangat" uses the same typography as poetry in general, its diction tends to have connotative meanings, there are images of motion, visual, auditory, and tactile, this poem also has four kinds of a figure of speech, namely figure of speech personification, hyperbole, repetition, and allegory. And the rhymes contained in this poem are assonance rhymes and initial rhymes.

## REFERENCES

- Cahyadi, A. D. (2016) 'Kajian Struktural, Stilistika, Dan Etnopedagogi Dalam Kumpulan Puisi (Sajak) Periode Tahun 2000-an', *Lokabasa*, 5(1), pp. 1–11. doi: 10.17509/jlb.v5i1.3131.
- Munir, S. (2013) 'Diksi Dan Majas Dalam Kumpulan Puisi Nyanyian Dalam Kelam Karya Sutikno W.S: Kajian Stilistika', *Jurnal Sastra Indonesia*, 3(1), pp. 1–10.
- Sitohang, K. (2018) 'Pengkajian Puisi Penerimaan Chairil Anwar Menggunakan Pendekatan Stilistika', *Jurnal Membaca (Bahasa dan Sastra Indonesia)*, 3(1), p. 45. doi: 10.30870/jmbasi.v3i1.3744.



# SOCIOLOGICAL ASPECTS OF LITERATURE ON NOVEL “DOSA-DOSA TERINDAH”

Nurfaika<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Makassar State University, [nurfaikafika22@gmail.com](mailto:nurfaikafika22@gmail.com)

<sup>2</sup>Sebelas Maret University, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** "Dosa-Dosa Terindah" by Kurniawan Al-Isyhad is a novel full of meanings or messages that are very important to the community. This study aims to provide an understanding of the sociological aspects of literary works in the novel "Dosa-Dosa Terindah" The type of method used is a qualitative method with a descriptive method. The data obtained in this study is by reading the novel "Dosa-Dosa Terindah" by noting the important messages or messages contained in it and also some references to support the research written. The results of the research in this paper explain the sociological aspects of literary works contained in the novel "Dosa-Dosa Terindah." In this novel, the author would like to express that no matter how bad the actions that have been done, never forget the person who always gives you prayers in every prostration, namely the mother figure.

**Keywords:** Novels, Sociology, Literature, Mandate

## INTRODUCTION

Literature is a person's inner expression which is described by writing. A literary work is an expression of a person's appreciation or thoughts that are poured into the form of a work. According to Ratna, in (Sipayung, 2016), Literary works always try to find hidden dimensions in human life, dimensions that are not reached by the quality of empirical evidence. The purpose of literary works is to describe the configuration of the structure of behavior, the structure of ideas, and various social tendencies. Sarjidu in (Raharjo, 2017) reveals that literary work as a form and result of a creative job is a medium that utilizes language to express human life. A literary work generally contains the problems that surround human life. Literary works emerge against the background of the basic human urge to express their existence.

Swingewood in (Wiyatmi, 2013) describes that sociology is a scientific and objective study of humans in society, the study of social institutions and processes. Sociology seeks to answer questions about how society is possible, how it works, and why it survives. Both sociology and literature have the same object of study, namely humans in society, understanding the relationships between humans and the processes that arise from these relationships in society. The difference is, if sociology conducts an objective and scientific study of humans and society, the study of social institutions and processes, seeks to find out how society is made possible, how it exists, and how it still exists; then literature infiltrates, penetrates the surface of social life and shows the ways in which humans live society with their feelings, conduct subjective and personal studies (Damono,(Wiyatmi, 2013)).

Sociology of literary works is a sociological study of literature that examines literary works in relation to social problems that exist in society. This sociology of literature departs from Plato's theory of mimesis, which considers literature as an imitation of reality. Ratna in (Tyas, 2018) says that the sociology of literature is essentially an interdisciplinary relationship between sociology and literature that demands that both have the same object, namely humans in society.

Wallek in (Harahap, 2017) states that the relationship between literature and society can be done, namely. (1) sociological writers, which are related to the author as a producer of literary works, take issue with the social status, ideology of the author, and the involvement of the author outside of literary works. (2) the sociology of literary works, concerning the existence of the literary work itself which contains the contents of the literary work. The purpose and the things that are displayed in the literary work itself and related to social problems. (3) sociological readers, questioning the reader and the social influence of the work, namely the extent to which the social impact of literature on the reading community.

The novel is a general description of an extraordinary event from the perpetrator. Novels are shorter romances. Ambari in (Hidayat, 2017) suggests that the novel is a story that tells an extraordinary event from the life of the perpetrator that causes a change in attitude and determines fate. Sudjirman in (Irma, 2017) says that the novel is fictional prose that presents characters and displays a series of events and settings in a structured manner. Novels as imaginative works express various aspects of deep humanity and present them subtly. Novels are not only a means of entertainment but also as an art form that studies and examines aspects of life and good and bad (moral) values in this life and directs the reader about the noble character.

The novel "Dosa-Dosa Terindah" by Kurniawan AL-Isyhad, tells of a young man who has many immoral acts hidden in him but can be wrapped up neatly because of his good character in front of people and also his devotion to his mother. In this novel, many moral messages or mandates should be imitated because the story told by the author is very interesting. The purpose of this study is to analyze the sociological aspects of literary works contained in the novel "Dosa-Dosa Terindah".

## RESEARCH METHODS

The research was carried out using the type of qualitative research with descriptive methods. The use of qualitative methods is appropriate to understand the process of occurrence of phenomena in-depth, and the results are meaningful and natural data. Descriptive analysis is an analysis to reveal the state or characteristics of the sample data for each research variable singly.

The descriptive method is research aimed at describing and analyzing phenomena, events, social activities, attitudes, beliefs, or perceptions of a person (Juliansyah, 2018). The novel "Dosa-Dosa Terindah" is examined using an analysis of the sociological aspects of literary works.

## RESULT AND DISCUSSION

Sociology of literary works concerns the existence of literary works which contain the contents of literary works. The purpose and things that are implied in the literary work itself and are related to social problems. Wellek and Warren in (Wiyatmi, 2013, p. 45) say that the focus of attention on the sociology of literary works is on the content of literary works, goals, and other things that are implied in the literary work itself and related to social problems.

When viewed from the sociological aspect of literary works, the novel "Dosa-Dosa Terindah" has a goal that the author wants to convey to the reader. This goal can be seen from the mandate contained in the novel "Dosa-Dosa Terindah". After reading and analyzing in-depth about the novel "Dosa-Dosa Terindah", there are many messages contained in it. The following is the message contained in the novel "Dosa-Dosa Terindah" by Kurniawan Al-Isyhad:

**1) As a parent, you should not impose your will on your child.**

*"Benar, Pak Iriawan. Bagaimanapun, anak-anak kita berhak menentukan masa depan mereka sendiri," Pak Didi menguatkan pendapat istrinya. (Hal. 6)*

*"That's right, Mr. Iriawan. After all, our children have the right to determine their future," Pak Didi confirmed his wife's opinion. (Page. 6)*

In the quote, it is clear that as a parent, Pak Didi does not want to impose his will on his child and allows his son to determine their future.

**2) Whatever has been destined for you, then accept it well and gracefully.**

*"Pak Iriawan dan Rofi tersenyum. Mereka memang orang-orang bijak. Mereka bisa menyikapi apa yang terjadi". (Hal. 8)*

*"Pak Iriawan and Rofi smiled. They are wise people. They can deal with what happened." (Page. 8)*

The quote above shows that whatever has been destined for us, we must react wisely and not complain much about the incident.

**3) Do not be arrogant with what is inside.**

*"Kecerdasannya itu ditunjang oleh budi bahasanya kepada setiap orang. Tak pernah ia berbicara kasar. Untuk menyebut dirinya sendiri,..." (Hal. 11)*

*"His intelligence is supported by his kindness to everyone. He never spoke harshly. To call himself,..." (Page 11)*

The quote above shows that even though you are gifted with intelligence, you should not be arrogant, let alone speak in a harsh tone to people.

*"Jadi apapun Kahfi, tetaplah anak dari Bu Maryam dan adik dari Teh Dina".(Hal. 211)*

*"So whatever Kahfi is, it's still Mrs. Maryam's child and Dina's sister." (Page. 211)*

In the quote above, it is clearly written that there is no self-arrogance in Kahfi's heart even though he has been successful. It can be concluded that the author wants to tell the reader that no matter how successful a person is, don't be arrogant and stay humble, and don't forget the people who always support and pray for us.

**4) A friend and also the environment are very influential for life, so be careful in choosing friends and environment.**

*"Hingga suatu hari sebelum manggung dalam acara perpisahan sekolah, seorang teman memberinya rokok, dengan alasan, agar penampilan di panggung nanti semakin oke". (Hal.12)*

*"Until one day before the gig at the school farewell party, a friend gave him a cigarette, with the excuse that his appearance on stage would be better later." (Page. 12)*

In the quote it is very clear that friends are very influential, they used to not smoke finally because of the persuasion of a friend, he turned into a cigarette addict. Therefore, of course, you have to be careful in making friends so you don't fall into bad things.

*"Hingga akhirnya, seorang teman menawarkan ia menjual ganja. Sejak itulah Kahfi menjadi pemakai sekaligus pengedar". (Hal. 13)*

*"Eventually, a friend offered to sell him marijuana. Since then, Kahfi has been a user and a distributor." (Page. 13)*

In the quote above it is also very clear how the influence of a friend on life. So the message from the quote that the author wants to convey is to be smart in choosing friends.

**5) Be devoted to the mother who has served you and doesn't forget her no matter what your situation is.**

*“Menimba air, mengisi bak mandi untuk kebutuhan ibunya selama dari pagi hingga sore karena kahfi akan berada di konter sepanjang waktu itu. Ia tak ingin ibunya lelah”.*

*“Drawing water, filling the bathtub for her mother's needs from morning to evening because Kahfi would be at the counter all that time. He doesn't want his mother to be tired.”*

In this quote, the author aims to teach the reader to glorify the mother who gave birth to us and never let her get tired.

*“ Tapi saya ingin bertemu Ibu, Pak!, seru Kahfi” (Hal. 63)*

*“But I want to meet Mother, Sir!, exclaimed Kahfi” (Page 63)*

In this quote, the author aims to remind the reader to always remember his mother no matter what the circumstances.

**6) Whatever is obtained today, can be a reward for what we did yesterday.**

*“ Ya, kaulah penyebab semua ini, bukan orang lain! Kau yang telah menghina ibumu dengan topeng busuk itu....”. (Hal. 49)*

*“Yes, you are the cause of all this, no one else! You're the one who insulted your mother with that rotten mask...”. (Page 49)*

The quote above reveals that what we have done yesterday will always be rewarded in the future. It can be concluded that from the quote, the author aims to remind the reader not to easily blame others for the current situation and to introspect and remember what we did yesterday that caused our current condition.

**7) Responsible for what has been mandated.**

*“Aman atau tidak, kewajiban harus dijalankan, Man. Kita dibayar bukan untuk molor,” (Hal. 80)*

*“Safe or not, obligations must be carried out, Man. We are not paid to be late,” (Page 80)*

The quote above indicates that the obligation must still be fulfilled regardless of the circumstances. It can be concluded that the author aims to inform the reader that the mandate that has been obtained must be carried out as much as possible because it is a responsibility.

Based on the explanation above, it can be concluded that the author in his novel aims to provide moral messages that are very important for the reader. That indicates that every work produced must have its own purpose from the author. Some of the messages contained in the novel "The Most Beautiful Sins" are a form of realization of the author's goal in creating a literary work.

## **CONCLUSION**

Based on the results of the analysis on the novel "The Most Beautiful Sins" using the sociological aspect of literary works, it can be concluded that: a. The author wants to teach

that parents should not impose their will on their children; b. The author wants to tell the reader that whatever is destined, then accept it graciously and gracefully; c. The author in his writing aims to never be arrogant about the things that are in himself; d. The author aims to provide guidance that friends and the environment are very influential on our treatment and attitude; e. The author aims to give advice that never forgets the services of a mother who has given birth and raised us; f. The author tries to remind the reader that everything we get today, could be a reward for what we did yesterday; g. The author in the novel aims to remind the reader to always be responsible for the mandate that has been given.

## REFERENCES

- Harahap, D. M. (2017). Analisis Sosiologis Cerpen Protes Karya Putu. Retrieved from Repositori Universitas Muhammadiyah Sumatera Utara website: <https://core.ac.uk>
- Hidayat, R. (2017). Aspek Sosiologi Sastra dalam Novel Menggapai Matahari Karya Dermawan Wibisono. *Jurnal Retorika*, 92–99.
- Irma, C. N. (2017). Pendekatan Sosiologi Sastra dan Nilai-Nilai Pendidikan dalam Novel Punakawan Menggugat Karya Ardian Kresna. *Jurnal Bindo Sastra*, 1–9.
- Juliansyah, S. A. (2018). Analisis Novel Ada Surga di Rumahmu Karya Oka Auorora Ditinjau dari Aspek Sosiologi Karya Sastra. *Jurnal Ilmu Budaya*, 337–346.
- Raharjo, H. K. (2017). Kajian Sosiologi Sastra dan Pendidikan Karakter dalam Novel Nun pada Sebuah Cermin Karya Afifah Afra serta Relevansinya dengan Materi Ajar di SMA. *Jurnal Pendidikan Indonesia*, 16–26.
- Sipayung, M. E. (2016). Konflik Sosial dalam Novel Maryam Karya Okky Madasari: Kajian Sosiologi Sastra. *Jurnal Ilmiah Kebudayaan SINTESIS*, 22–34.
- Tyas, T. (2018). Analisis Sosiologi Karya Sastra terhadap Novel Suti Karangan Sapardi Djoko Damono. Retrieved from <https://repository.usd.ac.id>
- Wiyatmi. (2013). *Sosiologi Sastra*. Yogyakarta: Kanwa Publisher.

# THE NORTH SUMATRA'S LEGENDS WITH EDUCATIONAL VALUES AS STRENGTHENING OF THE NATION'S CHARACTER AND TOURISM ATTRACTION

Nurhayati Harahap<sup>1</sup>, Hariadi Susilo<sup>2</sup>, Haris Sutan Lubis<sup>3</sup>, Jamorlan Siahaan<sup>4</sup>, Ahmad Laut Hasibuan<sup>5</sup>, Latifah Yusri Nasution<sup>6</sup>

<sup>1</sup>Universitas Sumatera Utara, nurhayati1@usu.ac.id

<sup>2</sup>Universitas Sumatera Utara, hariadisusilo722@gmail.com

<sup>3</sup>Universitas Sumatera Utara, harissutan.lubis@usu.ac.id

<sup>4</sup>Universitas Sumatera Utara, [jamorlansiahaan6@gmail.com](mailto:jamorlansiahaan6@gmail.com)

<sup>5</sup>Universitas Muslim Nusantara Al Wasliyah, [ahmadlauthsb@umnaw.ac.id](mailto:ahmadlauthsb@umnaw.ac.id)

<sup>6</sup>Universitas Sumatera Utara, latifahyusri22@gmail.com

**Abstract:** Legend as a form of oral literature is inherited from one generation to next generation orally. The legend contains local wisdom in the form of educational values to be virtuous: honesty, loyalty, hard work, social manners, and parental affection, which are useful for the formation of the character of the Indonesian nation. The legend that accompanies the story of a place can add to the tourist attraction because knowing the legend of a place can foster a person's interest in visiting a place. The legend of North Sumatra is less well known. Familiarity with digital media is an efficient way because it is easily accessible. The purpose of this research is to collect stories and visuals as well as to explore the educational values contained in the legends of North Sumatra and digitize them to publish them on Youtube. The research uses a qualitative approach to explore, find, reveal, and explain the meaning of legends in depth and relate them to educational values. The results of the research are written and oral narrations about the occurrence of places or objects in the North Sumatra region accompanied by didactic values and photos of the locations where the legend is referred to, namely the origin of the *Datuk Batubara Dome*, *Meriam Puntung*, *Si Baroar*, and *Lau Kawar*.

**Key words:** Legend, Educational value, Nation's Character, Tourist Attraction

## INTRODUCTION

Legend is a folk tale in the form of oral literature about the story of the occurrence of a place, passed down from generation to generation by word of mouth and stored in the memory of the owner, and is a local wisdom. Legend is entertaining and educational without being patronizing because it contains educational value; honesty, loyalty, hard work, and social etiquette of siblings, parents, and society that emphasizes the importance of nobility (Sugiarto, 2009). The educational value contained in the legend can be a lesson for strengthening the nation's character. The legend that accompanies the story of the occurrence of a place can add to the tourist attraction. Indonesia is rich in legends, including in North Sumatra.

Legend in the form of folk prose is sometimes considered by the owner as an event that has happened. A legend has a structure: theme, character, setting, plot, etc. Legend is often seen as a "collective history" (folk history) (Danandjaja, 1984). So, legends are closely related to the history of

life in the past and are semi-historical (Rukmin, 2009). The legend contains a cultural picture, therefore it needs to be introduced to the next generation so that they know their culture and can take the lessons contained in it to strengthen the nation's character.

Legends can enhance tourist destinations. One of the reasons why travelers go to a place is because of the legend about the place. For example, in *Mandailing Natal* Regency, *Sampuraga* is currently being visited by tourist attractions, namely a tourist spot in the form of hot water wells on the outskirts of the *Batang Gadis* River originating from the surrounding Mount Merapi. The legend tells of a child who lived a successful life after going abroad and was ashamed to admit that his mother was poor. In the meeting of the mother with her child at the child's wedding party, namely *Sampuraga* with the king's daughter, the child ordered his bodyguard to expel his mother. Out of heartache, his mother swore that her son would be rewarded by sprinkling his milk. A moment later a flood came and the whole village drowned. The hot springs that exist today are interpreted as furnaces for cooking at the party. The story of *Sampuraga* has long been in the memory of its owners, especially the people of *Angkola Mandailing*. Tourist destinations have become increasingly crowded since the legend was circulated by one of the production houses in Padang *Sidempuan*, namely *Odang Group* and the place was fixed by the *Mandailing Natal* Regency Government in early May 2020. The increase in tourist destinations is in line with the program of the Ministry of Tourism and Creative Economy because the tourism sector is the fourth largest foreign exchange earner in various regions in Indonesia (Kemenpar, 2015).

To popularize the legend as a tourist destination as well as an effort to preserve it, one effective way is digital transformation. The digitization process can be carried out on various forms of collections or library materials such as legends, maps, ancient manuscripts, photos, sculptures, audio visuals, paintings, and so on (Bermansyah & Yoyok Antoni, 2016). With the availability of legends in digital form, it will be easier for audiences to access them (Dorji, 2009). From the description above, digital transformation of the legend of North Sumatra with educational value needs to be done so that it is easily accessible. The legend that has educational value is local wisdom that is useful as a strengthening of the nation's character and becomes a tourist attraction.

Thus, the legend of North Sumatra as local wisdom that contains educational value for strengthening the nation's character and tourist attraction needs to be explored, studied, and facilitated access. This research was conducted as an effort to collect, to study the structure and didactic values, and digitize them from oral literature to internet-based media. In addition, teaching materials for the Study of Prose and Ethnic Literature of North Sumatra will be produced as the outcomes which add references to the two courses which are remained to be very lacking.

## LITERATURE REVIEW

Oral literature in the form of a legend is a means of conveying social messages that is potential to have a positive influence on life. The legend contains educational values so that it is a means to carry out the values of life adopted by a society. The aspects of the value system in question are norms, customs, socio-cultural, religious, as well as historical which are didactic, which still relevant to the present so as to shape the personality and identity of the nation (Yono, 2013).

In the digital era, all technological devices can be used as a tool to reintroduce oral literature, including legends, that exist in the region. In addition to taking inventory, digital can also disseminate regional oral literature known throughout the world (Setyawan, 2017). Legend as a literary work, generally in the form of prose, is the story of the occurrence of a place. In legend, there is an autonomous structure in accordance with the characteristics of literary works, namely characters, setting, and plotting. The theme of the legend is very diverse according to the diversity of messages of life contained in a society, including shame of thousands, insensual marriage. Author convey teachings or messages to have good morals by not patronizing. The teachings contained in the legend are local wisdom. By interpreting the legend, a national character will be formed that will make the younger generation more moral and of good character.

## METHOD

This study applied a qualitative approach because the aim is to explore, to find, to reveal, and to explain the meaning of the object of research in depth. In addition, qualitative research is also to reveal an empirical fact objectively, scientifically, based on logic, science, procedures, methodology, and strong theory, related to the object of research, namely the legend of North Sumatra which has educational value as strengthening the nation's character and tourist attraction to be digitally transformed. The data were analyzed based on the theory of interpretation (hermeneutics), with a content analysis model approach. In accordance with the opinion of Endraswara (2008), content analysis can be used if a study is designed to reveal the content of certain values in literary works, including: (a) moral messages, (b) educational values, (c) philological values, (d) religious values, and (e) welfare values.

Data collection is done by three data collection techniques as follows:

1. Initial data collection through Focus Group Discussion (FGD) techniques with community leaders, traditional leaders at the research location, with the aim of obtaining accurate information about who the parents still know about the legend of North Sumatra. This information is very helpful in the process of collecting data on the legend of North Sumatra.
2. The in-depth interview technique was carried out by purposive sampling of traditional leaders about the existence of legends, their educational values, as well as the implementation of their moral messages in daily life practices, as well as the potential of local tourist destinations as many as 2 people/research location.
3. Data collection in the form of photos is done by taking photos of the places mentioned in the legend.

Data analysis was carried out according to the theory of Miles and Huberman, namely:

1. Data reduction through a data selection process, focusing on focus, simplification, and raw data of the legend in North Sumatra which is the object of research.
2. Presentation of data is in the form of a description of the legend of North Sumatra presented in the form of a narrative text with an analysis of intrinsic elements and educational values as well as local wisdom and character building of the nation.
3. Conclusions and data verification: in this process data interpretation is carried out by synthesizing the content of the North Sumatra legend text that has been collected, then verifying the conclusions.
4. The digitization of the legend is conducted by following the steps proposed by Rasiman: (1) script preparation, (2) format uniformity, (3) scanning process, (4) editing, (5) formatting, (6) uploading, (7) burning, (8) labeling, and (9) finishing. Tourist destinations with supporting facilities and infrastructure are described so that they become tourist attractions.
5. Narrating the legend found orally and synchronizing it with photos of the location of the legend with interesting techniques and media for publication on Youtube.

## RESULTS AND DISCUSSION

The results of the study show that 4 legends are the focus of this research and are illustrated in the following table:

No	Legend's Name	Content	Moral Lesson	Tourist Destination
1	Sampuraga	The legend tells of a child who lived a	Rebellious	Hot



		successful life after going abroad and was ashamed to admit that his mother was poor. In the meeting of the mother with her child at the child's wedding party, namely Sampuraga with the king's daughter, the child ordered his bodyguard to expel his mother. Out of heartache, his mother swore that her son would be rewarded by sprinkling his milk. A moment later a flood came and the whole village drowned. The hot springs that exist today are interpreted as furnaces for cooking at the party.	child	springs on the edge of the Batang Gadis River originating from the surrounding Mount Merapi
2	Meriam Puntung	The occurrence of the Meriam Puntung started with the story of a princess who came from the Aru kingdom (before the Deli kingdom) who had a very beautiful face so her beauty was famous and it also made the king of Aceh fall in love with her beauty. But when the king of Aceh was about to propose to the daughter of Green, he refused the proposal of the king of Aceh and it made the king of Aceh angry so he decided to go to war with the kingdom of Deli. When fighting, in order to protect the kingdom, one of the sisters of the green princess named Mambang Khayali turned into a cannon that kept shooting at the enemy so that it became hot and split into two, this cannon is believed to be called a <i>Meriam Puntung</i> .	Depending self-respect	Maimun Palace in Medan City
3	Si Baroar	In the story of Si Baroar, there is a story about a king named Sutan Pulungan who wants to kill Si Baroar, an adopted child from the forest. The King's son is exactly the same as Si Baroar. People are mistaken because what is respected is Si Baroar, not the king's son. Therefore, the King wanted to kill Si Baroar. But it was the king's son who was killed because the chiefs who were ordered to kill SI Baroar thought that the one killed was Si	Avoid being selfish, humans are created equal	Panyabungan Tonga Mandailing Natal Region

		Baroar who is still alive today, especially in the midst of the people in the land of Mandailing. Many versions are circulating and are often told by old people. Si Baroar is said to be the son of the "Sakti". That is why Si Baroar was nicknamed "Nasaktion" which transformed into "Nasution".		
4	Lau Kawar	The Lau Kawar incident derived from a story about a grandson who was given the responsibility to provide food to his grandmother, but unable to contain his lust, the grandson finished his grandmother's food. This situation made the grandmother disappointed and immediately depressed, because when she saw the contents of the basket given to her grandson, it turned out that there were only leftovers from the food she gave. This grandmother's tears flows continuously into water that makes a lake.	Responsibility comes first	Lau Kawar Lake is located in the foot of Sinabung Mount, Naman Teran Subdistrict, Karo Regency, North Sumatera

## DISCUSSION

The table shows that in North Sumatra there are many legends. In this study, four of them are discussed, namely Sampuraga, Meriam Puntung, Lau Kawar, and Si Baroar. The contents of the legend above are very diverse and unique. Sampuraga tells the story of the persistence of a child from a poor family who succeeded in becoming a king and married the king's daughter to be his wife. Strangely, Sampuraga did not recognize his mother as the one who gave birth to him. Meriam Puntung tells the story of Putri Hijau at war with the king of Aceh. To protect the kingdom, one of his brothers turned into a cannon that continuously shot at the enemy so that it became hot and split into two, this cannon is believed to be called a Meriam Puntung. Lau Kawar is a lake in Karo which was formed from the story of a grandson who was given the responsibility to feed his grandmother, but because he could not contain his appetite, he finished his grandmother's food on the road. Si Baroar is a story that tells the story of two human children who have the same appearance, namely Si Baroar and the son of King Sutan Pulungan. However, the king was not happy because the people always treated his son arbitrarily and did not respect him. On the other hand, the people always respect the Baroar. The Baroar was about to be killed, but by his miracle and magic he survived and instead the king's son was killed. The word magic was transformed into the Nasution clan.

Paying attention to the contents of the legend above is very important to learn because legend is a traditional story that tells about historical figures, holy people, supernatural beings, mythological elements or about natural phenomena, which are usually associated with a miracle, supernatural power or privileges of the characters in the legend (Christvidya, 2021). The legend contains educational values, including individual attitudes towards nature, personal life, and social life in interacting (Setyomini, 2006). The purpose of education as pedagogical ideals is formulated in a short, concise, and full of fundamental educational values. The kinds of education include: a) religious values; b) truth value; c) aesthetic value; d) moral values; e) social ethical values (Buseri, 2014). Legend is a medium for building children's character (Subiyantoro, 2012).

Popular legends is potential to be promoted as tourist destinations. Tourists who know a legend want to witness and prove what is exposed in the story. The legend that is seen by the community as containing myths becomes a magnet for tourists to come to this tourist attraction (Al-Ma'ruf & Farida, 2020). This is in line with Pendit (1994) that one of the motives of tourists visiting a place is to broaden their view of life by studying the state of the people, their customs, their way of life, and their culture. Therefore the legend can be a tourist attraction.

## CONCLUSION

Legend as folklore contains lessons that can be taken to be lesson learned. There are stories, among others, about disobedient children who do not need to be followed, defending honor despite fighting, distinguishing human children because of different social levels, and ignoring responsibilities. This legend can be used as a tourist destination. Tourists who know a legend want to witness and prove what is exposed in the story. The legend that is seen by the community as containing myths becomes a magnet for tourists to come to these attractions and can broaden their outlook on life.



## REFERENCES

- Al-Ma'ruf & Farida. (2020). *Sastra Pariwisata* (I. N. D. P. Novi Anoeграjekti, Djoko Saryono, ed.). Yogyakarta: Kanisius.
- Bermansyah & Yoyok Antoni. (2016). Digitalisasi Naskah Kuno dalam Upaya Pelestarian dan Menarik Minat Generasi Muda. *GaneÇ Swara*, 10(1).
- Buseri, K. (2014). *Nilai-nilai Ilahiah Remaja Pelajar*. Yogyakarta: UII Press Yogyakarta.
- Christvidya, K. P. (2021). Pengertian, Ciri-Ciri dan Jenis Legenda yang Harus Dipelajari.
- Danandjaja, J. (1984). *Folklor Indonesia: Ilmu gosip, Dongeng, dan lain lain*. Jakarta: Grafiti Pers.
- Dorji, T. C. (2009). Preserving our Folktales, Myths and Legends in the Digital Era. *Journal of Bhutan Studies*, 20, 93–108.
- Endraswara, S. (2008). *Metodologi Penelitian Sastra*. Yogyakarta: Media Pressindo.
- Kemenpar. (2015). *Rencana 'Strategis' Pengembangan 'Destinasi' dan 'Industri' Pariwisata 'Kementerian' Pariwisata' Tahun '2015' '2019.'* Kemenpar.
- Pendit, N. S. (1994). *Ilmu Pariwisata Sebuah Pengantar*. Jakarta: Perdana.
- Rukmin, D. (2009). *Cerita Rakyat Kabupaten Seragen*. Universitas Sebelas Maret.
- Setyawan, D. (2017). Tantangan Sastra Lisan di Tengah Era Digital. *Prosiding Konferensi Nasional Sastra, Bahasa Dan Budaya 2017*. Fakultas Bahasa dan Sastra: Universitas Kanjuruhan Malang.
- Setyomini, L. (2006). *Nilai Edukatif Dalam Cerita Bergambar Keluarga Bobo*. Universitas Malang.
- Subiyantoro. (2012). Membangun Karakter Bangsa Melalui Cerita Rakyat Nusantara (Model Pendidikan Karakter untuk Anak Mi Awal Berbasis Cerita Rakyat dalam Perspektif Sosiologi

- Pendidikan Islam). *Pendidikan Agama Islam*, 9(1), 1–111.
- Sugiarto, E. (2009). *Mengenal Dongeng dan Prosa Lama: Fabel, Legenda, Mite, Sage, Hikayat, Cerita Berbingkai, Cerita Pelipur Lara, Epos*. Jakarta: Pustaka Widyatama.
- Yono, S. (2013). Revitalisasi Mitos Gunung Siklop (Cycloop): Sebuah Alternatif Konservasi Danau Sentani Melalui Sastra Lisan. *Jurnal Metasastra*, 6(1).

# CYBER LITERATURE AS A MILLENNIAL CHILDREN'S MEDIA IN WRITING

Widya<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Student of Indonesia Language and Literature Study Program, Makassar State University,  
[widyamengge0105@gmail.com](mailto:widyamengge0105@gmail.com)<sup>1</sup>

<sup>2</sup>Lecturer of Indonesia Literature, Faculty of Cultural Sciences, Sebelas Maret University,  
[asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)<sup>2</sup>

**Abstract:** This paper aims to develop positive values related to the existence of cyber literature among young people. Cyber literature is literature that is delivered using electronic media, usually in the form of literary and prose works. Advances in internet technology have made literature not only in print but also in the form of the internet, this has an impact on the discovery of new findings. Cyber literature allows internet and gadget users to use the media to express themselves, especially young people who are most fond of using the internet. With the existence of cyber literature, millennial youth can make writing and be easily read by others.

**Keywords:** cyber literature, media, millennial youth

## INTRODUCTION

In the last decade of the 20th century, the role of computers equipped with multimedia techniques and internet links is increasing so that it is predicted that they will become the dominant device in human life in the next few years. The existence of the internet makes it easy for millions of people to communicate with each other and access information quickly and cheaply without being limited by space and time. This makes the world a kind of global village (global village) so that communication between nations is made easier (Subhi, 2017).

The rapid development of technology also has an impact on the development of information. The ease and speed of information provided by the internet have brought significant changes to modern society. The presence of the internet has directly changed the perception and lifestyle of the people and even the nation. For a certain group of people, the internet has become a basic need that must exist in everyday life. It is not surprising that many individuals or institutions use internet services (Subhi, 2017).

In the field of literature, in particular, the emergence of cyber literature began its development simultaneously with the development of science and internet technology. In its development, cyber literature has become a new and interesting alternative for writers to introduce their work to the public. The existence of various literary works on the internet has given rise to a new genre known to the public as cyber literature. Blogs, websites, Tumblr, Facebook, and Twitter are places for publication of works on the internet. Any writer who wants to publish his work can easily upload it on the internet site through the right media (Fitriani, 2011).

The presence of cyber literature itself brings new winds for millennial youth. Millennial youth who are very proficient in using the internet can work with their gadget and internet capital. Currently, almost all millennial children are very easy to get information related to literary works, through their social media they can also channel their ideas, works, and expressions through their social media. So that their works can be read and accessed by readers. With this cyber literature, millennial young people as new writers can directly distribute their works without having to go through print media.

Millennial youths can write and read literary works distributed via applications or social media anywhere and anytime. It also makes it easier without having to carry the writing tools needed to create their work. They only need internet and a device that they always carry with them wherever they go.

The existence of cyber literature itself is quite enough to increase the confidence of millennial youth, those who are depressed or not confident because their literary works cannot penetrate the print media. So this cyber literature is an alternative for them to show their expertise without having to feel insecure in themselves. The existence of cyber literature is a positive value for millennial youth, where millennial youth can improve their skills and build good values in themselves through the internet itself.

## **METHOD**

The research method used in this journal is quantitative. This is based on the data in this study sourced from written poetry on social media. The source of the data in this research is poetry by Widya (@widyamenggee) and Hawariyyun (@hawariyyun). This research was conducted by collecting data. Data collection is by searching for poetry on one of the social media (Instagram). As evidence to sharpen the writing in this study.

## **RESULT AND DISCUSSION**

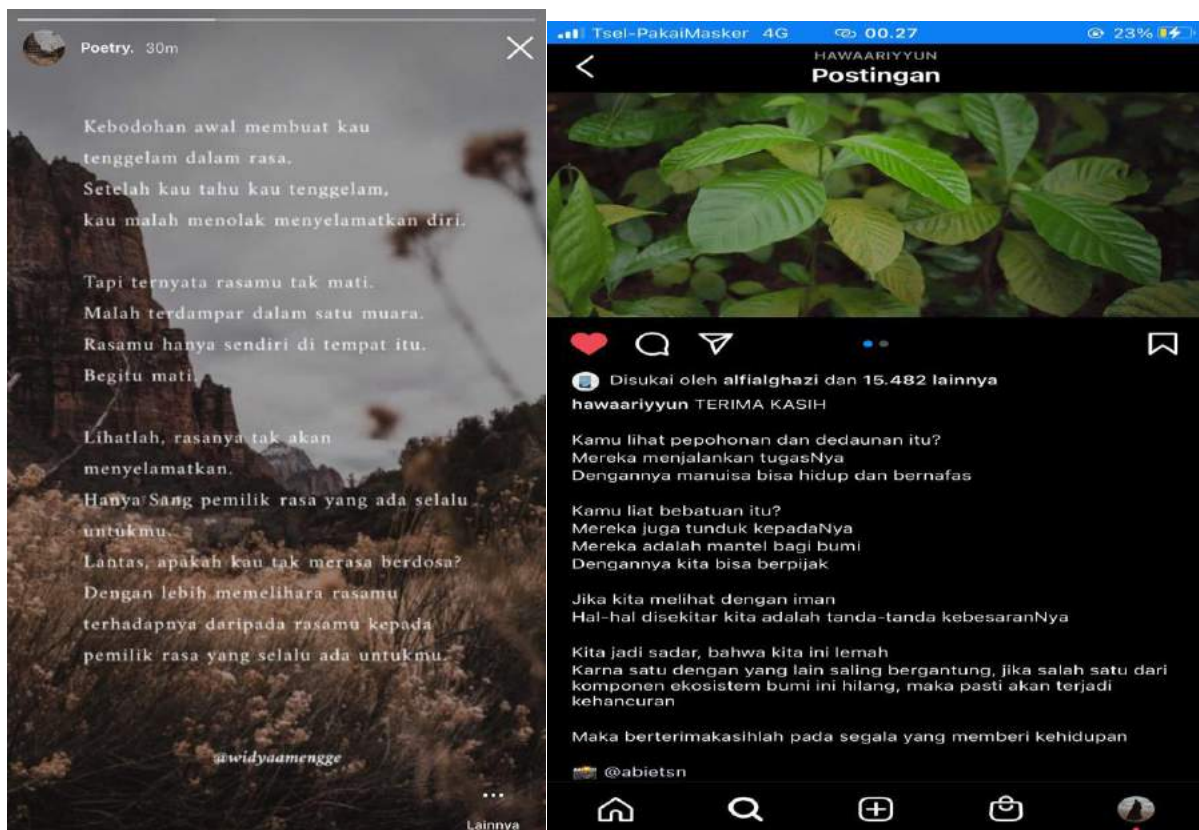
The term cyber literature has only become popular in the last few decades. More precisely at the time when internet culture was growing raging in Indonesia. Endraswara (2013: 182-183) describes the definition of cyber literature starting from the word cyber sastra which can be traced from the origin of the word, namely cyber, which in English cannot stand alone, but is interwoven with other words such as cyberspace, cybernate, and cybernetics. Cyberspace means space (computers) that are intertwined to form a culture among them. Cybernate means process control using a computer. Cybernetics refers to automatic control systems, both in computer systems (electronic) and neural networks. From this understanding, it can be stated that cyber literature or cyber literature is a literary activity that utilizes computers or the internet (Septriani, 2016)

the presence of cyber literature that tends to carry plurality. This plurality can be seen at the stages of production, distribution, and consumption. At the production stage, cyber literature can be produced by anyone. Everyone with any background, such as teachers, students, employees, etc., may write cyber literature without worrying that their work will be ridiculed or executed by newspaper editors. They are freer to express their ideas about what they want to convey. Apart from that, in the distribution process, anyone has the right to socialize cyber literature. The author can even act as a distributor (Merawati, 2017).

Cyber literature can be defined as literature that includes various genres of works delivered through electronic media. Cyber literature has started to exist since the existence of an IT platform, which allows computer users to use internet media freely and unguardedly. At the same time, although it has similarities in terms of delivering content containers with print media, there are many

advantages and disadvantages that exist in cyber literature through electronic media. The advantages of cyber literature, namely the increasing breadth of literary media and adding various literary genres in its writing, in contrast to literature with print media which requires payment or complicated rules for publication, cyber literature is very simple and free (Rejo, 2014).

Cyber literature also includes not only applications devoted to writing, but social media applications such as Facebook, WhatsApp, and Instagram that millennial youth can also use in making literature. This can be seen from several accounts that usually post video images equipped with explanatory voices related to the video images, while those who try to tell stories through their social media accounts, not only that, some are accustomed to poetry through their media accounts. In this case, we can see one example of a millennial foal who shares their works through social media, namely Instagram.



The literary works above are literary works made by millennial children by utilizing the internet and social media. With the existence of this cyber literature, the writings made by millennial youth will be easily read by many people so that the chances of being famous for the writings of millennial youth are quite large.

Millennials are not a few who get suggestions for their problems in real life. Where sometimes there are writers who write their life stories through applications such as Wattpad, Webtoon, and other male applications that can be used to write and share their stories. With these suggestions, those who have problems in life can find ways to solve their problems in life. This cyber literature can also take up millennial children's time not only to have fun but to gain knowledge and interspersed with the pleasure of reading a story.

## CONCLUSION

Cyber literature turns out to be able to make millennial children not only work through writing applications, but millennial youth can also express themselves through social media, with cyber literature adding to the uniqueness of existing literature. As a good place for millennial children who just want to write and as a place for learning to write. Cyber literature will make millennial children not only spend their time for free but can also spend their time reading positive things that can build positive values themselves in millennials.

## REFERENCES

- Fitriani, L. (2011) 'Sastra Cyber Di Indonesia', *LiNGUA: Jurnal Ilmu Bahasa dan Sastra*, 2(2), pp. 297–298. doi: 10.18860/ling.v2i2.567.
- Merawati, F. (2017) 'Sastra Cyber Sebagai Estafet dari Sastra Lisan dan Sastra Tulis', *Piksi Xxxix*, (November), pp. 726–735.
- Rejo, U. (2014) 'Memosisikan Sastra Siber Sebagai Lahan Baru Dalam Penelitian Sastra Mutakhir Di Indonesia', *Paramasastra*, 1(2). doi: 10.26740/parama.v1i2.1494.
- Septriani, H. (2016) 'Fenomena Sastra Cyber : Sebuah Kemajuan Atau Kemunduran? (Phenomenon of Cyber Literature: A Progress or Regress ?)', *Seminar Nasional Sosiologi Sastra di Fakultas Ilmu Pengetahuan Budaya, Universitas Indonesia pada tanggal 10-11 Oktober 2016*, pp. 1–15.
- Subhi, A. (2017) 'Eksistensi Sastra Cyber Sebagai Media', *Susastra UI*, pp. 1–15.



# Production and Distribution of Popular Literature in the Cyber Era: Case Study *Nanti Kita Cerita Tentang Hari Ini*

Rianna Wati

Universitas Sebelas Maret, riannawati@staff.uns.ac.id

**Abstract:** Literature is not only seen as a cultural product but also as an economic product. The production of literary works from publishers to consumers is considered as part of marketing. Literary works as a commodity are expected to generate financial benefits. The digital era provides significant changes in the production and distribution of literature. The development of information technology en masse creates a cybercommunity or virtual society. Virtual communities are used to doing social interactions in cyberspace by using social media. Through social media, publishers can interact online with potential consumers so that market tastes, characteristics, and other information are known. This helps publishers make decisions about what kind of work to produce. When the production process is complete, social media can be used as a product distribution and promotion tool. *Nanti Kita Cerita Tentang Hari Ini (NKCTHI)* is a book by Marchella FP produced with the concept of cybercommunity. Sales data shows that this book has sold 5,125 copies in a day and during its month of publication, 30 thousand copies have been sold. NKCTHI is also translated into other forms such as songs and movies. This is a very different achievement from conventional literary production. This article discusses the production and distribution of *NKCTHI* in the cyber era with several factors that support it, namely the role of the author in publication, the influence of publishers, the support of public figure reviews, and reader response.

**Keywords:** production, distribution, popular literature, cyber era, *NKCTHI*

## INTRODUCTION

In this capitalist era, literature is not only seen as a cultural product but also as an economic product. The production of literary works from publishers to consumers is considered as part of marketing (Susanto, 2016: 154). The tight competition in the field of industry, especially publishing, makes every publisher must continue to develop marketing strategies. Publishers must select manuscripts in accordance with market trends and tastes to ensure that the published book will sell well.

The digital era provides significant changes in publishing activities. The development massively of information technology creates a cybercommunity or virtual society (Nugroho, 2019). The virtual community is a community that exists in the cyber world. Virtual communities carry out

social interactions in cyberspace by using social media. Through this social media, publishers can interact online with potential consumers. The interaction between publishers and potential readers is carried out to find out market tastes, target potential readers, and find out their characteristics. This will help the main manuscript selection process to target potential readers from a number of writings that will be selected. When the production process is complete, social media can be used as a tool to 'sell' the work so that it is easily accessible to potential buyers. Social media has a wider range of distribution and dissemination of information than conventional bookstores. Especially during this pandemic, people are still at home but still using the internet.

Distribution of books is not only the responsibility of publishers, but authors can also promote their books through their social media accounts. Some writers even do research on social media by interacting online with virtual communities. One of it is done by Marchella FP. She created an Instagram account called @nkcthi to do research. She posts a quotes with interesting and interctive illustrations. She ask about experiences and exchanging ideas with his followers. Through social media, Marchella FP builds a virtual community. She managed to appear and create potential readers through the @nkcthi account. He is succesfull to attract potential readers. The proof is his booming book sales titled Nanti Kita Cerita Hari Ini (NKCTHI) – We Will Talk About Today -- which was published a few months after his social media account was created.

Today, publishers expand the way of selecting or producing works. Since the emergence of various writing platforms, publishers have begun to look at the most widely read articles on applications such as Wattpad, Noveltoon, Inovel, and others. This is because publishers do not want to lose money. They prefer to publish books that are guaranteed to be successful in the market by looking at the reader's response in the application. For this reason, Marchella FP has a strategy of creating a community of potential readers before publishing her book. Apart from ensuring that his followers are waiting for his book, it is also the hope that his book will pass the publishing selection

The NKCTHI book has the concept of advice and motivation quotes with interesting illustrations. This book is a best seller and has been named mandatory reading for the millennial generation. Its popularity is evidenced by the fact that it has been in print 11 times since the first month it was published. The messages in this book feel realistic and touch the hearts of many people, so they are translated into other forms such as songs and films. For the reasons above, the author will explain how the production and distribution of NKCTHI books is a new trendsetter in the world of publishing in the digital era.

## **LITERATURE REVIEW**

Escarpit stated that the distribution process cannot be separated from the public/target, book-making engineering, and promotion techniques (Escarpit, 2005: 75-79). Along with the times and technological sophistication, publishing has undergone changes both in terms of production and publication.

These changes occur because of factors outside of literature. One of them is the industrial factor that changes the manual printing of books to be done using machines. Then, after the industry flourished and spread in society, people were again faced with the digital era, the internet era. This era is characterized by easy access to information.

The development massively of information technology creates a cybercommunity or can be referred to as a virtual society. A community that occupies the virtual world, a world that exists in internet technology (Bungin, 2006: 159). Changes that occur in society have a significant impact on

publishing which includes distribution activities. Virtual communities carry out social interactions in cyberspace by using social media available on the network. The media is provided by several companies with a choice of different features. Two social media companies in which there is an online market are Facebook and Instagram.

The theory used in this paper is the sociology of literature by Robert Escarpit. Every literary fact is part of a circuit. Literature is a part of art as well as technology and trade. He associates clearly defined individuals (or known by name) to a collectivity that can be said to be anonymous, but limited (Escarpit, 2005: 3). In order for a work to really exist as an autonomous and free element, as a creation, a literary work must separate from its creator and live its own destiny among people (Escarpit, 2005: 68).

Distribution is a method used by producers to distribute their products to consumers, either the transfer of rights to the transfer of goods or only the transfer of ownership rights (Daryanto, 2013: 100). Publication of a work also means completing it by handing it over to someone else (Escarpit, 2005: 68). However, the big printers, troubled by the growth of their complex industry, were very quickly forced to leave retail sales of their produce to specialists, representing to them all or part of their commercial function. Thus, bookstores sprang up.

The development of information technology is able to create a global society. In fact, materially, they are able to provide space for new life so that the human community has lived in two lives, namely the life of the real community and the life of the virtual community (Bungin, 2006: 159-160). Advances in information technology create a new life in cyberspace. However, it can not be felt as intact sensory as in the real world. The virtual world is a means of socializing, doing business, learning, and even making love. However, they did not settle there because they did not have a house as their address (Bungin, 2006: 160-161).

## **METHODS**

This study uses a qualitative descriptive research method with data collection techniques using listening and note-taking techniques, as well as media observations. The data source is obtained from the Instagram account @nkcthi which contains the journey of the NKCTHI book from before it was published until it was filmed. In addition, data was also obtained from several mass media, namely digital media which also included the news of the book and film. The mass media studied are related to their influence on the rise of NKCTHI's work, namely in the form of web pages of several major media such as Kompas, Detikcom, and Kumparan which have hashtags or special topics regarding this work.

## **ANALYSES**

(Escarpit, 2005: 4-5) views literature as a production branch of the book industry and book reading as a consumption branch of the industry. This is because according to him, in this capitalist era, from the author's point of view, writing is defined as a profession or activity that generates money, and is carried out within the scope of an economic system, whose influence on creation cannot be doubted. Meanwhile, in terms of works, books are industrial products that are distributed commercially, so they are subject to the law of supply and demand. As in the economic system in general, the purpose of publishing a book is to earn the maximum profit. To achieve this, there are roles performed by authors and publishers in producing and distributing the NKCTHI book which has made it a best seller.

## A. NKCTHI Production

In the book *Introduction to Literary Studies*, Susanto (2016: 161-162) states that literature must reach its readers. To reach readers, authors have a very important role in bridging various public theories (imagined readers or potential readers) with popular readers. Readers themselves consist of various age groups ranging from teenagers to adults, from lower, middle, and upper economic groups, to very varied racial, ethnic and religious groups. The author must have the ability to bridge these differences so that his work can be enjoyed by everyone.

To overcome this, Marchella FP did some research before writing her book. Marchella FP whose full name is Marchella Febritisia Putri is a girl born in 1990, a young writer who is very technology literate. He did research through the internet by creating an Instagram account @nkcthi. Creating an anonymous account for this research is not the first time he has done this. In his first book, *Generation 90s*, he also did the same thing by creating an account on Twitter. After creating an account on Instagram, the first thing he did was make interesting posts. Marchella made a post in the form of motivational quotes accompanied by interesting illustrations. Marchella took advantage of people's love for quotes and motivational words to attract the attention of the masses so that many people began to follow her account. After successfully attracting followers, he then began to open a discussion by asking questions about the experiences of his followers. Not infrequently Marchella also asked people's opinion related to a certain topic. Discussions that occur on his Instagram account revolve around life problems such as goals, failure, illness, falls, and growing. Several discussion topics were also raised based on suggestions from followers. The interactions that occur between Marchella and his followers eventually form a kind of separate reader segmentation or can also be said as a community

When they learned that NKCTHI would become a book, their followers on Instagram couldn't wait for the book to be released. The Instagram account, which he initially used for research purposes, was also used as a means of promotion. The news about the release of the book *Later We Tell About Today* received a warm welcome from the virtual community. This is proven by the success of sales that exceed the target. The NKCTHI book was first published on October 8, 2018. In the first sale, the book was sold by pre-order through the Shopee shopping application and managed to sell 500 copies within two minutes. The second preorder was held by spending 4000 copies in seven minutes. Then, the third preorder on the gramedia.com page managed to sell 1000 copies overnight. Through the KPG publisher's twitter account, it was discovered that the new NKCTHI books were first sold at bookstores on October 27, 2018 at ten Gramedia bookstores. Sales recapitulation data for the island of Java shows that this book has sold 5,125 copies in one day. It is not known how many copies have been sold to date, but based on news circulating, this book has sold 30 thousand copies during its month of sales.

Although published since 2018 and is a popular literature, NKCTHI books are still popular today. Even though the book has been released, the @nkcthi Instagram account is still active today and his followers continue to grow. Until now the account has received a blue tick with 1.5 million followers. Marchella FP manages the @nkcthi account by herself. He manages it very seriously even the popularity of the @nkcthi account exceeds the popularity of his personal Instagram account. Through her Instagram account, Marchella FP shows her existence as a writer in cyberspace. There he conducts research as well as builds his own community of 'potential readers'.

Actually this book contains short and simple writings in the form of short sentences on each page. Each sentence represents the reader's feelings—based on brief reviews in the media. Also, this book is accompanied by illustrations so it doesn't seem monotonous. Indeed, this book is

intended for millennials who are not very familiar with thick reading. This book contains the author's anxiety as a generation of the 90s which is also felt by other young people who are experiencing a period of crisis or commonly called a quarter life crisis. For the author, writing is a therapy in itself. He experienced these difficult times and put them into writing.

Not only that, he also used the success of the NKCTHI book to start a merchandise business. To enliven the book sales, Marchella also sells merchandise related to NKCTHI such as t-shirts with the inscription NKCTHI, calico bags, pencils, stainless steel straws, enamel pins, and others. This Visual Communication Design graduate girl takes her creative ideas and turns them into business opportunities. Especially since having fans, everything about NKCTHI seems to attract public interest.

## **B. NKCTHI Distribution**

Publisher activities can be summarized into three verbs, namely choosing, making (fabriquer), and sharing. Publishers will choose the work to be created based on certain factors. After choosing, the publisher then embodies the design into book form. Next, is the sharing process. Publishers will sell themselves or appoint distributors to disseminate them to the public or readers (Susanto, 2016: 156-157).

The NKCTHI book is published by the Popular Gramedia Library (KPG). This publisher is a subsidiary of the Kompas Gramedia group. KPG is a big publisher. In relation to large publishers, manuscripts will usually go through a very strict selection process. The majority of KPG's books are books that sell well in the market. Therefore, when selecting manuscripts, publishers not only consider the quality but also the popularity of the manuscript after it is produced into a book.

Publishing books in major publications is sometimes also a prestige among writers. Because if it is successfully published through a large publisher, the book will usually sell well in the market because the publisher has won the trust of the public. There is no doubt about the quality of books published by major publishers. In addition, large publishers usually have distributors such as bookstores that can reach a wider distribution.

As a big publisher, KPG publisher has a wide network and connections. This publisher has hundreds of bookstore outlets throughout Indonesia. All of them can be found in big cities. With such a wide network, writers who publish books at KPG publishers need not worry. Because they don't need to sell books with their own hands, their books are already on display in several Gramedia bookstores. In the publication of NKCTHI, quoted from the KPG publisher's account on Twitter, it was stated that during the initial sale, NKCTHI books were distributed in 10 Gramedia stores and sold more than 2,000 copies.

Because Gramedia bookstores can only be found in big cities, to reach consumers from the region, Gramedia stores create online stores in several shopping applications such as Shopee and Tokopedia. They also create a website gramedia.com to sell products. They serve orders and make deliveries through freight forwarders. Their online shop has also made sales with a preorder system several times as the sale of NKCTHI books at the beginning of its release.

In terms of promotion, KPG publishers use social media such as Instagram and Twitter. On Instagram, publisher KPG has 56,000 followers. Promotions carried out through this media are delivered using images and videos. Not only displaying photos, KPG also often collaborates with several parties or communities to conduct seminars, literary studies, and writing competitions. On Twitter, KPG is also active in providing content in the form of text and images. So far, he has 46

thousand followers on Twitter. When there is a new book launch, these two accounts will actively promote the product. In addition to sharing photos and posters, they will usually attract readers' interest by uploading a reading testimonial video from a famous figure. The goal is clear to invite the audience to buy the newly published book before it runs out.

When it comes to the popularity of NKCTHI's books, the presence of the KPG publisher is very influential. As a big publisher that has a good name, distributor, production and marketing team and a segment that reaches consumers broadly, it certainly has a huge impact on sales success. Apart from being a good promotional strategy, this book does have good quality. However, if it is not supported by major publishers, it is not impossible that this NKCTHI book will not be as booming as it is today. In terms of promotion, the novel NKCTHI has been actively published and promoted by the author since before the book was born. After publication, the book was not only promoted by the author himself but by fans of the book, by KPG publishers on Instagram and Twitter, not to mention through the website and account of Gramedia's own bookstore. Thus, the process of promotion and distribution of this novel took place many times and was promoted by accounts that had many followers. So it is undeniable that one of the factors that caused this book to become a best seller is that it is also supported by a large publisher with a large book distribution network.

### **C. NKCTHI Promotion and Film Adaptation**

Reviews are important for literary works. A review is a writing in the form of a review of a book in terms of its advantages and disadvantages. With a review, readers who are still unfamiliar with a particular book title can find out the outline of the book's contents, advantages, and disadvantages. After reading a review, the reader can decide whether to read the book that has been reviewed by the reviewer or not. In publishing a work, a reviewer is needed to take the public nominated by the publisher (Susanto, 2016: 161). Reviews usually contain persuasive language that suggests readers to read the book being reviewed, in other words, reviews can be used as a means of promotion and introduction of a work to readers.

From the beginning, Marchella FP seemed to not only conceptualize the book but also at the same time conceptualize the marketing of the book sales. He gathers a community of 'potential readers' through the @nkcthi account, most of whom are book lovers and bookworms. Some of them must have some kind of website or certain page on the internet to post reviews about NKCTHI novels. If from before publication the reader has had an interest in NKCTHI, then it is certain that most of the reviews will be good. These people will recommend each other and promote this NKCTHI book to their friends and relatives who don't know. Not only that, because his presence from the beginning has attracted the attention of the masses, it must have made many reviewers or literary critics interested in discussing and reviewing this work.

In addition, this book has a broad market segmentation. NKCTHI is a fun book to read, because it only contains short sentences and is accompanied by interesting illustrations. Not only that, the author even created a playlist of songs on Spotify to accompany readers to read the book. On the other hand, the playlist is made so that readers can better appreciate every message contained in the book.

One sales strategy that is almost certain to 'sell' is to take advantage of testimonials or reviews from famous figures. Marchella FP also does that. He uses several well-known national figures such as singers and actors to help promote his book. Singer Kunto Aji even quoted one of the writings in the NKCTHI book which reads "those who are sought are missing, those who are chased run away" to complete the lyrics in his song entitled Rest from the album Mantra-Mantra. Marchella

also took a testimonial video of reading NKCTHI by listening to the playlist of songs on Spotify by Afgan, Ariel 'Noah', Dewi Sandra, Petra Sihombing and his wife, Kunto Aji, and many more. The testimony is then uploaded to the @nkcthi account in the hope that more readers will be reached. This method has proven to be effective, Marchella takes advantage of the psychology of fans who like things that their idol likes, so that showing an idol figure who likes to read NKCTHI is expected to make fans of that person also read.

So far, after looking at the author's role, the influence of major publications, the reviews that appear, coupled with testimonials from singers and actors, it is only natural that this book then booms. Without mentioning the content or quality of this book, even though the author is not a well-known person, the public's attention to this book is here because this book is constantly being mentioned so that it becomes a kind of issue that makes the public curious. The success of sales and good reviews from the public brought this book to the cinema scene. Later *We Tell About Today* was then adapted to the big screen by director Angga Dwimas Sasongko. Just as the book has captivated many people, the film NKCTHI has also succeeded in captivating the audience. During one week the screening of the film NKCTHI has been watched by more than one million people.

## CONCLUSION

Later *We Tell About Today* (NKCTHI) is a book by Marchella FP published in 2018. This book has attracted the attention of many people since it was first published because it ran out in a short time. Within a month of its publication, this book has gone into print eleven times, and sold 30,000 copies. Its popularity is not without reason. After exploring, the author concludes that the popularity of this book is influenced by, first, the author's intelligence in creating a community of potential readers long before the book is published, so that he can measure, assess, and weigh the potential public for his book. Second, the influence of major publications in this case is the KPG publisher. It is undeniable that large publications have a large enough contribution to the publication and distribution of a book. Their extensive network and connections allow NKCTHI books to be reached by anyone directly through the bookstore or online through their website. Third, the support of reviews and well-known figures. Book reviews help introduce books to the public so it is very helpful in promoting books. The presence of well-known figures who also enliven the promotion will reach more people. In this case, the book is seen as a commodity tool whose main purpose of its creation is to obtain the maximum profit. So to achieve this, the sales strategy as mentioned above is important.

## REFERENCE

- Bungin, B. (2006). *Sosiologi Komunikasi: Teori, Paradigma, dan Diskursus Teknologi Komunikasi di Masyarakat*. Jakarta: Kencana.
- Daryanto. (2013). *Sari Kuliah Manajemen Pemasaran*. Bandung: PT Sarana Tutorial Nurani Sejahtera.
- Escarpit, R. (2005). *Sosiologi Sastra*. Jakarta: Yayasan Obor Indonesia.
- Nugroho, J. S. (2019). Publikasi Penerbit Javanica dalam Media Sosial: Tinjauan Sosiologi Sastra Robert Escarpit. *Jurnal Nuansa Indonesia*, 21(1), 227–241. Retrieved from <https://jurnal.uns.ac.id/ni/article/view/38217/25202>
- Susanto, D. (2016). *Pengantar Kajian Sastra*. Yogyakarta: CAPS.

[https://id.m.wikipedia.org/wiki/Kepustakaan\\_Populer\\_Gramedia](https://id.m.wikipedia.org/wiki/Kepustakaan_Populer_Gramedia) Diakses pada 21 Juni 2021

[https://id.m.wikipedia.org/wiki/Marchella\\_FP](https://id.m.wikipedia.org/wiki/Marchella_FP) Diakses pada 21 Juni 2021

<https://klasika.kompas.id/baca/review-buku-nkcthi/#:~:text=Seperti%20tertera%20dalam%20buku%20ini,%2C%20siang%2C%20sore%2C%20malam> Diakses pada 21 Juni 2021

<https://nova.grid.id/amp/051241603/lagu-terbaru-kunto-aji-terinspirasi-dari-buku-nanti-kita-cerita-tentang-hari-ini?page=all> Diakses pada 21 Juni 2021

<https://www.instagram.com/nkcthi/> Diakses pada 21 Juni 2021

<https://www.instagram.com/penerbitkpg/> Diakses pada 21 Juni 2021

Instagram @nkcthi. <https://instagram.com/nkcthi?igshid=18bitcidzb2j> diakses pada 19 Juni 2021.

Laman Web Detikcom. <https://www.detik.com/tag/nanti-kita-cerita-tentang-hari-ini> diakses pada 19 Juni 2021.

Laman Web Kompas. <https://www.kompas.com/tag/Nanti-Kita-Cerita-Tentang-Hari-Ini?sort=asc> diakses pada 19 Juni 2021.

Laman Web Kumparan. <https://m.kumparan.com/topic/film-nanti-kita-cerita-tentang-hari-ini> diakses pada 19 Juni 2021.



# REPRESENTATION OF INDONESIAN “MUSLIMWOMAN” IN THE INDONESIAN MINISTRY OF EDUCATION EFL TEXTBOOK: A CRITICAL SOCIAL SEMIOTICS ANALYSIS

Susanto<sup>1</sup>, Bani Sudardi<sup>2</sup>

Pekalongan University, susanto.unikal@gmail.com

Sebelas Maret University, banisudardi@yahoo.co.id

**Abstract:** The purpose of foreign language teaching in Indonesia is to get to know foreign cultures and introduce Indonesian culture including Islamic culture to foster global tolerance. Indonesian Muslim Woman is a part and face of Indonesian Islamic culture which is displayed in English textbook. This paper discusses how the representation of Muslim woman as part of an imagined cultural identity in English textbook published by Indonesian Ministry of Education. The representation of Muslim women is obtained from the analysis of visual texts and verbal texts in English textbooks using critical social semiotic theory. The data in the form of verbal texts and verbal texts were collected from three English textbooks for grades 10 to 12, both student and teacher books. The results of the study indicate that Indonesian Muslim women are more represented in visual texts as moderate Muslims both in terms of appearance and activities. While in verbal texts, the image of moderate Muslims is represented through the Historical character Cut Nyak Dien.

**Keywords:** Islamic Woman, English Textbook, Critical Social Semiotics.

## INTRODUCTION

With the development of globalization, learning English places culture as one of the most important elements in English education. The Indonesian government has even declared global diversity as one of the goals achieved in national education. Global diversity as one of the profiles of Pancasila students expects Indonesian students to have a tolerant spirit not only towards Indonesian culture but also the culture of other countries and nations. Therefore, English is the key to achieving this goal of global diversity.

Therefore, the English curriculum in Indonesia places English as an international language. As an international language, learning about culture is certainly not just about knowledge, but also a critical ability to weigh and assess information in the face of a lot of misinformation like today. English as an international language requires an awareness of global culture (global culture consciousness) and intercultural competences (intercultural competences).

Therefore, it takes material texts and material assignments that train children to understand and critically consider cultures in the world to create global tolerance. Learning materials both in the form of verbal text and visual form of text are used effectively. The material in the form of verbal texts must be really interesting so that students are actively involved. Visual text is also used not only for decorative displays.

In addition, learning activities should not only focus on language and grammatical skills so that they forget the essence of learning, namely training intercultural competencies. Learning activities in the form of instructions, exercises and assignments should also not limit students and do not allow authentic responses and be open to discussion with teachers and other students.

Thus, the presence of English textbooks for students and teachers is very important. This study analyzes English textbooks published by the Ministry of Education and Culture of the Republic of Indonesia for SMA grades 10 – 12, both teacher books and student books. The social semiotic theory was chosen because it not only considers the use of language but also the meaning outside of language such as pictures. In addition, social semiotic theory considers meaning as a social construction.

## **LITERATURE REVIEW**

Learning English is not just about understanding language knowledge and skills. Language itself is not a neutral arena, Language with its symbolic power becomes the seat of interest for power (Bourdieu, 1991). Therefore, the learning of foreign languages, especially English, in the former Western imperial colonies certainly carries the agendas of imperialism Phillipson, R. (2012) as well as colonialism (Pennycook, 1998).

### ***Muslim woman vs Muslimwoman***

After the events of 9/11 and the war on terror, the identity of Muslim women has changed. In Western countries, the identity of Muslim women experiences a singularization which is represented in the other and the hijab. This phenomenon is named by Cooke, (2007) with the term 'muslimwoman' in contrast to Muslim women who are more plural. Muslimwoman is a label to reduce the diversity of Muslim women's identities, so that it also becomes the cultural standard of the ummah or global Muslim society.

As other and wearing hijab, Muslim women are represented in various mainstream mass media in America, Canada and England, with stereotypes, misrepresentations and Islamophobia (Amin-Khan, 2012, Eltantawy, 2007, Kabgani, 2013, Falah, 2005, Mishra, 2007, Bullock, 2000, Al-Hejin, 2015, Navarro, 2010). Similarly, in western films, Muslim women are also represented as oppressed others in a repressive Islamic regime (Ramji, 2003, Eijaz, 2018). This representation does not only appear in western media but even in western feminist books. In western feminist books, representation of Muslim women overgeneralizes and places Muslim women in the east as objects (Mohanty, 2003, Hirschmann, 1998) who are sexually submissive and hijab is interpreted as poor, stupid/uneducated, religious and victimized women; contrast with western women without hijab who are independent, educated, and have control over their bodies and sexuality.

However, in postcolonial countries with Muslims as a minority, Muslim women are represented as figures of change who fight against negative stereotypes or stigmas in society. In Indian Bollywood films, Muslim women are represented as figures who are starting to get out of stereotypes, hierarchies and binary oppositions between men and women, women, communities, religious women representing Muslim women and women of the state (Hussein & Hussein, 2015, Chakraborty, 2015, Shah, 2020).

Meanwhile in Indonesia, as a country with a Muslim majority, the search for a new identity for Muslim women in the midst of the negative stigma of Islamic terrorism, consumer capitalism and Islamic industry tends to be plural. Muslim women who adopt the values of modernism in their lifestyle are becoming mainstream (Arimbi, 2015, Heryanto, 2011, Gökarıksel, 2010). Meanwhile, Muslim women who wear large veils and veils with a conservative understanding of Islam are the other because they are identified with terrorists (Izharuddin, 2015).

### ***Muslim Woman in EFL Textbook***

English textbooks contain material in the form of text with various themes to meet the objectives of a curriculum. In choosing the text, of course, it cannot be separated from the influence of ideology. Ideology is used as a filter for appropriate or inappropriate content.

In some English textbooks, Muslims are represented as terrorists, including Muslim women. The identity of Muslim women is represented as objects of patriarchal traditions or rebellious communities who have not been able to adopt modern western culture (Amin-Khan, 2012).

## METHOD

This study uses a critical semiotic approach. The object of this research is an English textbook for class X, XI and XII published by the Ministry of Education and Culture of the Republic of Indonesia. The data in this study is in the form of text and images. The data that has been collected both text and images are then analyzed and the results of the analysis are presented in a descriptive form.

## RESULT AND DISCUSSION

The visual and textual data analyzed in the textbooks take the forms of a dialogue text, a dialogue text with pictures, a job application text, and a reading text with pictures. These data (see Table 1) are selected from three senior high school English textbooks (Grades X, XI and XII) published by the MONEC. The related textual and pictorial data are not found in EFL textbook for Grade XI.

*Table 1 Table Visual and textual data of muslimwoman portrayal in the textbook*

Unit	Theme	Description	Grade Page	Location/	Potrayal of muslimwoman in the textbooks
Chapter 1	Talking about self	Email text of young woman who introduce herself to her pen pal	Grade X (pp.4)		Cosmopolitanism of Muslimwoman
Chapter 2	Congratulating and Compementing Others	Picture of some students men and women, veiled and unveiled, are playing ball	Grade X (pp.27)		Inclusivity of muslimwoman

### Muslimwoman in Senior High School EFL Textbooks in Indonesia

EFL textbooks are never free from value or ideology. They prefer to certain values that teacher and students may consider them as acceptable or unquestionable. The examples of ideology are representation of accepted muslimwoman in the textbook take the forms of attitude and appearance.

### Muslimwoman Cosmopolitanism

The following text is taken from the analyzed EFL textbook showcasing representation of muslimwoman

#### Text 1. Representing cosmopolitanism of Muslim girl

A letter from Saidah

---

Assalamu'alaikum Alia,

It was very interesting to read your letter about yourself and your hometown. I would really like to be your pen friend. I'm a sixteen-year-old school student from Johor Bahru in Malaysia. Actually I attend an Islamic boarding school just outside the city but my family live in Kuala Lumpur. My eldest sister is a medical doctor. My younger brother is an elementary school student.

My favorite subjects are social sciences. I like history very much; it helps me know more how different countries existed in the past. At school we are supposed to use English at all times, so we have become quite fluent although sometimes we slip back into Malay, which is our mother tongue.

As for hobbies, I'm really into songs and music. My favorite boy band is One Direction. My favorite Malay singer is, of course, Siti Nurhaliza. I also like watching movies, especially comedies. The actor I like best is Tom Cruise.

I'm really into books. I like reading novels and short stories. I like some writers in English, like JK Rowling, and Indonesian writers too, like Andrea Hirata and Ahmad Fuadi. My dream, when I'm older, is to be a writer of science fiction books.

I'd really love to come to Indonesia someday, especially to the magnificent Raja Ampat in Papua. What about you, do you want to visit my country?

---

Cosmopolitanism in the text can be found in figure of Saidah. She is a muslim girl who connect herself to the world. She has pen pal from other countries who she usually writes for. In this letter, she chose Hannah an American girl as her pen friend, British Boy band One Direction as her favorite music, British writer JK Rowling as her favorite novelist and American film star Tom Cruise, although, America and British become "enemy of Muslim". However, Saidah still take local singer, like Siti Nurhaliza, and other Asian Writers like Andrea Hirata and Ahmad Fuadi as her favorite figure also Asian tourist destination Raja Ampat. Saidah inclusiveness to the world doesn't mean that she forgot her identity as *Asian/ Melayu*. In other word, Saidah is a figure who is very inclusive and open to global relationship.

Saidah preferences here also illustrate her acceptance on difference although it seems ambivalent. Her choice to study in Islamic Boarding School didn't hinder her from studying English and without forgetting her mother tongue. Her inclination to western test doesn't make her forget about her identity as Asian.



The picture above shows the activity that muslimwoman follow. Just like other students men or women, veil doesn't block muslimwoman inclusivity to join activities like sport. Although it seem weird, muslimwoman must become part of all activities in school without discriminating men, women, veiled or unveiled.

---

## CONCLUSION

Muslimwoman is an identity of Muslim women who tend to be singular. This identity emerged because of the global politics of war on terror and the culture of global consumer capitalism. As an impact in Indonesia, it can be seen in the representation of Muslim women who are more acceptable in learning textbooks.

In an English learning textbook published by the Ministry of Education and Culture of the Republic of Indonesia, Muslim women are represented as cosmopolitan women who have global connections as awareness of global association. Muslim women in English textbooks are also characterized by the appearance that they are not veiled according to regional customs or customs or are wearing medium headscarves, not a large veil reaching the bottom or a large veil with a niqab or burqa.

## REFERENCES

- Al-Hejin, B. (2015). Covering Muslim women: Semantic macrostructures in BBC news. *Discourse & Communication*, 9(1), 19–46.
- Amin-Khan, T. (2012). New orientalism, securitisation and the western media's incendiary racism. *Third World Quarterly*, 33(1), 1595–1610.
- Arimbi, D. A. (n.d.). Indonesian Muslim Women Writers and Their Writings: Women, Islam and Religious Identity. 2015.
- Bourdieu, P. (1991). *Language and symbolic power*. Harvard: Harvard University Press.
- Bullock, K. H. & J. G. J. (2000). No Title. *Canadian Woman Studies*, 20(2).
- Chakraborty, K. (2015). *Young Muslim women in India: Bollywood, identity and changing youth culture*. Routledge.
- Cooke, M. (2007). The Muslimwoman. Contemporary Islam. *MEDIACIONES*, 1, 139–154.
- Eijaz, A. (2018). Trends and Patterns of Muslims' Depictions in Western Films. *MEDIACIONES*, 14(21), 17–38.
- Eltantawy, N. M. A. (2007). *US Newspaper Representation of Muslim and Arab Women Post 9/11*.
- Falah, G. W. (2005). *I2 The Visual Representation of Muslim/Arab Women in Daily Newspapers. Geographies of Muslim women: Gender, religion, and space*. 300.
- Gökarıksel, B. & M. E. (2010). Introduction: Muslim women, consumer capitalism, and the Islamic culture industry. *Journal of Middle East Women's Studies*, 6(3), 1–18.
- Heryanto, A. (2011). *In Islam and popular culture in Indonesia and Malaysia*. <https://doi.org/https://doi.org/10.4324/9780203829004>
- Hirschmann, N. J. (1998). Western feminism, Eastern veiling, and the question of free agency. *Constellations*, 5(3), 345–368.
- Hussein, N, Hussain, S, & Hussein, S. (2015). Interrogating practices of gender, religion and

- nationalism in the representation of Muslim women in Bollywood: contexts of change, sites of continuity. *Exchanges: The Interdisciplinary Research Journal*, 2(2), 284–304.
- Izharuddin, A. (2015). THE MUSLIM WOMAN IN INDONESIAN CINEMA AND THE FACE VEIL AS “OTHER.” *Indonesia and the Malay World*, 43(127), 397–412.
- Kabgani, S. (2013). The representation of Muslim women in non-Islamic media: A critical discourse analysis study on Guardian. *International Journal of Women’s Research*, 2(1), 57–78.
- Mishra, S. (2007). Saving Muslim women and fighting Muslim men: Analysis of representations in the New York Times. *Global Media Journal*, 6(11), 1–20.
- Mohanty, C. T. (2003). “Under western eyes” revisited: Feminist solidarity through anticapitalist struggles. *Signs: Journal of Women in Culture and Society*, 28(2), 499–535.
- Navarro, L. (2010). Islamophobia and sexism: Muslim women in the western mass media. *Human Architecture. Journal of the Sociology of Self-Knowledge*, 8(2), 95–114.
- Pennycook, A. (1998). *English and the discourses of colonialism*. London: Routledge.
- Phillipson, R. (2012). Linguistic imperialism. *The Encyclopedia of Applied Linguistics*, 1–7. <https://doi.org/https://doi.org/10.1002/9781405198431.wbeal0718>
- Ramji, R. (2003). *Mediating Religion: Conversations in Media, Religion and Culture*. New York: T & T Clark.
- Shah, S. S. (2020). *Representation of Muslim Women in Hindi Commercial Cinema of Twenty-First Century: A Narrative Analysis of Select Movies (Doctoral dissertation)*. Sikkim: Sikkim University.

# ETHNOGRAPHIC STUDY OF THE *MAPPAISSENG* DIALOGUE OF THE BUGIS MAKASSAR, SOUTH SULAWESI

Megawati Rustan<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Indonesian Literature Study Program, Faculty of Language and Letters, Makassar State University

<sup>2</sup>Indonesian Literature Study Program, Faculty of Cultural Sciences, Sebelas Maret University  
[megawatirustan23@gmail.com](mailto:megawatirustan23@gmail.com)<sup>1</sup>, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)<sup>2</sup>

**Abstract:** This research is the background of one of the traditions of the Bugis Makassar tribe which is starting to break down. *Mappaisseng* is an invitation activity or good news about a wedding to be held. This marriage activity usually invites the family, community leaders, and relatives of the bride and groom. This study aims to analyze the form of dialogue *mappaisseng* Bugis Makassar South Sulawesi by using an ethnographic study of communication in terms of language which includes verbal language and non-verbal language. This research is a type of descriptive qualitative research. Source of data obtained from direct conversation with the Bugis people. Data were collected through participatory observation techniques, and data were collected using listening and recording techniques. The data analysis technique uses the theory of Milles and Huberman which consists of data reduction, data presentation, conclusions, and levers. The results showed that the form of politeness in conversation was carried out by applying verbal and non-verbal forms of communication, namely, speech acts in the context of verbal language, namely (1) operant conditioning theory, (2) pragmatics in politeness speech by conveying requests or requests, (3) displacement. In addition, the results of this study are accompanied by kinesthetic non-verbal language or body movements that include (1) symbols, (2) illustrators, (3) influencing appearance.

**Keywords:** Ethnography: Bugis: verbal language: non-verbal language

## INTRODUCTION

In ethnographic theory, it is explained how cultural theory is used to analyze culture as an object. In addition, the ethnographic theory studies the culture of the people who use the cultural tools of the community (Thohir, 2019). From Sanskrit culture, it is called *buddhayah* in the plural form of *buddhi*, which means "human mind and reason."

Culture is applied by community groups from generation to generation, containing knowledge, beliefs, art, customs, law, religion, and morals. Culture is likened to a social cement that unites people in one tradition, namely language as a medium of communication.

Indonesia has 1,340 ethnic groups that have different characteristics both in terms of culture and society. The tribes scattered throughout Indonesia have inherited the nation's history. Their distribution is influenced by geographical factors, the arrival of foreign nations to Indonesia, and maritime trade factors. Even so, a rich country in differences requires a foundation of tolerance because it makes Indonesia vulnerable to being divided due to differences in customs and culture (Dokhi, 2016)

One of the tribes that have cultural diversity is located in the South Sulawesi region, namely the Bugis Makassar tribe. Makassar itself has a tradition that has been in effect for a long time, namely the *mappaisseng* tradition. Usually, this tradition is carried out when there will be an event in marriage, salvation, and aqeeqah. The *mappaisseng* tradition is an activity to notify/spread out invitations to family, relatives/neighbors, and community leaders that the event will be held.

*Mappaisseng* is a type of oral tradition, which means its implementation in the form of spoken or expressed form. Based on this statement, the author took the initiative to research to determine the

form of politeness in conversation by applying verbal and nonverbal forms of communication, namely, speech acts in the context of verbal language in ethnographic studies, which emphasizes the use of language based on cultural and social backgrounds.

Verbal language is communication between humans using words both orally and in writing by expressing emotions, thoughts, ideas, facts, information, data, arguing, and fighting with each other. While non-verbal language is a sign language, it is not words but symbols that are difficult to guess. For example, nodding spontaneously is an answer, which means "Yes"(Jalil, 2015).

Verbal language in this analysis includes conditioning, pragmatics in politeness in speaking by conveying requests or requests and displacing. Furthermore, this study discusses nonverbal using emblem theory, which means that body movements are used to replace spoken language expressions such as nodding their heads to agree, shaking their heads to reject, or oppose. The illustrator's theory means body movement that depicts a reinforced message. And the Affect display theory is an unconscious body movement on the face that shows good expressions of emotion, joy, sadness, weakness, and strength.

## **METHOD**

### **Types of research**

This research is a qualitative descriptive study using an ethnographic study of communication. Qualitative descriptive research aims to explain, describe, the problems to be studied, and the writing results as written in the form of a description based on an explanation of the problem that occurs (Irawan, 2020).

### **The object of research**

The object of this research was obtained from a direct conversation with the Bugis Makassar community on Thursday, October 7, 2021, at the Parangtambung UNM Lecturer Housing, Jalan Mallengkeri.

### **Data Collection and Analysis Techniques**

In analyzing the need for data collection techniques. You can do the collection technique through participatory observation techniques and data collection using listening and recording techniques. The data analysis technique uses Milles and Huberman's theory, which consists of data reduction, data presentation, drawing conclusions, and concluding (Nur, 2016)

Data reduction:

The process of selecting the data is focusing on simplification, abstraction, and the transformation of rough data that will appear in field notes.

Data presentation:

as a collection of structured information that provides the possibility of drawing conclusions and taking action.

Creating a set of structured information that allows drawing conclusions and taking action based on the results of data reduction and data presentation.

## **RESULT AND DISCUSSION**

We conducted this research in one of the sub-districts in the Makassar city area, UNM Parangtambung Lecturer Housing, Mallengkeri, Tamalate District. This study focuses on verbal and non-verbal language based on the expressions used in the *mappaisseng* tradition. This research data is based on listening techniques and recording dialogue activities between speakers and interlocutors in the *mappaisseng* practice.

### **Verbal Language**

Communication is carried out both orally and in writing by humans in expressing emotions, ideas, ideas, thoughts (Jalil, 2015).

Theory of Conditioning



This theory discusses how the elements of the stimulus and the response of the interlocutor. In this study, the results were that the two responses were mutually sustainable, understanding the concept being discussed.

Context (i)

Ibu Jusna : “*Laoki mai di bolae, mandre daging*”

Ibu Rumi : “*Wee iga itundria difattjung la?*”

Ibu Jusna : “*Anakku matoae*”

Ibu Rumi : “*Biii iye baa Inshaallah, darellu te lao*” while nodding his head.

They react to each other in the discussion according to the notion of the conversation's theme, with no failure in the stimulus element.

Pragmatics in polite speech

The use of pragmatics in the dialogue of the *mappaisseng* tradition is referred to in the author's research results as follows:

Context (ii)

Ibu Jusna : “*Laoki mai di bolae madre daging*”

Can understand the results of the dialogue that the meaning of “*Loki mai di bolae mandre daging*” means that the speaker invites his interlocutor to visit his house for his son's wedding.

Displacement

This section discusses things that are far from humans, both time and place. In addition, it tells the story of the past and the future. In this research, the transfer dialog is obtaining as follows:

Context (iii)

Mrs. Jusna : “*Tanggala duappulo asera huleng eddi, laoki mai matu leh*”

The results of the dialogue are going to talk about something that will come and be implemented soon.

### **Non-Verbal Language**

Non-verbal is called sign language or silence but expresses feelings, emotions, happiness, sad with symbols that are difficult to understand (Jalil, 2015).

Emblem theory

Spontaneous body movements are translated based on language. In this study, the following explanation can be seen:

Verbal language:

Context (iv)

Mrs. Jusna : “*Laoki mai di bolae, mandre daging*”

Mrs. Rumi : “*Wee iga itundria difattjung la?*”

Mrs. Jusna : “*Anakku matoae*”

Mrs. Rumi : “*Biii iye baa Inshaallah, darellu te lao*” while nodding his head

Non-verbal language:

Context (v)

Rumi's mother responded to Mrs. Jusna's invitation while nodding her head in agreement with Mrs. Jusna's invitation. She also raised her hand to her chest as if feeling happy and touched by the information received.

2. Illustrator theory

The illustrator's theory means body movements that describe messages reinforced by signatures, but it's not found in the research on the *mappaisseng* tradition.

3. Theory of Affect display

This theory is an unconscious body movement on the face that shows good expressions of emotion, joy, sadness, weakness, and strength. In this study, there is the application of affect display theory as follows:

Context (vi)

Mrs. Jusna : “*Laoki mai di bolae, mandre daging*”

Mrs. Rumi : “*Wee iga itundria difattjung la?*”

Mrs. Jusna : “*Anakku matoae*”

- Mrs. Rumi : “*Biii iye baa Inshaallah, darellu te lao*” while nodding his head  
Mrs. Rumi : “*Tanggala siaga fale matu acarae?*”  
Mrs. Jusna : “*Tanggala duappulo asera huleng eddi, laoki mai matu leh*”

## CONCLUSION

Based on research conducted in the Makassar city area, UNM Parangtambung Lecturer Housing, Mallengkeri, Tamalate District on Thursday, October 7, 2021, can see that in the *mappaisseng* dialogue, the Makassar Bugis were analyzed using ethnographic theory, which includes forms of politeness in speaking in the context of verbal and non-verbal language. On the idea of conditioning, the pragmatics of spoken politeness at the time of submitting requests and requests and transfers. On the other hand, the dialogue in *mappaisseng* also contains forms of non-verbal kinesthetic language or body movements, which include emblems, affect displays. Still, this is not found in the illustrator in this study.

## REFERENCES

- Dokhi, M. dkk (2016). *Analisis Kearifan Lokal Ditinjau Dari Keragaman Budaya*. Jakarta: Pusat Data Dan Statistik Pendidikan Dan Kebudayaan.
- Irawan, F. B. (2020). *Menyinkap Kualitas Pelayanan Pada Toko Kelontong Aulia Anugerah Pati*. *Skripsi*.
- Jalil, A. (2015). *Memaknai Tradisi Upacara Labuhan Dan Pengaruhnya Terhadap Masyarakat Parangtritis*. *El-Harakah, Vol. 17, No.1*
- Nur, R. J. dkk(2016). *Studi Etnografi Pada Suku To Balo di Desa Bulo- Bulo Kecamatan Pujananting Kabupaten Barru*. *Pena, Vol. 3, No.2*
- Thohir, M. (2019). *Etnografi Ideasional (Suatu Metodologi Penelitian Kebudayaan)*. *Nusa, Vol.14, No.2*

# THE INFLUENCE OF JAPANESE IN NAMING INDONESIAN CUISINES

Dini Maulia<sup>1</sup>, Rahtu Nila Sepni<sup>2</sup>, Nabila Amira<sup>3</sup>

<sup>1</sup>Andalas University, dinimaulia@hum.unand.ac.id

<sup>2</sup>Andalas University, rahtunilasepni@hum.unand.ac.id

<sup>3</sup>Andalas University, nabila610499@gmail.com

**Abstract:** The aims of this study are to examine the impact of using Japanese terms in Indonesian food. Sources of data in the research are information media and commercial media, both printed and non-printed. From the results of the research, they are found that (1) the character of Indonesian culture in Archipelago cuisine is shown through a number of special dishes from Sabang to Merauke which are processed from nature, culture, history, economy, and food politics of each region; (2) the influence of Japanese cuisine in Indonesian cuisine can be seen through the use of Japanese terms in Indonesian cuisine; (3) the use of the term Japanese in Archipelago food is caused by the Indonesian people who also absorb Japanese traditions in packaging food, and absorb raw materials from Japan so that they also absorb terms from Japan; (4) the presence of the name of Japanese cuisine in the name of Archipelago cuisine has a positive impact in the form of (1) Archipelago cuisine has developed due to the influence of Japanese cuisine and (2) Archipelago cuisine is known by the wider community. In addition to the positive impacts, negative impacts are also found in the form of collaboration between Archipelago cuisines and Japanese cuisines that can eliminate the identity of typical Indonesian cuisine.

**Keywords:** Naming, Indonesian Cuisines, Japanese Cuisines, Bahasa Indonesia, Japanese language

## INTRODUCTION

A number of foreign elements that enter into Indonesia, one element that was well received was *food*. In the past, Indonesians tried to go to these countries to enjoy typical cuisine. However, technological developments cause a number of these foods to enter and be absorbed into Indonesia easily. Food absorption also affects the absorption of food names from foreign countries to Indonesia. The entry and absorption process also done digitally through an *online* shopping platform. In this platform, a variety of foreign foods are served that are able to arouse the tastes of the Indonesian population. On the one hand, the entry of foreign food can add to the taste of the Indonesian. However, on the other hand, the entry of foreign food can also damage the values contained in Indonesian cuisine, known as Archipelago cuisine.

We need to investigate the history of traditional Indonesian cuisine which is summarized in Archipelago cuisine. The term *Archipelago* is used because it relates to the history and origins of culture and the naming of cuisine. According to van der Kroef (1951), the term Nusantara was born during the Majapahit Kingdom around the 14th century and was recorded in the Madjapahit Legislation (1967). At that time, the term *Archipelago* was used in a political context, which referred to the Archipelago Region which consisted of a group or series of islands located between the continents of Asia and Australia to the Malay Peninsula. Furthermore, at the beginning of the 20th century, Ki Hajar Dewantara used the name to replace the name of the Dutch East Indies. The name *Archipelago* is a synonym for the State of Indonesia. Thus, studying Archipelago cuisine refers to the treasures of existing cuisine from Sabang to Merauke which are the flavors and characteristics of Indonesian food.

The history of trade between a number of countries and the Archipelago in the past shows the influence of language brought by immigrants to the Nusantara. The influence of language is manifested in the commodities traded in the Archipelago, as well as a number of terms related to the traditions that brought. One of these terms is manifested in the name of food. When the Netherlands recognized Indonesia's independence and was taken over by Japan, there was a liberation regarding the use of the language. Japan forbade indigenous people to use Dutch and gave them the freedom to use their own language or Japanese language. From this freedom, it appears that Japan also has the same mission as the Netherlands to spread the use of the Japanese language in the Archipelago. However, at that time, a number of indigenous people took advantage of the opportunity to select food and re-popularize Archipelago food.

Rahman (2018, p. 47) stated that a leader of the women's movement from West Sumatra, Rangkojo Chailan Sjamsu Datuk Toemenggoeng formulated the concept of "Indonesian food" in his work *Boekoe Masak-Masakan* which was first published in 1940 and republished in 1948. Chailan Sjamsu includes a variety of foods and Indonesian pastries. It shows a group of regionally flavored recipes that include Sumatra, Java and Madura, Sunda, Borneo, and South Sulawesi. All the Indonesian recipes collected as many as 204 recipes.

Since the day, Indonesian cuisine has begun to take place and show national identity. In fact, post-independence, in the relationship between Indonesia and foreign countries, Archipelago cuisine was introduced and enjoyed by foreign nationals. Hendijani (2016) states that the composition of ingredients and cultural heritage contained in Indonesian cuisine are factors that greatly affect satisfaction when visiting Indonesia. This is shown by Andriani (2013) who stated that Indonesia has more than 5300 types of typical foods. So many types of traditional foods show that Indonesia has an abundance of Nusantara cuisine. There is awareness of the Indonesian people to show nationalism through Archipelago food, one of which is influenced by the role of Japan in regaining cultural identity. Dufon and Churchill (2006) stated that the taste of food for a person is the same as the native language used, in which there are fundamental aspects that can describe a person's personality and cultural identity.

However, changing times have also led to changes in ideas. Nowadays, Indonesian people who have accepted the influence of foreign languages, acculturate typical food as a national identity with special foods from foreign countries. This acculturation certainly does not add to the treasures, but it can damage the identity of the names of Archipelago cuisines which are the identity of the nation. Therefore, it is important to study Archipelago cuisine and see the roles of certain countries in raising awareness of the Indonesian people. One of the countries that played a role at that time was Japan.

In this research, the study of traditional food will focus on the influence of the relationship between Japan and Indonesia. The research will (1) explain the character of Indonesian culture in Archipelago cuisine since the beginning of independence; (2) discuss the origins and influence of the Japanese language in Indonesian cuisine; (3) examine the factors of the use of Japanese terms in Indonesian cuisine; and (4) examine the impact of using Japanese terms in Indonesian cuisine.

## **LITERATURE REVIEW**

Japan introduces various patterns of people's lives through anime. One that is introduced through anime is food. Permadi (2019) stated that there is a connection between anime fans and an interest in Japanese cuisine. Anime lovers are attracted to Japanese cuisine due to the stories presented in the anime which show a lot of Japanese lifestyle, including various types of cuisine. Besides anime, Japan also introduces culture directly in Indonesia through celebrations in Japanese called *matsuri*. The celebration is held every year in mid-summer in Japan. The celebration has also been done regularly since 2008 in Jakarta and carries a program to introduce Japanese culture in Indonesia (Umam, 2018).

In the program to introduce Japanese culture, a number of cuisines from Japan were introduced. It has an impact on the emergence of a typical Japanese cuisine business in Indonesia. A culinary business is a *franchise* that is developing in Indonesia and serves a menu that successfully adapts the tastes of the Indonesian people to Japanese cuisine. The adaptation process is done in two ways which are changing the taste according to Indonesian cuisine and serving halal products (Ningsih et al., 2021).

The process of adapting the Japanese menu can be said to have succeeded in attracting the attention of consumers in Indonesia. One of them is the *wagyu* menu. The menu is well received in Indonesia and causes *wagyu* to be used as a main ingredient in Indonesian cuisine. *Wagyu* has also been certified halal by the MUI so that it is safe for consumption by the Indonesian people who are predominantly Muslim (Ratna, 2018).

The requirements for halal certification of food products in Indonesia have resulted in diplomatic relations between Indonesia and Japan. Through the Japan Halal Food Project program, Japan has succeeded in developing Japanese specialties in Indonesia. The program is done in an effort to introduce Japanese food products as products that are friendly to the Muslim community. The strategy has succeeded in making Japanese food more attractive (Adam, 2016).

Famiersyah (2015) also said that since 2012 Japanese cuisine has become the lifestyle of the middle class in Indonesia. It shows that in addition to an attractive taste, Japanese cuisine also creates trends in people's social status. Japanese cuisine is considered by the community as a high culture and is admired by the community (Aditia & dkk, 2018). The acceptance of Japanese cuisine in Indonesia, not only affects the economic aspects and diplomatic relations between the two countries but also produces a linguistic phenomenon through Japanese terms used in Bahasa Indonesia and then produce to unique cuisine names. Maulia and Febrina (2020) stated that there is a grammatically significant influence when Japanese terms are used in food menus in Padang City.

## **METHOD**

Sources of data in the research are information and commercial media, both printed and non-printed. Data collection was done by recording the names of Indonesian cuisines that were influenced by the Japanese language. At the stage of supplying data, the simak method is used with the technique of Simak Bebas Libat Cakap (SLBC). Sudaryanto (1993, p. 134) stated that in the technique of Simak Bebas Libat Cakap, the researcher does not act as a speaker dealing with the speech partner. The researchers are only observers. The advanced technique used is the note-taking technique by the data acquisition is done through recording, and then classified.

The data of the research were analyzed using observation method. The observation method is a method in which the determining tool is located outside the language and is independent of the part of the language itself (Sudaryanto, 1993, p. 13). The data analysis stage in the research used the referential equivalent method. Sudaryanto (1993, p. 13) stated that in referential equivalent method the determining tool is the fact that is designated by the language or language referent. The object of research in the research is the name of Indonesian food which is influenced by the Japanese language. Therefore, the reference in the research is the object in the form of words formed by using elements from the Japanese language. The analytical technique used is the Dividing Key Factors technique using referential dividing technique. Sudaryanto (Sudaryanto, 1993, p. 22) stated that referential dividing technique is done to distinguish the referent or figure referred to by a certain word.

## RESULT AND DISCUSSION

The research on the influence of foreign languages on Bahasa Indonesia is very important to do to measure the level of resilience of the Bahasa Indonesia to the development of technological advancement (Aldama, 2019; Murti, 2015; Nafisah & Budiarto, 2020; Susanti, 2011). The use of foreign vocabulary is often done for commercial purposes, such as trade, tourism, and home industry. However, this phenomenon sometimes gives a negative view as if Bahasa Indonesia is very limited in expressing various meanings in context. In fact, Bahasa Indonesia vocabulary has been continuously updated during the changing of the times.

In this regard, the emergence of Japanese in the names of Indonesian food needs to be studied to show whether the influence that produced enriches Bahasa Indonesia vocabulary and can develop Bahasa Indonesia for the future or on the contrary, can damage the values and identity of the Indonesian nation. The development of the use of Japanese terms in Indonesian food nowadays has actually produced an interesting linguistic phenomenon to be studied.

### ***Indonesian Cultural Character in Indonesian Cuisine***

Chailan Sjamsu's work in the form of *Boekoe Masak-Masakan*, which was first published in 1940 and republished in 1948, is the starting point for the revival of post-colonial Indonesian identity through cuisine. Rahman (2018, p. 48) stated that at first the community considered Sjamsu's work (1940) is to be a work that carried colonial cuisine. However, after seeing the ingredients used and the large number of Indonesian recipes, it was shown that Sjamsu (1940) wanted to make Indonesian people aware of authentic cuisine (Indonesian cuisine). He presented regional food recipes in Indonesia and shows that regional food was born in response to the climate, resources, and habits of each group of people in their respective regions (Rahman, 2018, p. 48).

Furthermore, in 1960-1967, the Indonesian government then took over the work of gastronomers by working on a national cookbook project. The government collects recipes from Sabang to Merauke through a series of strategies such as questionnaires, starting from collecting names and types of food, to completing the composition of recipes; and sending three nutrition bachelors to collect recipes to fill national standards. In 1964, the Ministry of Health succeeded in publishing the *Revolusi Makanan Rakyat* book as a follow-up to Soekarno's mandate to raise people's knowledge of self-sufficiency and food diversification programs in the form of suppressing the number of hunger figures. In 1967, the *Buku Masakan Indonesia Mustika Rasa: Resep2 Masakan Indonesia dari Sabang sampai Merauke* book was published. Hardjohutomo (Rahman, 2018, pp. 56–57) stated that there are 1600 recipes from Sabang to Merauke that have been collected in order to increase the sense of respect between regions and a sense of unity among nations. In the collection of recipes, the character of the tastes of the people in each region in Indonesia in selecting and processing food ingredients is reflected not only from nature, but also influenced by the accumulation of culture, history, economy, and food politics of each region.

From the history of Archipelago cuisine, it appears that from the pre-independence period until after independence day, the influence of foreign nations whether European, Arab, and Indian, it was already present in the cuisine of the Archipelago. It shows that the presence of foreign cuisine nowadays such as Japanese cuisine is a natural process in the close relationship between Indonesia and foreign countries. In the previous time, there was no influence of Japanese cuisine found on Indonesian food because the period of Japanese occupation was very short. Even during the Japanese occupation, the Japanese government gave the Indonesian population the freedom to use Bahasa Indonesia or Japanese language. As a result, the influence of Japanese cuisine into Indonesian cuisine has not been seen. In contrast to the current conditions, Japan which is known as a country that has advanced technology and then sends products to various countries, including Indonesia, is able to spread the influence of Japanese cuisine to its destination countries. At this

time, the influence of Japanese cuisine is found in Indonesian cuisine and produced to special cuisines as the acculturation of the two countries.

### ***The Use of Japanese Terms in Indonesian Cuisine***

Archipelago cuisine is described in numeric markers such as *bungkus*, *tumpeng*, *setampah*, *bakulan*, and *nampan*. The Badan Bahasa Republik Indonesia (2016) stated that the word number or numeralia is a word or phrase that indicates a number or quantity. In several Indonesian menus nowadays, there are also number markers in Japanese. The markers for these numbers are *bento* and *donburi* (which is also abbreviated as *don*). The word *bento* is found in the data such as *nasi liwet bento*, *nasi uduk bento*, *nasi goreng bento*, and *nasi ayam goreng bumbu bento*. The word *bento* in Japanese is defined in *nihonkokugodaijiten* (2007) as follows: a container used to store food so that it can be carried when going somewhere.

The word *bento* is absorbed and translated into KBBI (2016) by referring to eating in the form of Japanese-style food which usually contains rice and side dishes with an attractive appearance. In KBBI (2016), *bento* is used for lunch which usually contains rice. However, from a number of Indonesian cuisines, it was also found that some data used the word *bento* for cuisines that does not contain rice such as *siamay bento*, *pangsit bento*, and *gudeg bento telur*. Unlike the word *bento*, the word *donburi* has not been absorbed into Indonesian. In Japanese, *donburi* means thick and deep bowl, for placing food. The word *donburi* can also be abbreviated as *don* that found in the data in the form of *fried rice katsu donburi*, *rice uduk gyudon*, and *gyudon sambal matah*. The word *gyudon* is an abbreviation of *wagyu donburi*.

### ***Japanese Cuisine with Archipelago Taste***

The globalization of Japanese cuisine to abroad took place simultaneously with the events of the Meiji Restoration (1868). China is a country outside of Japan where Japanese restaurants first appeared (Farrer, 2015). Meanwhile, the first Japanese restaurant in Indonesia was Kikugawa restaurant which was established by Kikuchi in 1969 in Jakarta. The number of Japanese restaurants is increasing and the names of Japanese cuisines are starting to be well known by the Indonesian people until now. There are Japanese restaurants which are franchise companies registered in almost all major cities in Indonesia and there are also local restaurants serving Japanese cuisine there. The entire restaurant is innovating to adapt the taste of the archipelago into Japanese cuisine. As a result, some names of Japanese cuisines are combined with the names of Indonesian cuisines. It can be seen in *sushi rawon*, *ramen rendang*, and *yaki udon bumbu rendang*.

Naming shows that Japanese cuisine has undergone a process of adaptation to Indonesian cuisine. Japanese food such as *sushi*, *ramen*, and *yaki udon* are the most popular foods in Indonesia. However, the presence of this food is not fully served like the original food from Japan. The presence of *sushi*, *ramen*, and *yaki udon* is combined with Indonesian cuisine in the form of *rawon* and *rendang* which are also Nusantara dishes that very well known outside Indonesia. The naming of this food shows that the Japanese cuisine is present in Indonesia is also modified with Nusantara cuisine to attract the attention of consumers and adapt the tongue of the Indonesian people to the Japanese cuisine.

### ***Indonesian Cuisine Using Japanese Ingredients***

In addition to innovating by using the flavors of Nusantara cuisine, the Indonesian people also innovate Nusantara cuisine by combining Nusantara cuisine with Japanese ingredients. The combination is done by using Japanese food ingredients. It can be seen in the form of *seblak ramen*, *laksa ebi*, and *bakso ayam tofu*. The naming of the cuisines shows that Nusantara cuisine can also be modified in a modern way by using imported ingredients from Japan.

Japanese cuisine ingredients are not always imported but some of them are specially produced domestically. It can be seen in Japanese cuisine in the form of *ramen* which in Indonesian is paired with the word *mi*; *ebi* which refers to *udang*, and *tofu* in Indonesian which means *tahu*. The

terms for these three materials are found in Indonesian. In addition, there are also some ingredients whose terms are only found in Japanese, such as *edamame balado*, *lumpia wasabi*, and *pepes unagi*. Indonesian people use Japanese ingredients to fulfill their desire to taste Japanese specialties. It is evidenced by the absorption of the words *edamame* and *wasabi* into Indonesian. The Badan Bahasa Republik Indonesia (2016) stated that *edamame* is soybeans that are harvested before they are ripe (still green), usually boiled with the skin and made as a snack, while *wasabi* is a plant from Japan that living on the banks of clean water streams, thick roots like tuber, green, and pungent. It shows that Japanese food ingredients can be found in Indonesia and used by Indonesian people in making Japanese dishes. However, the word *unagi* has not been absorbed into the Indonesian language even though the ingredients have been processed by the Indonesian people.

### **Combination of Indonesian and Japanese Cuisine**

In this section, we discuss some data that combines Indonesian cuisine and Japanese cuisine. From the data collected, the Japanese term used refers to the *process*, *name*, and *taste identity*. *First*, the Japanese terms that indicate the cooking process can be seen in the data of *bakwan tempura*, *mi ayam karage*, and *nasi goreng yakiniku*. The terms *tempura*, *kaarage*, and *yakiniku* are Japanese terms that show the process of making food. These three terms have been absorbed into Indonesian. The Badan Bahasa Republik Indonesia (2016) stated that *tempura* is a food made from vegetables or seafood covered in a thin batter and fried; *karage* is a technique of cooking food (usually chicken but it can also be meat or fish, seasoned and coated with flour) by frying food ingredients submerged in hot oil; and *yakiniku* is a typical Japanese dish in the form of grilled meat and then eaten dipped in a sauce consisting of a mixture of soy sauce, mirin, sugar, garlic, sesame oil, and roasted sesame seeds.

*Second*, the Japanese term meaning the name of the cuisine can be seen in the data on the *kue serabi dorayaki*, *nasi liwet onigiri*, and *gulai ramen*. The words *dorayaki*, *onigiri*, and *ramen* are Japanese specialties, while *serabi*, *liwet*, and *gulai* are the names of Indonesian food. From these data it is shown that the names of Japanese dishes are sometimes used randomly without thinking about the harmony of form or meaning. *Third*, Japanese terms that indicate the identity of Japanese cuisine are found in *kue cubit matcha*, *otak-otak bungkus nori*, and *batagor tahu teriyaki*. The terms *matcha*, *nori*, and *teriyaki* are Japanese flavor identities. *Matcha* means 'green tea', *nori* means 'seaweed', and *teriyaki* means 'grilled meat'.

### **Archipelago Cuisine in Japanese Terms**

In addition to these data, it was also found that Indonesian cuisine using the Japanese language was also found. It can be seen in the form of *green takoyaki*, *green onigiri*, and *boiler takoyaki with peanut source*. *Green takoyaki* is the name used to replace Indonesian cuisine in the form of *klepon*; *green onigiri* is the name used to replace Indonesian cuisine in the form of *lupis*; and *boiler takoyaki with peanut source* is the name used to replace Indonesian cuisine in the form of *cilok lemper*.

*Klepon* is an Indonesian cuisine that contains brown sugar and is cooked by boiling while *takoyaki* in Japanese refers to foods that contain *tako* which means octopus and *yaki* means grilled. These two types of food are very different but the shape of the *klepon* is similar to *takoyaki* which is both round, then declared as *green takoyaki*. *Onigiri* is a Japanese food that consists of rice balls that are clenched and triangular in shape, then filled with side dishes and vegetables. Meanwhile, *lupis* is an Indonesian cuisine made from sticky rice, wrapped in banana leaves or sugar cane leaves that usually eaten with grated coconut and kinca. These two types of food are very different but the *lupis* shape is similar to *onigiri* which is both triangles, then declared as *green onigiri*. *Takoyaki* is a Japanese food that contains *tako* which means octopus and *yaki* means grilled. Meanwhile, *cilok* is an archipelago cuisine that is processed by boiling. These two types of food are very different, but



the shape of *takoyaki* is similar to *cilok* which is both round, then declared as *boiler takoyaki with peanut source*.

The three names of Indonesian cuisine only have the same form as Japanese cuisine. The similarity of the form is the reason for the Indonesian people to give the name of Archipelago cuisine with Japanese terms. The archipelago cuisine is still an archipelago cuisine that has no Japanese influence except only changing the name from Indonesian to Japanese. In addition to these three foods, there are also Archipelago cuisines that use *Jepang* and *Japanese* words. Indonesian cuisine that uses the word *Jepang* can be seen in *pisang jepang original*, *pisang duren jepang original*, and *pisang duren jepang coklat*. Meanwhile, Indonesian cuisines that use *Japanese* words which are English from *Japanese* are *mie goreng kremes japanese town*, *ayam geprek keju japanese*, dan *nasi ayam telur ala japanese*. The use of the words *Japan* and *Japanesse* shows that the Indonesian people want to emphasize that the processed Archipelago cuisine is a combination of Indonesia cuisine and Japanese cuisine.

### ***The Factors in the Use of Japanese Terms in Indonesian Cuisine***

Based on the classified data, it can be seen that there are several reasons for the use of the term Japanese in the archipelago. *First*, the Indonesian people absorb the term Japanese because it absorbs the Japanese tradition of packaging food. Japanese cuisine served in the form of stock or *bento* and bowls or *donburi* is a Japanese tradition that wants simplicity in serving food. Japanese people have the principle that time is money. Every activity done must be able to make the best use of time. Therefore, the Japanese are not familiar with the packaging of *nampan*, *tampah*, and *bakul* which for Indonesians have traditional values. Archipelago food in the form of *nampan*, *tampah*, and *bakul* is usually served in traditional events that involve many people. Therefore, Indonesian food served in the form of *nampan*, *tampah*, and *bakul* contains the value of togetherness and mutual cooperation. A number of communities work together and use art in arranging food into these packages.

*Second*, the Indonesian people adapt Japanese food into Indonesian cuisine without changing the taste of Indonesia. It is done because a number of Japanese cuisines that tend to be made from raw materials such as salmon and octopus and it cannot be fully eaten by the Indonesian people. In Archipelago cuisine, all basic ingredients come from animal protein such as fish, beef, and chicken are processed with high ripeness. Likewise, the spices in Japanese cuisine not all of them are suitable and in accordance with the tongue of the Indonesian people. Indonesian cuisine is rich with spices. Therefore, Indonesian people can enjoy Japanese cuisine, they adapt Japanese cuisine without changing the taste of Indonesia.

*Third*, in accepting Japanese cuisine as one of the cuisines in Indonesia, people also use raw materials from Japan. Utilization of raw materials typical of Japanese cuisine is done in order to serve Japanese cuisine as it is in Japan. It can be seen in the raw materials in the form of *ramen*, *ebi*, *tofu*, *edamame*, *wasabi*, and *unagi*. Thus, Indonesian people can experience Japanese cuisine in Indonesia which is served in combination with Archipelago cuisine in the form of *seblak ramen*, *laksa ebi*, *bakso ayam tofu*, *edamame balado*, *lumpia wasabi*, and *pepes unagi*. Therefore, in absorbing raw materials from Japan, Indonesian people also absorb terms from Japan.

*Fourth*, the Indonesian people also develop the name of Indonesia cuisine in order to accept Japanese cuisine. The development was done because of the combination presented in Indonesia cuisine and Japanese cuisine. It can be seen in Indonesian cuisine in the form of *bakwan*, *serabi*, *nasi liwet*, *gulai*, and *kue cubit* combined with Japanese cuisines in the form of *tempura*, *karage*, *yakiniki*, and *ramen*. Thus, there are a number of Indonesian cuisines that are influenced by Japanese cuisine such as *bakwan tempura*, *mi ayam karage*, *nasi goreng yakiniku*, *kue serabi dorayaki*, *nasi liwet onigiri*, *gulai ramen*, *kue cubit matcha*, *otak-otak bungkus nori*, and *batagor tahu teriyaki*.

*Fifth*, the love for Japan also makes Indonesian people use Japanese in Indonesian cuisine which is (1) changing the name of Indonesia cuisine to Japanese and (2) using the word *Jepang* or *Japanese* in Archipelago cuisine. The cuisine is still Indonesia cuisine without any influence from Japanese cuisine. The Indonesian people changed Indonesia cuisine become the name of Japanese cuisine because it was influenced by admiration for the Japanese language and country. Likewise, entering *Jepang* and *Japanese* names into Indonesian cuisine in the form of original *pisang jepang original*, *pisang duren jepang original*, *pisang duren jepang coklat*, *mie goreng kremes japanese town*, *ayam geprek keju japanese*, and *nasi ayam telur ala japanese*. The archipelago cuisine is still presented in the form of Indonesian cuisine, but the words Jepang or Japanese are included as a form of admiration for the Japanese language and culture.

### ***The Impact of Using Japanese Terms in Indonesian Cuisine***

The presence of the name of Japanese cuisine in the name of Indonesian cuisine can be considered to have a positive impact. *First*, Archipelago cuisine has developed due to the influence of Japanese cuisine. *Second*, Archipelago cuisine can reach a wider area, not only in special areas in Indonesia but it can reach all regions in Indonesia. In addition to these positive impacts, the use of Japanese in Indonesian cuisine can also have a negative impact. The collaboration used between Archipelago cuisine and Japanese cuisine can eliminate the identity of typical Indonesian cuisine. Changing in the names of Archipelago cuisines to the names of cuisines in foreign languages must be stopped and the names of Archipelago cuisines must be returned to Indonesian. It is very important in maintaining the identity of the language and the name of the Indonesian cuisine.

### **CONCLUSION**

Based on research of the influence of the Japanese language in the naming of Nusantara cuisine, it can be concluded that (1) the character of Indonesian culture in Archipelago cuisine since the beginning of the independence day has been shown through a number of typical cuisines from Sabang to Merauke. It shows that (2) the influence of Japanese cuisine in Archipelago cuisine is a natural thing that can be seen through the use of Japanese terms in Indonesian cuisine, Japanese cuisine with an Indonesian taste, Indonesian cuisine using Japanese ingredients, a combination of Indonesian and Japanese cuisine as well as Indonesian cuisine. Archipelago in Japanese terms.

In addition, (3) the factors in the use of Japanese terms in Indonesian food include the Indonesian people absorbing Japanese terms because they also absorb Japanese traditions in packaging food; Indonesian people adapt Japanese food into Indonesian cuisine without changing the taste of Indonesia in order to enjoy Japanese cuisine; in accepting Japanese cuisine, people also absorb raw materials from Japan and also absorb terms from Japan; Indonesian people develop the name of Archipelago cuisine in order to accept Japanese cuisine; and the love for Japan makes Indonesian people use Japanese in Indonesian cuisine by changing the name of Indonesian cuisine to Japanese and using the word *Jepang* or *Japanese* in Indonesian cuisine. The presence of the name of Japanese cuisine in the name of Indonesia cuisine can be considered to have a positive impact in the form of (1) Archipelago cuisine experiencing development due to the influence of Japanese cuisine and (2) Archipelago cuisine being known by the wider community. Not only Indonesian people, but also people outside Indonesia such as Japan. In addition to the positive impact, negative impacts were also found due to the influence of Japanese cuisine in Indonesian cuisine in collaboration between Archipelago cuisine and Japanese cuisine can eliminate the identity of typical Indonesian cuisine.

### **REFERENCES**

Adam, M. F. R. (2016). *Gastrodiplomacy Jepang Indonesia Melalui Program Japan Halal Food*

- Project (JHFP) tahun 2013-2015*. Universitas Jember.
- Aditia, P., & dkk. (2018). Hibriditas dalam Kuliner Bandung: Cita Rasa Ramen. *Jurnal Katalanda*, 1(2), 177–182. Retrieved from <http://dx.doi.org/10.25124/kalatanda.v1i2.1380>
- Aldama, F. F. B. (2019). Pengaruh Penggunaan Bahasa Inggris Terhadap Kedudukan Bahasa Indonesia dalam Perkembangan Ilmu Pengetahuan. *INA Rxiv Paper*. Retrieved from <https://doi.org/10.31227/osf.io/zk2sa>
- Andriani, D. (2013). Potensi Masakan Nusantara di Pasar Dunia. Retrieved from <https://entrepreneur.bisnis.com/read/20130822/263/158136/kuliner-indonesia-potensi-masakannusantara-di-pasar-dunia>
- Dufon, M. A., & Churchill, E. E. (2006). Language Learners in Study Abroad Conte. Retrieved from <https://doi.org/10.21832/9781853598531>
- Farrer, J. (2015). *The Globalization Asian Cuisines*. New York: Palgrave Macmillan.
- Hendijani, R. B. (2016). Effect of food Experience on Tourist Satisfaction: The Case of Indonesia. *International Journal of Culture, Tourism, and Hospitality Research*. Retrieved from <https://doi.org/10.1108/IJCTHR-04-2015-0030>
- Japan Knowledge. (2007). *Nihonkokugodajiten dai ni ban*. Japan: Shougakukan.
- Kamus Besar Bahasa Indonesia*. (2016). Jakarta: Badan Pengembangan Bahasa dan Perbukuan.
- Maulia, D., & Febrina, R. (2020). Pengaruh Bahasa Jepang dalam Penaman Kuliner di Kota Padang. *E Prosiding Simposium Nasional Masyarakat Linguistik Indonesia*. Padang: LPPM Universitas Andalas.
- Murti, S. (2015). Eksistensi Penggunaan Bahasa Indonesia di Era Global. *Prosiding Seminar Nasional Bulan Bahasa UNIB*. Bengkulu: Universitas Bengkulu.
- Nafisah, S., & Budiarmo, I. (2020). Pembentukan Kata pada Istilah Khas di Instagram dengan Unsur Bahasa Inggris. *Jurnal DEIKSIS*, 12(01).
- Ningsih, S. A., & dkk. (2021). Adaptasi Makanan Jepang di Indonesia pada Restoran Franchise Marugame Udon dan Hakata Ikkousha di Bali. *Jurnal Daruma: Linguistik, Sastra, Dan Budaya Jepang*, 1(1).
- Permadi, V. W. (2019). *Analisis Pengaruh Anime Terhadap Minat Anggota Komunitas Anime Indonesia pada Makanan Jepang*. Universitas 17 Agustus 1945 Surabaya.
- Rahman, F. (2018). Kuliner sebagai Identitas Keindonesiaan. *Jurnal Sejarah*, 2(1). Retrieved from <https://doi.org/10.26639/js.v%25vi%25i.118>
- Ratna, M. P. (2018). Penerimaan Wagyu sebagai Shoku Bunka Jepang di Indonesia. *Jurnal Humanika*, 24(2), 110–116. Retrieved from <https://doi.org/10.14710/humanika.v24i2.18111>
- Sudaryanto. (1993). *Metode dan Teknik Analisis Bahasa*. Yogyakarta: Duta Wacana University Press.
- Susanti, D. I. (2011). Peranan Bahasa Indonesia di Tengah Maraknya Penggunaan Bahasa Asing. *Jurnal DEIKSIS*, 3(4).
- Umam, K. A. (2018). *Diplomasi Budaya Melalui Jakarta-Japan Matsuri tahun 2008-2017*. UIN Syarif Hidayatullah Jakarta.
- Van der Kroef, J. M. (1951). The Term Indonesia: Its Origin and Usage. *Journal of the American Oriental Society*, 71(3). Retrieved from doi:10.2307/595186.

# TRANSFORMATION OF THE MANUSCRIPT “*SERAT PUSTAKA RAJA PURWA*” INTO A FILM: A STUDY OF ECRANIZATION

Asep Yudha Wirajaya<sup>1</sup>

<sup>1</sup> Indonesian Literature Study Program – Faculty of Cultural Sciences – Sebelas Maret University, asepyudha.w@gmail.com

**Abstract:** The book "*Serat Pustaka Raja Purwa*" is an ancient manuscript that became the holy book of the puppeteers in shadow Puppets performances. This manuscript contains stories whose sources are adapted from the *Mahabharata* and the *Ramayana*. This manuscript was written by R. Ng. Ranggawarsita with at least 177 episodes or plays. One of the episodes tells about the birth of *Sang Gatotkaca*. This episode is then studied with an ecranization approach, which is to compare the stories contained in the text "*Serat Pustaka Raja Purwa*" and film, "*Gatotkaca*". Of course, this film is more dominated by the arrangement of image sequences. However, this study tries to make an experimental breakthrough by juxtaposing two distinctly different genres within the framework of cultural studies. In the repertoire of Indonesian films, this genre of a film based on ancient manuscripts is still rare or still rare. Thus, the world of ancient manuscripts, in this case, Javanese literature, began to come into contact with various digital technologies and at the same time the world of film. So, this study can be the first step and pave the way for the millennial generation to be able to recognize and learn more about the world of manuscripts, especially Javanese literature, the world of traditional arts, the world of film, and at the same time the digital world.

**Keywords:** manuscript, Gatotkaca, Serat Pustaka Raja Purwa, film, and ecranization

## INTRODUCTION

The Covid 19 pandemic that has hit the world for almost 2 years has driven changes in digitalization in all aspects of life, with all its consequences. One of them, the COVID-19 pandemic has accelerated the flow of digital transformation in all lines of life. Of course, these changes inevitably have to be followed by changes in people's mindsets so that they continue to exist and not be crushed by the times. In addition, these changes have also opened up new spaces for the creation of direct contact between local culture and information technology. This fact should also be observed and addressed wisely because such contact on the one hand will have a positive impact, for example, meeting with digital technology (Wirajaya 2017b; 2020a; Wirajaya et al. 2021). However, behind it all, there is also a negative side, namely the threat to the erosion of the nation's cultural values. This phenomenon poses a challenge for all national stakeholders who still care about the preservation of the nation's cultural heritage to immediately seek alternative solutions. Therefore, a clear and strong commitment is needed and can guarantee cultural integrity as a sovereign nation (Wirajaya 2017a; 2020a; Wirajaya et al. 2021).

This means that the problem of digitalization has also begun to penetrate all aspects of the life of the nation and state. Therefore, this condition should not then change the mindset of all national stakeholders into worshipers of consumerism and hedonism. Thus, it is necessary to have some kind of sign that regulates this. Moreover, these signs can be extracted from the values of local wisdom of our ancestors contained in various traditions or ancient manuscripts scattered throughout the archipelago (Wirajaya 2007; Wirajaya, Asep Yudha 2016). One of the traditions that still exist on the West Slope of Mount Lawu, Karanganyar, Central Java is the *Dhukutan* tradition (Wirajaya 2014; 2020b). This tradition departs from the story in the *Pustaka Raja Purwa* manuscript collection of the Radya Pustaka Museum, Surakarta City, especially related to the *Gatotkaca* story (Wirajaya, Asep Yudha 2016; Wirajaya 2017b; 2014)

The *Pustaka Raja Purwa* is an ancient manuscript written by R.Ng. Ranggawarsita with Javanese script (Yasmiran, Totok 2020). This manuscript later became a kind of holy book for the puppeteers in staging wayang stories. One of the stories in the puppet show is the episode of the birth of Gatotkaca (Sena 1999; Suwandono, Dhanisworo, n.d.). Gatotkaca's play is a story that is full of meaning and messages of extraordinary wisdom. However, the relentless impact of the COVID-19 pandemic has made wayang performances now switch to digital media which is then uploaded via the Youtube channel. As a result, the existence of the story is distorted in such a great way that it even faces the threat of being forgotten by the millennial generation. This is because most people think that traditional art is outdated.

Whereas the study of the values of wisdom contained in the art of wayang traditions, especially the Gatotkaca Born episode has great benefits to support government programs, both in the field of traditional culture preservation, tourism, and creative industries and so on (Wirajaya 2013b) (Wirajaya 2013a). This is based on the fact that Indonesia has a very rich, diverse, and full of treasures of traditional arts that can be explored and developed to improve people's welfare through development in all fields.

## LITERATURE REVIEW

Based on these reasons, this article attempts to present the transformation of the Gatotkaca Born episode contained in the manuscript of the *Raja Purwa* Book into a film as a representation of Javanese culture in facing the industrial revolution 4.0 and society (Ardianto 2012a; 2012b). The selection of films is based on the consideration that there are not many film creators who "look at" let alone make and produce film genres that depart from ancient manuscripts. America, Europe, India, South Korea, and Malaysia have used the film genre as part of their cultural diplomacy. How many of our younger generation are now more infatuated with K-Pop culture with all the attributes that surround it.

In addition, the dance film genre has its place for its audience, especially overseas. It is proven that *I La Galigo* (Narasi 2019) which has been transformed into a musical theater performance – has been around for more than two decades in more than 12 countries. *I La Galigo* received an extraordinary response from every performance he did.

The song *Lathi* (Fajira 2020) – which combines songs, music, and traditional dance has also received more than 2.1 million subscribers and has been watched by more than 172 million. Finally, the song went viral and has received various awards, both at home and abroad.

Meanwhile, in the context of animated films, *Upin & Ipin* is still the best children's film in Indonesia. The animation of the film is the work of Indonesian animators. Only because domestically the work has not received the proper award, they are willing to sell the animation copyright to a production house in a neighboring country. This is a dilemma in the development of the performing arts world, especially in the realm of animation. However, if we look at the transmission model and marketing pattern carried out by animated films produced from Japan and America. As it turned out, they combined animated films, comics, and games which in the end were able to build an extraordinary network of fanatical fans in Indonesia (Musbikin 2009b; 2009a; Darmawan 2005).

## METHOD

The research method used is descriptive qualitative method which is more concerned with the quality aspects of descriptive data, both in the form of written and spoken words from people and observed behavior (Taylor, S. J., & Bogdan 1998). As for the handling of material objects in the form of ancient manuscripts, philological methods are used (Ikram 2019; Djamaris 2002; Fathurahman 2015; Baroroh-Baried, Siti 1994; Wirajaya, Asep Yudha 2016). Furthermore, the edited text of the *Pustaka Raja Purwa* book is classified based on the story episodes in the context of wayang. Then, the story about Gatotkaca Born is read and understood carefully to make a scenario (Wirajaya 2016; Sutisno 1993; Asura 2005; Lutters 2005; Wirajaya 2009). At this stage of writing

the scenario, the core of the story becomes the most important thing because it describes the plot, main characters, and settings that will be developed (Wirajaya 2016; Bluestone 1968; Widagdo 2004). In the context of the film, this scenario will be reinterpreted by the director to produce a slick and attractive aesthetic work (Ardianto and Dolah 2018).

With the appointment of the episode of the birth of Gatotkaca as a film originally sourced from ancient manuscripts, the Book of *Pustaka Raja Purwa* from the Radya Pustaka Museum – Surakarta collection is expected to provide an alternative inspiration for the development of the creative industry in the era of the Industrial Revolution 4.0 and Society 5.0. In addition, the film can also be used as an elegant means of cultural diplomacy to strengthen the identity of a nation that is rich in artistic and cultural potential. The film can also be used as a media to promote the world of cultural tourism that can utilize and utilize all the acts and artifacts (behavior and work) of the Javanese community, both ex situ and in situ (Soekadijo 2000). All of which, if packaged and presented properly, will certainly be a special attraction, both for domestic and foreign tourists.

## RESULT AND DISCUSSION

### 3.1 Ancient Manuscripts and Their Meaning

Ancient manuscripts are one of the treasures left by our ancestors that kept various intellectual thoughts in the past. Through these manuscripts, it can be seen how high and advanced the culture developed by our ancestors was. Call it for example, about the world of Javanese astronomy which is packaged in the story of Watugunung and Dewi Sinta. The first layer is more dominated by astronomical nuances which later gave birth to the Javanese calendar system or calendar system (Hadikoesoemo 1985; Wirajaya 2007; 2014). Meanwhile, the second layer represents the operational technical aspects of the life of the Javanese people with all the wisdom they have. Both of these things are part of a collective culture that is no longer well understood by today's generation (Brunvand 1968; Danandjaja 1986; Wirajaya 2007; 2014).

Wayang has a unique way of inserting messages of wisdom in life, both through story elements and non-story elements (Udasmoro 1999). In addition, the puppeteers also seem to be given the freedom to express themselves in developing the standard of the story. For example, stories about the descendants of the Pandavas, such as Gatotkaca, Antareja, Wisanggeni, and so on, seem to reinforce the good values that have been mandated by the previous Pandavas characters. So, stories about Gatotkaca and Candradimuka Crater with all the attributes that accompany them are typical Javanese development stories that will never be found in the Mahabharata story (Udasmoro 1999; Sena 1999; Lebond 2017; Wirajaya, Asep Yudha 2016). Regarding the use of story and non-story elements, it can be seen in the following table.

Table 1. Table *Dasanama Gatotkaca and Bima*

No	Gatotkaca		Bima	
	Name	Meaning	Name	Meaning
1	Arimbiatmaja	son of Dewi Arimbi	Bratasena	the descendants of the mighty Bharata; which means having a straight determination and will.
2	Bimasiwi	son of Arya Bima/Werkodara	Arya Sena	because it comes from the Aryan race
3	Guritna		Wrekudara (Wrekodhara)	name in Mahabaratha
4	Gurudaya		Ballawa / Bilawa / Valala / Birawa	big and tall, expensive, average; while in exile, disguised as a cook in the kingdom of Wiratha; big

				scary
5	Kacanagara	exemplary love for the country	Jagal Abilawa	Ballawa's name according to the puppeteer
6	Purbaya	love for country	Bayu Putra	As the son of Bathara Bayu, the god of Wind
7	Kancingjaya	key to victory	Bayu Siwi	
8	Senaputra	son of Arya Sena	Bayu Suta	
9	Bambang Tutuka		Wijasena	Bima's name when he was young.
10	Gatokaca	a very clever	Bhima	awesome in Mahabaratha
11			Dandun	steadfast, tough / strong (Java)
12			Nagata	real in puppetry
13			Kusumayudha / Kusumadilaga	war hero in puppetry
14			Kowara	famous in puppetry
15			Pandhusiwi	son of Pandhu

Source: (Suwandono,

Dhanisworo, n.d.)

In addition, in the manuscript of the Book of Kings Purwa, Gatokaca is described as a hero who has the following characteristics: brave, firm, tough, clever, alert, agile, agile and skilled, steadfast and has a great sense of responsibility. He is also described as so powerful that he is often described by dalangs as a knight who has "brass wire balung wesi", bone marrow, copper skin, driji scissors, knee anvil (Javanese), and so on (Sena 1999; Suwandono, Dhanisworo, n.d.). The depiction of hero figures became a dream for many Javanese people in the past. This can be understood because many Javanese people associate themselves and their lives with the same characters in the wayang world (Hadikoesoemo 1985). Here is a list of places that share the same name.

Table 2. Table Similarity of Place Names

No	Name Place	Location		
		Story	Reality 1	Reality 2
1	Candradimuka	crater in heaven	Banjarnegara Regency	Military Academy - Magelang
2	Suralaya	heaven	Tasikmalaya	Islamic boarding school
3	Pringgondani	residence of Gatokaca	Tawangmangu	hermitage

This is evidenced by the discovery of place names in the episode Gatokaca Born which can also be found in real life as follows. In the story, the name "Candradimuka" is used to name the crater in heaven, the place where the baby Gatokaca was put. In that crater, the baby Gatokaca was trained with various heirloom weapons until he emerged as an extraordinary hero. However, in its development, the name "Candradimuka" is now also assigned to the Military Academy in Magelang, which served as a place of education for prospective Army officers. These officers, after graduating, will become strategic leaders in various sectors of national development. In addition, the use of the name "Suralaya" which was attached to the name of the Islamic Boarding School in Tasikmalaya, West Java turned out to be a network of intellectual and scientific intellectuals of the archipelago, especially in the Qadiriyyah wa Nasyabandiyah (TQN) tarekat which gave birth to leaders and fighters who dared to fight against Dutch colonialism (Effendi and Wirajaya 2019; Yahya 2007; Abdillah 2020).

In this context, actually, the wayang stories contained in the Javanese manuscripts have played their role as a means of education in conveying messages of the wisdom of life and at the same time as a means of contemplation that prioritizes philosophical reflective aspects. Of course, this very high-level culture will not be born from a primitive or backward civilization (Widiyatmoko 2018; Wirajaya, Asep Yudha 2020). Unfortunately, many millennials have recognized the traditional art of wayang, the traditional art of copying manuscripts, and the art of Javanese literature, which foreign researchers so admire. All of this happened because of the assumption that the traditional arts of our ancestors were old and out of date. As a result, there is currently a crisis of traditional inheritance that was previously unthinkable (Wirajaya 2017a).

Thus, systematic, structured, massive, and earnest efforts are needed so that traditional arts that are so noble and admired in foreign countries actually become isolated and extinct in their own countries. This awareness needs to be built together that there is a big responsibility in the nation's development mission in the future. That the bow will never shoot and reach the target if it is never pulled back. This clearly shows that if the development of this country is only concerned with the physical aspect, the success will be further and further away from reality. Because people who are uprooted from the cultural roots of their own nation will never be able to become masters in their own country. Therefore, it is necessary for all stakeholders of this nation to learn to look back at the history of their own nation's civilization so that the commitment to continue the inheritance of this tradition can be realized (Widiyatmoko 2018).

### **3.2 Manuscript Transformation into Film**

The transformation of manuscripts into films will result in changes, whether in the form of additions, reductions, or changes. Because it is a logical consequence of a predetermined choice (Woodrich 2017; Wirajaya 2009). In this aspect, the screenwriter's foresight and the toughness of the director and crew are tested. Because before entering the stage of making a scenario, the story writer needs to find and determine first several things related to the story to be written.

That is, a screenwriter and director must be able to determine which version to choose after paying attention and considering aspects: symbols, heroes, rituals, and values contained in the story. In other words, the theme aspect is the main idea that will be used as the basis for the story which is then packaged in such away. Of course, the packaging has gone through an adequate selection aspect by taking into account the dramatic aspects of the story and the dramatic aspects of movements (Lutters 2005).

At the stage of the shooting session, of course, this is not an easy matter considering that the location is more outdoors or outdoors (Widagdo 2004). The challenge is, all crews must ensure that when shooting, the atmosphere on the field can support and there are no disturbances, both noise, and unwanted movements. In addition, the challenge of shooting outdoors, of course, we will be dealing with climatic or weather constraints that sometimes cannot be predicted properly. Therefore, everything must be anticipated properly. So, the selection of shooting locations must be calculated and considered carefully so that the production process can run well.

In addition, what should also be considered is the involvement of the crew or production team. When the producers and directors have an idea to produce a dance film, of course, there will be many friends who are interested in helping with the shooting stage. Seeing the passionate enthusiasm of our friends makes us proud and sometimes we forget the need for an effective production team. When it is said to be solid, of course, it is relative, because at least the co-stars have the same perception, but the context is different for film production which incidentally has to work professionally. Maybe they are used to different work systems, which in the end will hinder the production process. Therefore, technical matters related to the work system must be discussed openly and in detail before the production process begins (Widagdo 2004). Thus, producers and directors must choose an effective and solid team rather than having to involve much personnel which then only adds to the list of obstacles.



Funding issues are a major classic problem faced by film creators. Not even a few producer positions are held double by scriptwriters and film directors at the same time. Not a few films are produced using a joint system so that the film can continue to be produced and ready to be broadcast (Widagdo 2004). Moreover, if the choice of film genre to be produced prioritizes aspects of idealism rather than market aspects. This means that the director must be able to calculate the risk factors associated with financing when these choices are forced to be taken.

## CONCLUSION

Based on the previous description, it can be concluded as follows. *First*, the manuscript of the *Pustaka Raja Purwa* contains various values of local wisdom that are still very relevant to life, both in the past, present, and future. These wisdom values are actually part of the collective culture of the Javanese society which is no longer well understood by the millennial generation. As a result, the values of local wisdom are buried in an endless puddle of myths and legends. The public only understands that the episode of the story of *Gatotkaca* Born is just a mere puppet story that for generations is still performed for the benefit or commemoration of certain events.

*Second*, the transformation of the *Pustaka Raja Purwa* into a film of course resulted in changes, either in the form of additions, reductions, or changes to the story. This is a logical consequence of a choice that has been determined. In this aspect, the screenwriter's foresight and the toughness of the director and crew are tested. In addition, a screenwriter and director must also be able to determine which version to choose after paying attention and considering aspects: symbols, heroes, rituals, and values contained in the story. In other words, the theme aspect is the main idea that will be used as the basis for the story which is then packaged in such away. The packaging, of course, has gone through an adequate selection aspect by considering the dramatic aspects of the story as well as the dramatic aspects of movements. This is important to emphasize considering that the choice taken is the film genre.

*Third*, the alignment of the nation's stakeholders is also needed in supporting and preserving the nation's culture through film transformations like this. The government may invite private television stations to provide broadcasting slots for the nation's cultural works that are packaged in such a way as to provide insight to all of us, especially to the outside world that Indonesia has extraordinary cultural diversity; that Indonesia has such rich cultural potential to participate in coloring the world. This needs to be done considering the main obstacle in the production process of the film genre is the absence of parties who are willing to become funders or producers. As a result, this film genre only "plays" from the arena of festivals and festivals. Even then the organizers and funders from abroad. That is, the concern of this nation's stakeholders is still very minimal.

## REFERENCES

- Abdillah, Ali M. 2020. *Sufisme Jawa: Ajaran Martabat Tujuh Sufi Agung Mangkunegaran Kyai Muhammad Santri (Tokoh Perlawanan Kolonialisme Dan Penggerak Nasionalisme)*. Bogor: Yayasan Maarif Al-Rabbany.
- Ardianto, Deny Tri. 2012a. "(54) Dibalik Layar (BTS) Official Sample Clip 'Risang Tetuka' - Part1." YouTube. 2012. <https://www.youtube.com/watch?v=dkzbFNQupHI>.
- . 2012b. "(54) Dibalik Layar (BTS) Official Sample Clip 'Risang Tetuka' - Part2." YouTube. 2012. <https://www.youtube.com/watch?v=JqIGkrLCpWM>.
- Ardianto, Deny Tri, and Jasni Dolah. 2018. "New Narratives, Emerging Genres: Dance Film Development in Indonesia." *Wacana Seni*. <https://doi.org/10.21315/ws2018.17.6>.
- Asura, Enang Rokajat. 2005. *Panduan Praktis Menulis Skenario Dari Iklan Sampai Sinetron*.

- Yogyakarta: Andi.
- Baroroh-Baried, Siti, Et.al. 1994. *Pengantar Teori Filologi*. Yogyakarta: Badan Penelitian dan Publikasi Fakultas Seksi Filologi Fakultas Sastra Universitas Gadjah Mada.
- Bluestone, George. 1968. *Novel Into Film*. California: University of California Press.
- Brunvand, Jan Harold. 1968. *The Study of America Folklore An Introduction*. New York: Norton & Co Inc.
- Danandjaja, James. 1986. *Folklor Indonesia: Ilmu Gosip, Dongeng, Dan Lain-Lain*. Jakarta: Grafiti Press.
- Darmawan, Hikmat. 2005. *Dari Gatotkaca Hingga Batman: Potensi-Potensi Naratif Komik*. Yogyakarta: Orakel.
- Djamaris, Edward. 2002. *Metode Penelitian Filologi*. Jakarta: CV Manasco.
- Effendi, Muhammad Zulkham, and Asep Yudha Wirajaya. 2019. "Kajian Resepsi Terhadap Teks Futūhu 'l-Ārifin." *Jumantara: Jurnal Manuskrip Nusantara* 10 (2): 209–24. <https://ejournal.perpusnas.go.id/jm/article/view/01000220196>.
- Fajira, Sara. 2020. "Weird Genius - Lathi (Ft. Sara Fajira) Official Music Video." YouTube. 2020. <https://www.youtube.com/watch?v=8uy7G2JXVSA>.
- Fathurahman, Oman. 2015. *Filologi Indonesia*. Jakarta: Prenada Media.
- Hadikoesoemo, R.M. Soenandar. 1985. *Filsafat Ke-Jawan: Ungkapan Lambang Ilmu Gaib Dalam Seni – Budaya Peninggalan Leluhur Jaman Purba*. Jakarta: Yuhdgama Corporation.
- Ikram, Achadiati. 2019. *Pengantar Penelitian*. Jakarta: Masyarakat Pernaskahan Nusantara (MANASSA).
- Lebond, Bayu. 2017. "Cerita Wayang Dan Psikologi : Sebagai Cerminnan Kehidupan Masyarakat." 2017.
- Lutters, Elizabeth. 2005. *Kunci Sukses Menulis Skenario*. Jakarta: Gramedia Widiasarana Indonesia.
- Musbikin, Imam. 2009a. *Anakku Diasuh Naruto: Positif Ataukah Negatif Manga/Anime Naruto Bagi Perkembangan Kesehatan Dan Kualitas Psikologi Anak Anda?* Yogyakarta: DIVA Press.
- . 2009b. *Dibesarkan Kantong Ajaib Doraemon: Waspadalah Para Orang Tua, Bila Si Kecil Diasuh Dan Dididik Doraemon ...* Yogyakarta: DIVA Press.
- Narasi. 2019. "I La Galigo, Tak Sekadar Seni." YouTube. 2019. <https://www.youtube.com/watch?v=9Nc3eKZ9Vml>.
- Sena, Wangi. 1999. *Ensiklopedia Wayang Indonesia Jilid 1, 2, 3*. Jakarta: Sena Wangi – Sekretariat Nasional Pewayangan Indonesia.
- Soekadijo, R.G. 2000. *Anatomi Pariwisata: Memahami Pariwisata Sebagai Systemic Linkage*". Jakarta: Gramedia Pustaka Utama.
- Sutisno, P.C.S. 1993. *Pedoman Praktis Penulisan Skenario Televisi Dan Video*. Jakarta: Grasindo.
- Suwandono, Dhanisworo, dan Mujiyono. n.d. *Ensiklopedi Wayang Purwa: Compendium*. Jakarta: Proyek Pembinaan Kesenian – Direktorat Pembinaan Kesenian – Ditjen Kebudayaan Departemen P & K.
- Taylor, S. J., & Bogdan, R. 1998. *Introduction to Qualitative Research Methods: A Guidebook and Resource (3rd Ed.)*. (Michigan: John Wiley & Sons Inc.
- Udasmoro, Wening. 1999. "Memahami Karakteristik Unconscious Filosofi Jawa Melalui Tokoh Wayang Bima." *Humaniora* 2 (12).
- Widagdo, M. Bayu dan Winastwan Gora S. 2004. *Bikin Sendiri Film Kamu: Panduan Produksi Film Indonesia*. Yogyakarta: Anindya.
- Widiyatmoko, Bayu. 2018. *The Chronicle of the Transition of the Archipelago: The League of Kings to Colonial*. Yogyakarta: Mata Padi Presindo.
- Wirajaya, Asep Yudha, dkk. 2016. *Menelusuri Manuskrip Di Tanah Jawa*. Surakarta: Garengpung Publisher.
- . 2020. *Tekstologi: Mengulik Khazanah Kesusastraan Melayu Klasik*. Edited by Mawar Tri

- Handayani. Surakarta: Oase Pustaka.
- Wirajaya, Asep Yudha. 2007. *Pengantar Ilmu Folklor: Mengungkap Potensi Lawu Sebagai Ikon Budaya Lokal*. Semarang: Semarang University Press.
- . 2009. "Filmisasi Cerpen 'Tentang Dia': Sebuah Telaah Ringkas Ekranisasi." *Alayasastra: Jurnal Ilmiah Kesusastraan* 5: 25–38.
- . 2013a. "(29) Perikanan Dan Pangan Kearifan Lokal Dalam Naskah Melayu Kuna Oleh Asep Yudha Wirajaya - YouTube." Seminar Naskah Kuna Nusantara. 2013. <https://www.youtube.com/watch?v=NwbmqF07bg>.
- . 2013b. "Potensi Sumberdaya Perikanan Sebagai Salah Satu Bagian Ketahanan Pangan Nasional: Sebuah Kearifan Lokal Dalam Naskah Melayu Kuna." Jakarta.
- . 2014. *Mitos Dalam Perspektif Sastra Bandingan*. Surakarta: Assalam Publishing.
- . 2016. "Menulis Skenario." Surakarta.
- . 2017a. "Digitalisasi Naskah Nusantara: Problematika Dalam Upaya Penyelamatan Khazanah Intelektual Bangsa Di Era Globalisasi." In *Prosiding Internasional PIBSI XXXIX*, 1184–96. Semarang: UNDIP Press.
- . 2017b. *Preservasi Digital Terhadap Naskah-Naskah Nusantara Di Surakarta Sebagai Upaya Penyelamatan Intangible Asset Bangsa*. Surakarta: Universitas Sebelas Maret.
- . 2020a. "Filologi Dan Problematikanya Pada Era Revolusi Industri 4.0." In *Pertemuan Forprossi VI (Forum Program Studi Sastra Indonesia) Se-Indonesiadi Surakarta: Program Studi Sastra Indonesia: Dinamis Dalam Menghadapi Tantangan Era 4.0*. Surakarta: Oase Pustaka.
- . 2020b. "The Dhukutan Rites Myth as Cultural Expressions in Fighting for the Right to the Environment of the Indigenous People of Lawu, Karanganyar." In *Expression of Culture and Justice in Fighting for Environmental Rights for Indigenous Peoples*, edited by Rintho Rante Rerung, 37–95. Bandung: Media Sains Indonesia.
- Wirajaya, Asep Yudha, Bani Sudardi, Istadiyantha, and Bagus Kurniawan. 2021. "The Transformation of the Dhukutan Oral Tradition into a Dance Film," September, 36–42. <https://doi.org/10.2991/ASSEHR.K.210918.008>.
- Woodrich, Christopher A. 2017. *Ekranisasi Awal: Bringing Novels to The Silver Screen in The Dutch East Indies*. Yogyakarta: Gadjah Mada University Press.
- Yahya, M. Wildan. 2007. *Uncovering the Spiritual Secret of Sheikh Abdul Muhyi: Tracing in the Footsteps of Archipelago Sufi Figures in the XVII & XVIII Century*. Bandung: Refika Aditama.
- Yasmiran, Totok, Dkk. 2020. *Inventarisasi Naskah Koleksi Museum Radyapustaka*. Surakarta: UPT Museum Kota Surakarta.

# ORAL ASPECT OF *SYAIR ARDAN* COLLECTED BY NATIONAL LIBRARY OF INDONESIA

Maiyang Resmanti<sup>1</sup> & Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Universitas Sebelas Maret, [maiyang.resmanti@student.uns.ac.id](mailto:maiyang.resmanti@student.uns.ac.id)

<sup>2</sup>Universitas Sebelas Maret, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** This article describes the oral aspects of Walter J. Ong in the manuscript of *Syair Ardan* W. 262 which is stored in the National Library of Indonesia. *Syair Ardan* is a consolation text because the text tells about palace life and intrigue in the kingdom. The types of research method used is a descriptive qualitative method in the form of data analysis which is described comprehensively. Oral aspects that are dominant in *Syair Ardan* are conservative, redundant, and aggregative aspects. Conservative or traditional aspects are found in the theme of *Syair Ardan* in the form of a centric palace and the formula, which is tied to syllables, content, and rhyme. The redundant aspect is found in the repetition of phrases that are almost the same, but have the same meaning, and are placed randomly in the text as ready-made expressions. The aggregative aspect is found in expressions of praise to the king and praise aimed at praising the beauty of a person to make it easier for the reader to remember the contents of the text.

**Keywords:** *Syair Ardan*, Walter J. Ong's oral aspect, conservative, redundant, aggregative.

## INTRODUCTION

The oral tradition appeared before the popular writing tradition after the discovery of the script. Oral tradition is a folk tradition passed down orally from generation to generation (Taum, 2011). Traditions like this are closely related to the life of the Malay community. The birth of the oral tradition was based on various events that accompanied the life of the Malay society at that time and was disseminated in various schemes. The schemes in question are in the form of legends, myths, folklore, epics, speech stories, memories, expressions, songs, poems, nor mantras and proverbs (Muslimin, 2019). Oral and writing traditions become unclear in Malay literature. The emergence of the writing tradition does not necessarily kill the oral tradition. The Malay society took a middle way, namely by collecting oral traditions and then writing them down, such as the *Pelanduk Story*, oral literature that was collected and then written. Between oral and written experience a dialectic so that both of them still run in their respective conventions and sometimes complement each other (Saputra, 2011). Another Malay oral tradition that was later collected and written down is the classical Malay manuscript.

In this study, the classical Malay manuscript that is used as the object of study is *Syair Ardan*. The study uses the orality theory presented by Walter J. Ong because the text is in the form of poem. Poem is an old poem that is have a formula and patterned (conservative or traditional), contains repetition or redundancy in it, is aggregative, exaggerated, additive, etc. The structure of the text is relevant to the oral aspects of Walter J. Ong. In addition, the text tells about palace life, wanderings, and wars (Kramadibrata, 2006). The discussion is part of folk literature as solace. The essence of oral tradition is as a vehicle for pleasure. Therefore, *Syair Ardan* is relevant to be studied with oral theory.

The manuscript that used in this study is *Syair Ardan* with the code W. 262 because the manuscript is in good condition, clearly legible, and can be accessed digitally through the page namely *khasara*, an ancient manuscript page provided by the National Library of Indonesia. *Syair*

*Ardan* is a plural text, there are at least three manuscripts with different titles, but have the same content. The three manuscripts are stored in the National Library of Indonesia with the title *Syair Sitti Zuhrah* coded W. 261, *Syair Ardan* coded W. 262, *Syair Sultan Syarif* coded W. 263.

Walter J. Ong explained that the greatest awareness of the difference between oral and writing came up because of the literary study conducted by Milman Parry on the Iliad and Odyssey. Then, it is complemented by Albert B. Lord who assumes that there is a ready-made collection of phrases in Homeros's memory. Homeros only repeats formula after formula. The standard formula has been classified according to the same theme and provisions. Milman Parry says it is "the dependence of word choice and word form on the hexameter form" in Homer's poems (Ong, 2013: 29)

Ong explained that pure oral tradition is almost non-existent because all cultures are familiar with writing and every tradition has experience with the effects of writing. However, in certain circumstances, there are some people who maintain a primary oral mindset. The writing tradition according to Ong is a residue, while the oral tradition has no residue. For example, words spoken by humans orally will pass by and leave no trace. It is different from the writing tradition which still leaves a trace in the form of tangible writing. The words "oral" written down will leave a mark where they are written. Although words are based on spoken speech, it is writing that is able to lock them into the visual field forever (Ong, 2013: 16).

Oral culture has patterns and tends to be applied rhythmically. The formula has functions as a mnemonic aid, the other side of the standard expressions that arise between the mouth and the ear. Standard expressions can be said to be skilled if the oral patterns are more sophisticated. In oral culture, thoughts in non-formula terms, not patterned, not mnemonic, as a form of wasting time, and very ineffective. The formula that used in each word certainly has a certain meaning and concept similar to placing experience in words (Ong, 2013: 53-54).

Awareness of the mnemonic basis of thought and expression in primary oral culture opens up knowledge about the characteristics or aspects of orality in addition to its formulary. Oral aspects include 1) additives; 2) aggregative; 3) exaggeration; 4) conservative or traditional; 5) close to everyday human life; 6) tone agnostic; 7) homeostasis, and 8) depending on the situation (Ong, 2013: 55). Oral aspects studied in *Syair Ardan* are focused on conservative or traditional, redundant, and aggregative aspects. The purpose of this study is to introduce *Syair Ardan* to readers and to present information about oral aspects in the form of conservative or traditional, redundant, and aggregative in *Syair Ardan*.

## LITERATURE REVIEW

Kurniawan (2014) in his article describes the oral aspects in Pengakuan Pariyem's prose, in the form of three oral aspects in the text, namely the repetitive form in the form of ready-to-use paragraphs, participatory in nature or the author's efforts to communicate with readers, mimesis or imitation of family concepts and ideal attitude to life in the palace area. In contrast to Saputri (2020) in his research with the object of *Syair Jaran Tamasa*, revealing oral aspects in the text, that is the participatory form as a medium of communication without the distance between speakers and listeners; aspects of repetition or redundancy; aggregative properties to help the speaker's memory in the form of parallel words, phrases, or clauses; additive aspect as an addition to the same apposition and has a correlation of meaning; and homeostatic aspects or aspects that can indicate the origin and background of the work are presented.

It is different with Gayatri (2010) who examines oral literature in Ronggeng Pasaman. Gayatri reveals that there are oral aspects in ronggeng performances, that is aspects of formula and function. The players will remember the patterns that already exist and they have the freedom to compose according to the context of the performance. There are also sentences that are repeated in parallel form. Saputra (2011) in his article examines the relationship between written literature and oral stories in Javanese culture, such as wayang performances. This study shows that there are formulaic aspects and forms of linkage between oral traditions, written literature, and wayang performances which lie in the roles of storytellers, poets, and dhalang.

## METHOD

The research method that carried out in this paper is a qualitative descriptive method, namely a method by analyzing data that is described comprehensively (Herdiansyah, 2012). The research steps in researching *Syair Ardan* began with reading the text, revealing related narratives, analyzing data, and drawing conclusions. The text is read carefully to find the phenomena that are used as research data. Then, the data is presented and analyzed based on the orality theory of Walter J. Ong. Furthermore, conclusions were drawn on the research results obtained (Kurniawan, 2014).

## RESULT AND DISCUSSION

The dominant oral aspects are contained in the text of *Syair Ardan*, such as conservative or traditional, redundant or repetition, and aggregative aspects. These following paragraphs are the discussion of the dominant oral aspects.

### ***Syair Ardan* as conservative or traditional text**

The conservative or traditional form is the first oral aspect in *Syair Ardan*. The text is presented in a simple form and in accordance with the Malay syair formula. Teeuw emphasized that syair is an old poem consisting of four lines, each line containing four words consisting of at least nine to twelve syllables. The difference with the rhyme is that the four lines in the rhyme are one part of a longer syair. Syair also has no satire elements in it. The final rhyme rule is aaaa and the internal rhyme or internal rhythm is almost non-existent (Fang, 2011: 562-566). The existence of patterns makes the text easy to remember and repeat orally. These following stanzas contain patterns of Malay poetry.

*Inilah konon suatu cetera  
Seorang raja di dalam negara  
Kerajaannya besar tiada terkira  
Baginda tua konon tiga bersaudara (Syair Ardan, page 1, stanza 4)*

*Tiga orang sepupu raja yang bahari  
Raja Kufah Dari-dari  
Raja Turki saudara sendiri  
Masing-masing memangku negeri (Syair Ardan, page 1, stanza 5)*

The stanzas describe palace life so that the narrative contained in the text is palace-centric. The stanza portrayed the life of the king and his family in all the luxuriousness of his palace. This kind of narrative has long lived and developed in society. The stanzas consist of four lines per stanza, one line in the stanza consists of at least four words, one line in the stanza consists of a minimum of nine syllables, all lines in the stanza are the content, and the stanzas rhyme a a a a. The stanzas contained in the text are in accordance with the formulas or rules of Malay poetry. Therefore, the stanzas quoted from the verse indicates aspects of conservative or traditional orality.

### **The redundant form as an orality aspect**

There are several forms of redundancy or repetition in the text of *Syair Ardan*. The copyist mentions almost the same phrases and reappears in different parts. The expressions that are almost the same are ready-to-use form of expressions in the text. These following are the quotes that contains almost the same phrases in the text.

*Terlalu kasih ayahanda dan bunda  
Akan ketiga paduka anakanda  
Sebarang kehendak dilalui tiada*

*Inang pengasuh diberi Baginda (Syair Ardan, page 2, stanza 9)*

*Lepas daripada tuan putri  
Seorang laki-laki muda bestari  
Sidi Maulana namanya diberi  
**Terlalu kasih muda yang bahari** (Syair Ardan, page 2, stanza 12)*

*Tiga belas tahun umurnya itu  
**Terlalu kasih Paduka Ratu**  
Ketiga putranya semua begitu  
Kasih dan sayang bukan suatu (Syair Ardan, page 2, stanza 14)*

*Ilmu akhirat jangan dikata  
Berguru kepada segala pendeta  
Kitab dan quran samalah serta  
**Terlalu kasih duli mahkota** (Syair Ardan, page 3, stanza 17)*

*Putri Zuhrah yang tuah itu  
Putri Nurkiyah pula suatu  
**Terlalu kasih Baginda Ratu**  
Tidaklah diberi berhati mutu (Syair Ardan, page 4, stanza 30)*

*Kala orang empunya peri  
Duduklah di situ Tuan Putri  
**Terlalu kasih Syeikh bestari**  
Segala ilmu semua diajari/ (Syair Ardan, page 90, stanza 849)*

There are ready-to-use phrases placed in different stanzas of the ten stanza quotes. These ready-to-use phrases include, “Terlalu kasih ayahanda dan bunda”, “Terlalu kasih muda yang bahari”, “Terlalu kasih Paduka Ratu”, “Terlalu kasih duli mahkota”, “Terlalu kasih Baginda Ratu”, “Terlalu kasih Syeikh bestari”. This expression has several variations and almost the same meaning, namely as a ready-to-use expression to express love. The phrase will form a pattern over time and will appear randomly in certain parts.

### **Aggregative and non-analytical**

The next dominant aspect in the *Syair Ardan* is aggregative. The function of the presence of an aggregative is to make it easier to remember the main parallel words, phrases or clauses in the narrative formula. The narrative formula prioritizes oral expression so many use other nicknames which are sometimes excessive. These following stanzas in the text that are aggregative.

### **The expression of praise addressed to the king**

*Laki-laki pula lagi suatu  
Raja Arifin namanya itu  
**Parasnya menjelis sifatnya tentu**  
**Laksana emas sepuluh mutu** (Syair Ardan, page 3, stanza 23)*

The stanza quote shows the praise addressed to the king through the depiction of a king. The king that is revealed in the text is a handsome king using figurative language “Laksana emas sepuluh mutu,” has a meaning like twenty-four carat gold or pure gold.

*Adapun Baginda raja bestari  
Berangkat masuk ke dalam puri*

*Semayam dekat permaisuri  
Sambil bertitah manis berseri (Syair Ardan, page 23, stanza 213)*

These verses show the praise addressed to the king by calling him the king of bestari. The meaning of the king of bestari is a king who is knowledgeable and has good character. The choice of words in the poem is trapped in formulas and rhymes so that the vocabulary mentioned is limited. Nevertheless, these expressions of praise fall into the aspects of aggregate orally.

#### **An expression intended to praise someone's beauty**

*Yang tuahnya itu perempuan  
Putri Bendahara namanya tuan  
Terlalu baik barang kelakuan  
Kulit seperti emas tempawan (Syair Ardan, page 2, stanza 8)*

*Yang bungsu perempuan lagi seroang  
Putri Hairani disebut orang  
Parasnya seperti intan dikarang  
Menjelis bukan sebarang-barang (Syair Ardan, page 3, stanza 24)*

The quotes of these verses are intended to praise the beauty of someone who in the text is the daughter of the king. Praise is expressed in figurative words that represent the beauty of the king's daughters. The choice of words in the poem is stuck in formulas and rhymes so that the vocabulary mentioned is limited. Nevertheless, these expressions of praise fall into the aspects of aggregate orally.

#### **CONCLUSION**

The implementation of oral culture in the writing tradition carried out by the author or copyist actually has function to give aesthetics to the work. *Syair Ardan* is a text that follows the rules of Malay poetry so that the text is in a conservative or traditional form as evidenced by the themes that revolve around palacecentricity, formulas in lines, syllables, content, and rhyme. The narrative of writing has developed in society so that it can be included in the oral aspect of conservative or traditional forms. Another oral aspect that is dominant in *Syair Ardan* is the redundant aspect, namely the repetition of phrases that are almost the same, but have the same meaning and are randomly placed in the text as ready-to-use expressions. Furthermore, another dominant oral aspect, that is the aggregative aspect by expressing praise to the king and expressions of praise aimed at praising the beauty of a person with the intention of making it easier for the reader to remember the contents of the text.

#### **REFERENCES**

- Anonim. (n.d.). *Syair Ardan W. 262*. Jakarta: Jakarta: Perpustakaan Nasional Republik Indonesia.
- Fang, L. Y. (2011). *Sejarah Kesusastraan Melayu Klasik (Pertama)*. Jakarta: Jakarta: Yayasan Pustaka Obor Indonesia.
- Gayatri, S. (2010). Sistem Formula dan Fungsi dalam Sastra Lisan Ronggeng Pasaman. *WACANA ETNIK: Jurnal Ilmu Sosial Dan Humaniora*, 1(1), 79–94.  
<https://doi.org/http://dx.doi.org/10.25077/we.v1.i1.6>
- Herdiansyah, H. (2012). Metodologi penelitian kualitatif untuk ilmu-ilmu sosial. In *Jakarta: Salemba Humanika* (3rd ed.). Jakarta: Salemba Humanika.
- Kramadibrata, D. (2006). Naskah Melayu dengan Nama dan Tokoh Perempuan. *Seminar Internasional Sastra Asia Tenggara Di Korea, 9-11 November 2006*, 25–44.
- Kurniawan, A. (2014). Aspek-Aspek Kelisanan dalam Prosaliris Pengakuan Pariyem Karya Linus



- Suryadi AG. *MABASAN*, 8(1), 14–33. <https://doi.org/10.26499/mab.v8i1.269>
- Muslimin, M. F. (2019). Aspek Kelisanan dan Fungsi pada Mantra Bato Peter, Mitos Menstruasi, Mantra Prosesi Drojogan, dan Sastra Lisan Lawas. *Totobuang*, 2.
- Ong, W. J. (2013). *Kelisanan dan keaksaraan*. Yogyakarta: Gading Publishing.
- Saputra, K. H. (2011). Sastra Lama Tulis sebagai Kelanjutan Tradisi Lisan dalam Ranah Sastra Jawa. *Jumantara: Jurnal Manuskrip Nusantara*, 2(1), 1–19.
- Saputri, H. (2020). *Syair Jaran Tamasa: Suntingan Teks dan Analisis Kelisanan Walter J. Ong*. Universitas Sebelas Maret.
- Taum, Y. Y. (2011). *Studi Sastra Lisan: Sejarah, Teori, Metode, dan Pendekatan Disertai Contoh Penerapannya*. Yogyakarta: Yogyakarta: LAMALERA.

# REPRESENTATION OF WOMEN IN THE HIKAYAT UPU DAENG MENAMBUN

Nur Fajar Septiana<sup>1\*</sup>; Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Universitas Sebelas Maret Surakarta, [nfajars1987@gmail.com](mailto:nfajars1987@gmail.com)

<sup>2</sup>Universitas Sebelas Maret Surakarta

**Abstract:** Many stories in Malay script are wrote using palace-centric settings. Manuscripts that take a palace story as a background tend to be close with a patriarchal culture. Patriarchal culture often promotes male domination. On the other hand, texts that use a palace-centric setting can be research about the depiction of female characters in the story. This study will discuss the representation of women in the Hikayat Upu Daeng Menambun that will be studying with feminism theory. This study uses a qualitative descriptive method. The results are Hikayat Upu Daeng Menambun's text there are four representations of women. These are among representation of women who do not have the right to vote, representation of women who want to be concubines, representation of women in political marriages, and representation of women who are prisoners of war.

**Keywords:** Feminism, Women's Representation, *Hikayat Upu Daeng Menambun*

## INTRODUCTION

Stories that use palace backgrounds in Malay scripts are easy to find. That cause by the background life of the author, who comes from the palace. One example of a Malay script that uses a palace setting is the *Hikayat Upu Daeng Menambun*. This saga tells about the journey of five brothers to help the kings who asked them for help. The main character in this saga is a man, but there are several explaining the position of women in a palace. Male dominance is visible in the content of the script. Patriarchal culture is closely in the background of the palace environment in the text.

This research will focus on the representation of women in the *Hikayat Upu Daeng Menambun*, which will study with feminism theory. This theory has chosen because there was a phenomenon of male domination and patriarchal culture. That appears in the *Hikayat Upu Daeng Menambun* script. Domination is a form of domination by the strong against the weak. In this case, women have been placing on the faint side. It causes by the difference in body structure and people's thoughts about men and women.

This study uses the *Hikayat Upu Daeng Menambun*. That manuscript has published on the website of the Leiden University Library, Netherlands. This manuscript has the manuscript code Or.1754 Mal 211. The digital form of this manuscript can be accessed and downloaded for free at the website address <https://digitalcollections.universiteitleiden.nl/view/item/2042224/pages>. The year in *Hikayat Upu Daeng Menambun* is 1262 H, if it is converted in the AD year around 1846 AD. The *Hikayat Upu Daeng Menambun* was chosen as the object of this research because it is clear that the phenomenon of domination by men and the existing patriarchal culture is visible.

## LITERATURE REVIEW

Many researchers have conducted studies on the representation of women in literary works. The following are some examples of studies on the representation of women that have been done:

1. Andrian Risqi Hidayat in his journal which discusses the representation of women in the novel by Dewi Lestari. The results of this study that women who experience injustice due to gender are positioned in the second position and become objects of satisfaction for men (Hidayat, Anoe-grajekti, & Mariati, 2013).
2. Sugiyanti Pratiwi Sari and Agus Nuryati in their journals, discuss the representation of Balinese women in the novel by Oka Rusmini. The result is that the characters in novels by Oka Rusmini are brave, sarcastic, apathetic, and patient (Sari & Nuryatin, 2017).
3. Liliek Budiastuti and Mochamad Gifari in the Journal of Gender and Children Studies discuss the representation of women in women's magazines. The results of this study are the representation of women in women's magazines is domestic. The rubrics that show this is culinary, home care, beauty, clothing, and others (Budiastuti & Gifari, 2008).

## METHOD

The research method used is descriptive qualitative research. That is because the data and the results of this study are in words or sentences, not numbers. The data in this study are in the form of words and sentences in the Hikayat Upu Daeng Menambun script. The data collection technique was carried out by literature study, while the data analysis technique was in several stages, including :

1. reading and understanding the Hikayat Upu Daeng Menambun manuscript.
2. finding and determining quotations would be used as data according to the problem to be analyzed.
3. analyzing the data.
4. conclude the research results based on data analysis.

## RESULT AND DISCUSSION

The Hikayat Upu Daeng Menambun manuscript was analyzed using feminism theory, which focuses on the representation of women in the Hikayat Upu Daeng Menambun script. The following is the representation of women in the Hikayat Upu Daeng Menambun:

1. Women don't have the right to choice

In the Hikayat Upu Daeng Menambun narrated about five Daeng brothers. They were married off to the princess and women who were still in the royal family. The following citation shows the representation of women who do not have the right to choose.

*kemudian lalu dijawab oleh Sultan Muhammad Zainuddin "yang hati-hati, saya sebole-bolehnya Upu Daeng yang berlima bersaudara hendak saya ambil buat menantu. Pilihlah anak saya/ yang perempuan yang bertiga, hendak saya kahawinkan dengan Daeng-Daeng yang bertiga mana suka yang hendak beristri." (1846, bk. Hikayat Upu Daeng Menambun hlm.12)*

The quote above represents that only a man has the right to choose, while women can only accept decisions. In addition, the citation above describes the patriarchal culture, where a father – Sultan Muhammad Zainuddin has decided to marry his daughter without listening to his daughter's opinion. Another example of the image of women, who do not have the right to choose is also, described in the following citation.

*Maka kata/ Panembahan Sangkawak "jikalau dipelihara dengan kesempurnaan peliharaan kepada anak saya, baiklah di bawa berlayar ke Matan, karena saya khawatir juga jikalau ditahukan oleh Ratu Anam Kusumayu barangkali/ di bawanya ke Sambas sebab tunangannya."(Anonim, 1846)*

The citation above explains that Mas Indrawati engaged to Ratu Anam Kusuma of Sambas was married to Sultan Muhammad Zainuddin. From this marriage, King Kahara, the father of Mas Indrawati, got 30 crew members on the ship. The quote above shows Mas Indrawati treated as an object by her father. She does not have the right to choose for her life.

*"anak perempuan yang tiga itu pilihlah mana yang disukai oleh segera dikahawinkan." Maka tanyalah Gusti Jamaril "Mana baiknya kepada nian dan kepada Ayahanda." maka/ jawab Upu Daeng Kalalu "Anak 3 perempuan yang dua orang lagi belum lekat kain lagi kecil itulah, yang baik sudah balig anak sahaya perempuan yang bernama Daeng Muda." Maka dijawab oleh Gusti Jamaril "Mana-mana yang baik kepada ayahanda haraplah mana baik kepada Ayahanda dan nini'da Upu Daeng Biyasa.(Anonim, 1846)*

The quote above tells the son of Upu Daeng Menambun, namely Gusti Jamaril. He asked to choose Upu Daeng Kalalu's child to be his wife. Of the three castles of Upu Daeng Kalalu, only Daeng Muda has reached puberty while his two younger siblings are still too young. Then Daeng Muda was married to Gusti Jamaril without asking the consent of Daeng Muda himself.

## 2. Women want to be concubines

A saga that has a palace setting tends to favor those who are in line with the author. That also happens in the Hikayat Upu Daeng Menambu, which in this case is concerned with women.

*Dan perempuan yang tiga puluh itulah dibuatnya bini dan gundiknya oleh Pangeran Agung di dalam kota itu. Itulah sebab maka jadi banyak anak cucunya sampai sekarang ini. (Anonim, 1846)*

The citation above explains that 30 female slaves were put into the city where Prince Agung was confined to serve as wives and concubines, thus making Prince Agung have many children and grandchildren. The representation of women, who are conceived as concubines or concubines, creates a bad stigma in today's society.

## 3. Women in a political marriage

In the Hikayat Upu Daeng Menambun script, many political marriages were brought up. Political marriage does by a king who married his son to the leaders of large kingdoms.

*Maka berkhabarlah Yama Tuan Raja Sulaiman kepada Daeng yang berlima bersaudara itu. "Daeng Mariwa kita jadikan Yama Tuan Muda dan Upu Daeng Calak hendak saya kahawinkan dengan adik saya yang bernama Tengku Puan itu, lagi seorang yang belum berlaki maka adik saya yang tengah itulah diambil dirampas oleh Yama Tuan Raja Kecil dibawanya ke Siya' dibuatnya bini."(Anonim, 1846)*

....

*Kemudian Upu Daeng Parani pun berlayarlah dengan kenaikannya gurap serta dengan saudaranya yang berdua. Kemudian sampailah ke Nagari Selangor. Lalu dipinangnyalah anaknya Yama Tuan Raja Selangor, maka diterimanyalah Upu Daeng Parani dibuatnya menantu, dikahawinkan dengan anaknya yang tua perempuan. Maka tiada berapa lamanya maka beranaklah seorang perempuan.*(Anonim, 1846)

Some of the citations above show the political marriage carried out by a king using his daughter. The five daeng brothers also have the power within the country they come to and help out. From this, the power of the Bugis descendants extended to many kingdoms. Due to the inclusion of the five daeng brothers into the structure of the royal government.

The domination of men over women is also in several parts of the Hikayat Upu Daeng Menambun Manuscript, one of which is in the following citation.

*bertitah Sultan Muhammad Zainuddin maka dikumpulkan sekalian anak-anak, serta dengan sanak saudara,/ serta dengan pangeran-pangeran, serta dengan kyai-kyai, serta musyawarat mufakat "ini anak saya yang laki-laki bertiga/ menantu seorang, tetapi serupa keempatnya tiada tabedanya barang sedikit perasaan saya itu./ Pilihlah oleh Upu semua kesukaan orang nagari siapa yang upu suka, anak saya yang berempat/ laki-laki itu yang akan memerintahkan nagari matan menjadi Sultan muda, bakal ganti saya."*(Anonim, 1846)

The citation above tells of Sultan Muhammad Zainuddin, who will appoint the Young Sultan who becomes his successor. Sultan Muhammad Zainuddin's children numbered four, one girl, and three boys. He only ordered his people to choose four boys consisting of 3 biological children and one son-in-law. Putri Kasamba, the eldest child, was not allowed to be her father's successor. But her husband was allowed to become sultan. That clearly illustrates the difference in treatment and domination by Sultan Muhammad Zainuddin and Upu Daeng Menambun against Putri Kasamba.

#### 4. Women became prisoners of war

Wives and daughters left behind by war will become prisoners after defeat. That also applies in the Hikayat Upu Daeng Menambun manuscript as in the following quote.

*Maka sama-sama naik dari sebelah darat rumah, tiba ke rumahnya serta naik masing-masing menangkap anaknya yang perempuan itu, anaknya yang laki-laki itu, bininya itu. Laginya tiadalah tentu orang menangkap ketiga itu dan orang merampas siapa dapat siapa punya yang mendapat diberikannya dengan kawannya separuh harga.*(Anonim, 1846)

In the citation above is explained that the stolen women can sell. This treatment depicts the fate of the wives and daughters of the soldiers after experiencing defeat in the war. Regardless of whether the party is right or wrong, this treatment is not available by human moral ethics.

## CONCLUSION

The Hikayat Upu Daeng Menambun manuscript is a Malay manuscript that contains many representations of women. This Hikayat was analyzed using the theory of feminism. This journal focuses on a patriarchal culture that is still attached to society and the phenomenon of domination over women. The Hikayat Manuscript Upu Daeng Menambun is a saga that tells the story of five daeng brothers on their journey to spread their power in many kingdoms. This hikayat also tells the stories of women, who are in a palace environment, that imprisoned in a patriarchal culture.

## REFERENCES

- Anonim. (1846). *Hikayat Upu Daeng Menambun*. Leiden: Leiden University.
- Budiastuti, L., & Gifari, M. (2008). Representasi Perempuan dalam Majalah Wanita. *Jurnal Studi Gender Dan Anak*, 3(1).
- Hidayat, A. R., Anoeграjekti, N., & Mariati, S. (2013). Representasi Perempuan dalam Novel Supernova-Petir Karya Dewi Lestari: Kajian Feminisme Eksistensialis. *Hasil Analisis Penelitian Mahasiswa 2013*, 1–12.
- Sari, S. P., & Nuryatin, A. (2017). Representasi Perempuan Bali dalam Novel-Novel Karya Oka Rusmini. *JP-BSI (Jurnal Pendidikan Bahasa Dan Sastra Indonesia)*, 2(2), 44. <https://doi.org/10.26737/jp-bsi.v2i2.241>

# HIKAYAT PERANG PANDAWA JAYA: A STUDY OF VALUES AND AESTHETICS

Sheila Amalia Mustofa<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Universitas Sebelas Maret, [sheilamstf@student.uns.ac.id](mailto:sheilamstf@student.uns.ac.id)

<sup>2</sup>Universitas Sebelas Maret, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** This research uses the script of the Hikayat Perang Pandawa Jaya as the object of study. This paper aims to reveal the values and aesthetic elements contained in the story of the Hikayat Perang Pandawa Jaya. In the manuscript, there is an ideal aspect in the form of illumination. From this research, it can be concluded that the story of the Hikayat Perang Pandawa Jaya has many aesthetic values in it. One of them is that there are floral and dome illuminations that form a frame on the first page of the manuscript. From the element of writing also shows the aesthetic value. Furthermore, the value contained in the story of the Hikayat Perang Pandawa Jaya is also very valuable. These things are evidence of the aesthetic value contained in the story of the Hikayat Perang Pandawa Jaya.

**Keywords:** Hikayat Perang Pandawa Jaya, illumination, value, aesthetic aspects.

## INTRODUCTION

Manuscripts as cultural heritage of the past contain aspects of ideas and objects. Aspects of ideas in the script are in the form of ideas that are poured in the form of writing, illustrations, and illuminations. While the object aspect is in the form of a physical script that functions as a text recording medium (Permadi, 2012). In this study, the author will only reveal the problem from the aspect of the idea, namely pouring out ideas or ideas and the background of the manuscript through illumination. Illumination is a special term in manuscript science (codicology) to refer to images in manuscripts. The term was originally used in connection with the gilding of some manuscript pages to achieve beauty. Illumination and text are one unit.

The object of this research is the story of the Hikayat Perang Pandawa Jaya. While the study of the object of this research is focused on philological review through codicology. Furthermore, the focus of the problem of the codicological review of the manuscript is in terms of values and aesthetic elements. The goals and uses to be achieved are to reveal the values and aesthetic elements contained in the story of the Hikayat Perang Pandawa Jaya.

## LITERATURE REVIEW

One of the previous studies that are relevant to this research is an article entitled Fungsi Iluminasi Pada Naskah Jawa Skriptorium Keraton written by Iban Syarif and Wahyuni Kurniawati. This article aims to explain the function of applying illumination in Javanese script. The results of the study show that the illumination in the Javanese scriptorium palace script is made to fulfill a personal function, namely as a vehicle to express the expression of beauty for its creator, and a social function that includes a spiritual function (Iluminasi et al., 2018).

In addition to the research above, there is also an article entitled Inventarisasi Ragam Hias Aceh Pada Iluminasi Mushaf Al-Quran Kuno Koleksi Pedir Museum Di Banda Aceh written by Niko Andeska, and his friends. This article aims to examine the visual aspect that focuses on the Acehese ornaments on the illumination of several Al-Quran manuscripts (Andeska et al., 2019).

## METHOD

This research uses qualitative methods and literature study. The literature study method was used because the data sources in this study were obtained without having to go to the field. The data in this study were obtained through web Singapore Government.

## RESULT AND DISCUSSION

The relationship between aesthetics and aspects of culture is clearest and most talked about in works of art. The essence of art is beauty. In other words, there is no work of art that does not contain elements of beauty. In the written tradition, the totality of aesthetics is broken as a result of the breaking of the link between the author and the audience. Literary works are then considered as aesthetic objects. The discovery of the script as well as its refinement that was carried out throughout the centuries is clear evidence of human exploration of the aesthetic aspect, both in the form of individual characters and calligraphic compositions. The discovery of letters is the result of the first attempt to objectify an aesthetic sense because it is letters that lead humans to the gates of a new civilization. The script, which was originally in the form of an ideograph, which was compiled with the discovery of the alphabet system, is clear evidence of the complementary relationship between the progress of the way of thinking and its aesthetic application (Ratna, 2008).

Visually, the story of the Hikayat Perang Pandawa Jaya has a beautiful visual value according to aesthetic principles. In addition to visual elements, the script of the Hikayat Perang Pandawa Jaya also has an element of color. Where the element lies in the decorations contained on some of the sheets. In the past, the use of color was always associated with supernatural relationships and was associated with certain forces that controlled parts of the universe. By using certain colors, our ancestors assumed that their lives would be protected from all bad influences or harm (Darmaprawira, 2002). The color of the script material for the Tale of the Pandawa Jaya War has a yellowish-brown color. The color may have an element to determine the age of the manuscript.

The visual elements and color elements contained in the story of Hikayat Perang Pandawa Jaya are contained in the aesthetic value. Where the story of the Hikayat Perang Pandawa Jaya contains an aesthetic value not only from the illumination contained in the initial sheet of the manuscript, but also from the form of writing, materials, and the content of the text contained therein. As Hartoko (Estetika, 2017), that aesthetics means the ability to see through sensing or perception, perception, feeling, experience, sight. Before analyzing the level of aesthetic activity base contained in the story of the Hikayat Perang Pandawa Jaya, there are several considerations for the visual elements as follows harmony, contrast, balance, and unity.

The first level is the observation of the quality of the material (visual elements) consisting of materials, colors, textures, and shapes. The story of the Hikayat Perang Pandawa Jaya was written on yellowish-brown paper. The script used in the Hikayat Perang Pandawa Jaya is an Arabic script that has many flexible and gentle curves. With this, it can be said that the writing of this manuscript was more difficult than usual. As for the color in the story of the Hikayat Perang Pandawa Jaya, it has a yellowish-brown color. The form of the story of Hikayat Perang Pandawa Jaya is in the form of a rectangular box with a size of 205x145mm.

The second level lies in the design principles or considerations of harmony, contrast, balance, unity, which are in harmony with the illumination contained in the story of the Hikayat Perang Pandawa Jaya. The illumination serves as a decoration for the manuscript, placed on the sides of the letter. While the text as the main thing in the manuscript is placed in the middle of the page. These design principles can be seen in the following two images:





Picture 1. Illumination of Hikayat Perang Pandawa Jaya

In the Hikayat Perang Pandawa Jaya script, there is illumination in the form of a frame that limits the text, dome-shaped illumination above, below, as well as the right and left sides of the text, as well as illumination in the form of flowers that further embellish the design or the illumination of the manuscript. The illumination contained in the Hikayat Perang Pandawa Jaya manuscript has harmony and balance in the shape of the dome and flower-shaped illumination. For detailed images, see the following image:

Picture 2. Harmony and balance of dome illumination

In terms of its features, the script of the Hikayat Perang Pandawa Jaya has a value that is appreciated. This is because the script of the Hikayat Perang Pandawa Jaya contains the text of the heroic story of the Pandawa war. The stories in this manuscript can be used as entertainment or can be used as wisdom and learning for the readers. In addition, the script of the Hikayat Perang Pandawa Jaya has a historical value that tells about the story of the Pandawa war.

The next step to capture the aesthetic values contained in the story of the Hikayat Perang Pandawa Jaya is to know about line, shape, color, texture, volume, space, and time. The line elements contained in the Hikayat Perang Pandawa Jaya are found on the last page of the manuscript. The line has the value that the script has been written. Here's the picture:



Picture 3. Line of the last page of Hikayat Perang Pandawa Jaya.

In the story of the Hikayat Perang Pandawa Jaya, there are elements of shape that resemble the shape of nature, namely the illumination in the form of flora (plants and flowers), and the illumination in the form of a dome. Furthermore, the color in the story of the Hikayat Perang Pandawa Jaya is a yellowish-brown which is found on the paper used. In addition, the ink colors used are black and red. This ink color creates a high intensity because it has a striking red color.

## CONCLUSION

Based on the above discussion, it can be concluded that the story of the Hikayat Perang Pandawa has many aesthetic values in it. One of them is that there are flora and dome illuminations that form a frame on the first page of the manuscript. From the element of writing also shows the aesthetic value. Furthermore, the value contained in the story of the Hikayat Perang Pandawa Jaya is also very valuable. These things are evidence of the aesthetic value contained in the story of the Hikayat Perang Pandawa Jaya.

## REFERENCES

- Andeska, N., Setiawan, I., & Wirandi, R. (2019). Inventarisasi Ragam Hias Aceh Pada Iluminasi Mushaf Al-Quran Kuno Koleksi Pedir Museum Di Banda Aceh. *Gorga : Jurnal Seni Rupa*, 8(2), 351. <https://doi.org/10.24114/gr.v8i2.15134>
- Darmaprawira, S. W. (2002). Warna: teori dan kreativitas penggunaannya. *Bandung : Penerbit ITB*.
- Estetika, U. (2017). Trie Utari Dewi, 8(2), 163–182.
- Iluminasi, F., Naskah, P., & Skriptorium, J. (2018). Fungsi Iluminasi pada Naskah Jawa Skriptorium Keraton. *Imajinasi*, 12(2), 85–96.
- Permadi, T. (2012). Metode Diplomatik dalam Mengidentifikasi Kandungan Isi Naskah Gulungan Berbahan Daluang Koleksi Candi Cangkuang. *Panggung*, 22(4). <https://doi.org/10.26742/panggung.v22i4.66>
- Ratna, N. K. (2008). *Teori, Metode, dan Teknik Penelitian Sastra*. *Pustaka Pelajar*.

# VARIOUS FORMS OF VIOLENCE AGAINST WOMEN FOUND IN *HIKAYAT RAJA BABI* BY USUP ABDUL KADIR

SitiMualim Wahyuni<sup>1</sup>, AsepYudha Wirajaya<sup>2</sup>, AllfineAry Kurniawan<sup>3</sup>

<sup>1</sup>Universitas Sebelas Maret, [sitimualimwahyuni12@gmail.com](mailto:sitimualimwahyuni12@gmail.com)

<sup>2</sup>Universitas Sebelas Maret, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

<sup>3</sup>Universitas Sebelas Maret, [allfine.ary@gmail.com](mailto:allfine.ary@gmail.com)

**Abstract:** Feminism is a way of being aware of the gender injustices that women face, both in the household and in society at large. The main problems that we will discuss in this study are: 1) How is the form of violence experienced by female characters in the story of *Hikayat Raja Babi*? and 2) How do women in *Hikayat Raja Babi* react to violence? The descriptive method was employed in this study. This study takes a feminist literary criticism approach and the manuscript *Hikayat Raja Babi* is used as the source of data. The data collection technique used in this study is a direct technique, meaning that the researcher interacted directly with Usup Abdul Kadir's *Hikayat Raja Babi*. This study found that 1) female characters in Usup Abdul Kadir's *Hikayat Raja Babi* face oppression as a result of gender inequality and 2) the attitudes of female characters toward violence consist of staying silent and fighting for their rights.

**Keywords:** Violence: *Hikayat Raja Babi*:Feminism

## INTRODUCTION

Feminism is a theory about equality between men and women in the political, economic and social fields or organized activities that fight for the women's rights and interests (Goefe, 1986: 837). Feminism aims to uncover women's identity which have long been obscured by patriarchal culture. The struggle for rights and the abolition of the origins of oppression against women are the heart of this movement. Moreover, the purpose of feminism is to remove male dominance through the reformation of cultural systems, laws, and regulations that place women as victims. In addition, as a result of men's dominance, women are subjected to a great deal of coercion and violence.

*Hikayat Raja Babi* is a story in the form of a saga written by Usup Abdul Kadir in 1774. This 241-page manuscript was completed in just 20 days. The manuscript is stored in the British Library with the manuscript code Add MS 12393. This manuscript is a plural manuscript which have more than one copy and they are stored in the British Library, National Library Board Singapore, and the Royal Asiatic Society of Great Britain and Ireland. The reason why the researchers chose the manuscript in the British Library is because it is the oldest, the most complete, the easiest to access and the easiest to read. The text of *Hikayat Raja Babi* has previously been translated by Arsyad Mokhtar, but this transliteration did not contain a criticism apparatus therefore the researchers feels that this research is important to conduct in order to reveal any useful informations for the readers. In addition, the text of *Hikayat Raja Babi* also has been adapted into a picture story book by Heidi Syamsudin in 2020.

The reason why the researchers analyzes *Hikayat Raja Babi* with a feminist approach is because this saga contains several stories that describe the gender injustice that strike the female characters. This gender inequality leads to violence. Moreover, the existence of female characters in

the saga that did not accept the harsh treatments they experienced makes the researchers interested in studying the topic. There are also several characters who fight for their rights as women so they are not always oppressed by men. This is what distinguishes this hikayat from other literary works of its time.

The focus of this research is the feminism of the female character in Usup Abdul Kadir's *Hikayat Raja Babi*. This study focuses on several female characters in the saga because it is adjusted to follow the basic feminist concept. The female characters in Usup Abdul Kadir's *Hikayat Raja Babi* that the researchers analyze are those who experience violence and submit and those who experience violence but rebel against it.

The problems that will be discussed in this study are how the violence experienced by the female characters in *Hikayat Raja Babi* take forms and what action the female characters in *Hikayat Raja Babi* take when experiencing violence. This research aims to find out some forms of violence experienced by women in Usup Abdul Kadir's *Hikayat Raja Babi* and to identify the attitude of women in the *Hikayat Raja Babi* to the violence they experienced.

## LITERATURE REVIEW

According to Belsey and Moore (1989: 116), feminism is a new movement that aims to support women to be equal with men. This movement exploded around 1960. This equalization women's and men's degree covers the fields of education, public opportunities, economy, etc.

According to Endraswara (2011: 148), the domination of men over women has influenced literature including: 1) Conventions and literary values are often dominated by men, so women are always faced with a constant struggle for gender equality; 2) Male writers are often one-sided, so they think women are attractive objects of fantasy and women are always used as objects of casual pleasure for men.

In literature, feminism is related to the concept of feminist literature, which is the study of literature that focuses its analysis on women (Setyono, 2015: 15). If all this time the perspective of literature has always been dominated by men, then feminist literary criticism exists to emphasize that female readers also have their own views on their literary experience. Therefore, the analysis in the study of feminism should be able to emphasize the perspective of women in literature by revealing aspects of women's oppression.

According to Djajanegara, feminist literary criticism is an academic approach to literary studies that applies feminism to analyze literary texts. Feminist-socialist literary criticism is a study that examines female characters from a socialist perspective in social classes (Djajanegara, 2000: 27-39). Researchers who study feminist-socialist literary criticism try to reveal that women are an oppressed social class. Through their researches, feminist-socialist literary criticism researchers aim to prevent women from being constantly oppressed.

Violence against women is a global reality that has existed throughout human history that have been felt by many women. For decades, women have always been the target of violence by men, both in the form of verbal and physical violence. Violence against women is all forms of violence committed against women that result in physical, sexual and psychological harm and suffering to women, both adult or girls and teens. In addition, threats and coercion restrict women from their rights to freedom. In this discussion, the violence experienced by women will be divided into several types of violence, namely emotional violence, domestic violence, and public violence.

On the other hand, violence against women is usually perpetrated by men. Male violence against women is a problem that is closely related to gender bias that often occurs in patriarchal societies where power between men and women is unequal. Thus men dominate social institutions and women's bodies (Arivia, 1996: 12). The domination of men's power over their wives includes the urge to control their wives, including controlling their bodies by using violence (Skrobanek, 1991: 8).

## METHOD

This research is a qualitative research. The reason the researcher uses the form of qualitative research is because the results of this study will be described and concluded in the form of words and not in numbers. The method used in this research is descriptive method. The descriptive method uses data collected from words and pictures instead of numbers. So, the data presented by the author in this paper is in the form of quotes from *Hikayat Raja Babiby Usup Abdul Kadir*.

The approach used in this study is a feminist literary criticism approach. The reason for using a feminist literary criticism approach is because through this approach, researchers can reveal aspects of feminism in Usup Abdul Kadir's *Hikayat Raja Babi*. Feminist literary criticism is an reading awareness as a woman, namely the reader's awareness that there are important gender differences in the meaning and struggle for the meaning in literary works. This approach can be used to see the forms of gender injustice experienced by women as well as the forms of struggle carried out by female characters to escape from patriarchal domination.

The source of the data in this study is *Hikayat Raja Babi*. The manuscript chosen by the researcher to be used as a source of data for this research is the manuscript stored in the British Library with the code Add MS 12393. It is chosen with various considerations such as easy access of the manuscript through digital sites, the good condition and the readability of the manuscript, and the existence of an appropriate sequence describing the suffering and struggle of women. In addition, the overall physical condition of the manuscript in terms of paper quality, writing, and ink color is still in good condition and has not been damaged.

The data collection technique used in this study is a direct technique, which means the researcher is directly interacted with the text of *Hikayat Raja Babi* by Usup Abdul Kadir. This method is conducted so the researchers can obtain enough data for the research. The data collection tool in this study was the researchers as the main instrument, and the important notes from the results of reading and studying *Hikayat Raja Babi* by Usup Abdul Kadir. The reading notes are then classified according to the research problems.

The data processing techniques in this study are as follows: 1) Describing and interpreting the forms of gender injustice experienced by female characters in Usup Abdul Kadir's *Hikayat Raja Babi*. 2) Describing and interpreting the form of struggles by the female characters against oppression in Usup Abdul Kadir's *Hikayat Raja Babi*. 3) Describing and interpreting the female characters' act of silence regarding the oppression they experienced in Usup Abdul Kadir's *Hikayat Raja Babi*.

## RESULTS AND DISCUSSION

### 1. *Forms of violence experienced by female characters*

#### a) **Emotional abuse (Princess Bongsu is forced to marry a man she doesn't love).**

*"Maka kata Raja Babi: "Jika ada baik sekarang, berikan kami seorang. Maka/ maulah kami memberi obatnya." (Kadir, 1774: 178).*

*Maka sembah Puteri: "Yang mana/ titah patik junjung, lamun juga Tuanku selamat sempurna di atas takhta kerajaan/ biarlah patik jadi tolak bahaya ayahanda, apatah gunanya Bongsu seorang ini Tuanku/ peliharakan kerana putera ayahanda pun banyak lagi ada." (Kadir, 1774: 182).*

According to the quote above, it can be concluded that Princess Bongsu was forced to marry the Pig King because of a debt of gratitude. The enforcement started with the Pig King who helped in treating the King's sick daughter. Because the treatment was successful and the princess was cured, the Pig King asked the princess for the reward. Of course all the princesses refused, while Princess Bongsu volunteered herself to marry the Pig King because she didn't want any chaos to befall her kingdom in the future. At a glance, from the description of the story, it can be seen that the violence experienced by Putri Bongsu is a form of emotional violence. Princess Bongsu is forced to marry a man she doesn't love. This is a form of violence against women based on gender differences. Women are always in a position of not being able to choose, while men are always positioned as someone who always has many choices and assertive.

**b) Public abuse (Princess Bongsu is humiliated when accepting the Pig King proposal).**

*“Maka diludahinya Puteri/ Bongsu turun itu, dan segala dayang-dayang pun tiadalah diberinya mengikut Puteri/ Bongsu itu, katanya: “Janganlah engkau sekalian perki bersama dengan sebangsa orang/ cilaka memberi malu Ayahanda! BongsulahmemberisopanBonda!”Makasegaladayang-dayang// pun takutlahiaturunitu”*(Kadir, 1774: 182).

After being forced to accept a proposal from the Pig King, what Princess Bongsu received was insults and humiliations from all of the noble. She was insulted to have humiliated the kingdom by marrying a pig. From the quote above it is clear that there was a form of public violence experienced by Princess Bongsu for marrying a man similar to a pig. Princess Bongsu was publicly humiliated with all the insults she didn't deserve.

**c) Domestic abuse (Princess Bongsu was injured when she had to walk long distances following her husband)**

*“Sepanjang jalan itu, Tuan Puteri menangis. Setelah sampai ke dalam hutan maka Tuan/ Puteri pun tiadalah terjalan laki, lalu ia rebah terduduk dan bungkusnya pun jatuh/ terpelanting jauh perginya”*(Kadir, 1774: 183).

After marrying the Pig King, Princess Bongsu's fate was very sad. She had to follow her husband wherever he went. It was a very long journey on foot. Because she was not used to walk very far, Princess Bongsu had many difficulties. The Princess was only able to cry in this situation. It is clear that a form of physical violence occurs in this story quote. Women often have a weaker physique than men, this is due to the habit of women not doing hard work since they were born. Therefore, if a woman is forced to do a job that she has never done before, especially when it makes women struggle, it can be identified that the woman has experienced physical violence.

**2. Female characters' act of silence (a princess that did not have her own will)**

*“Maka titah Tuan Puteri: / “Jika demikian perkilah diri mintak kepada Kilat Angkasa itu!” Maka Dang Raya Rani pun segera / turun ke bawah malikai itu menyapaikan titah Tuan Puteri mintak anak babi itu. Maka kata/ johan pahlawan: “Jika Tuan Puteri hendak bermainkan babi, bubuh rantai lehernya/ dahulu!”*(Kadir, 1774: 21).

After reading the quote, it can be seen that a princess does not have the power to make choices even about wanting to raise animals. This is the violence experienced by women because they are limited in making decisions while it is always the men who have the decisions in this story. It is possible that women are wiser than men, therefore it is very unfair if all decisions are always made by men.

**3. Form of female struggles (resisting against forced marriage with a person that they do not love).**

*“Ayuhaiputeranyawa// ayah! MakukahtuanbersuamikanRaja Babiitu?” MakasautPuteri yang tua: “Mohonlah/ patikTuankuberlakukanbabibinatang haram itu, biarlahpatikbersuamikankembala/ anjing, ayahanda!”*(Kadir, 1774: 181).

In the previous discussion, it can be seen that it was Princess Bongsu who had been forced to accept the Pig King's proposal. This compulsion was based on the fact that none of her other sisters wanted to accept the proposal. Therefore, the princesses' act of refusal is a form of women's struggle, that a woman must also have her own will. If a woman does not like her prospective groom then what the woman should do is reject him in a kind way. This quote is an example of the case found in the story which shows the form of a female character's struggle.

**4. Other forms of feminism in Hikayat Raja Babi (a princess decided to confess her feeling first before the man)**

“Maka Puteri Kaenam pun terlalu sangat berahinya akan Raja Indera Brahmakala. Tidaklah/ Puteri Kaenam ingat akan malunya laki. Maka seabakailah ia perki kepada adinda bakinda Puteri/ Bongsu, katanya: “Adinda tuan, maukah diri selaki dengan kami supaya jangan kita/ bercarai lagi saudara-bersaudara duduklah kita tujuh serumah?”(Kadir, 1774: 194).

In this discussion, the researchers will add additional information contained in the *Hikayat Raja Babiregarding* feminist studies. In an event at the end of this story, unique event that can be considered beyond its time happened. It is a story of a princess who really loves a man. What the princess did was to confess her feeling to the man. After being rejected by the man, the princess did not immediately give up. The princess chose to pursue the love of the man with some ridiculous tricks. In short, the feminist movement has emerged in this story, a woman who is not shy to confess her feelings and pursue the man she loves. This is something unique because as we know that women in ancient times were very embarrassed in doing it.

## CONCLUSION

Based on the data that has been analyzed, it can be concluded that the study of feminism in Usup Abdul Kadir's *Hikayat Raja Babi* is as follows: (1) The female characters in Usup Abdul Kadir's *Hikayat Raja Babi* experience oppression stemming from gender inequality. The forms of gender injustice experienced by the female characters in this saga are emotional violence, public violence, and domestic violence; (2) Princess Bongsu chose to remain silent and accept the violent treatment because she felt she deserved it; (3) Raja Besar's daughters, which consisted of six princesses, chose to fight for their right to choose a partner; and last but not least (4) another form of feminist movement shown by the Sixth Princess as she chose to express her feelings first and pursue the man she loves.

## REFERENCES

- Arivia, G. (1996). Mengapa perempuan disiksa? *Jurnal Perempuan*, edisi 01 nomor 3-8, Agustus/September 1996.
- Belsey, C. & Moore, J. (Ed.). (1989). *The feminist reader: essays and the politics of literary criticism*. New York: Blackwell.
- Djajanegara, S. (2000). *Kritik Sastra Feminis: Sebuah Pengantar*. Jakarta: Gramedia Pustaka Utama.
- Endraswara, S. (2011). *Metodologi Penelitian Sastra*. Yogyakarta: Caps.
- Goefe, P. B. C. (Ed.). (1986). *Webster's Thirds International Dictionary The English Language*. Springfield Massachusetts: Merriam Webster Inc.
- Kadir, usup abdul. (1774). *Hikayat Raja Babi*. [http://www.bl.uk/manuscripts/Viewer.aspx?ref=add\\_ms\\_12393\\_fs001r#](http://www.bl.uk/manuscripts/Viewer.aspx?ref=add_ms_12393_fs001r#) . Diunduh pada tanggal 4 Januari 2020, Pukul 12.13 WIB.
- Setyono, J. (2015). Kajian Feminisme Dalam Cerpen Lelaki Ke-1000 Di Ranjangku Karya Emha Ainun Najib. *Jurnal Pendidikan Edutama.*, Vol 2, No 1, tahun 2015.
- Skrobanek, S. (1991). *Violence against women in the family: The case of Thailand*. Jakarta: Kalyanamita

# INDONESIAN MANUSCRIPT AT STAATSBIBLIOTHEK ZU BERLIN: A CODICOLOGICAL REVIEW

Titik Pudjiastuti

Universitas Indonesia, titikpuji@yahoo.com

**Abstract:** Old manuscripts are cultural products produced by the modern Indonesians ancestors. They contain highly valuable cultural information that was desired by other nations. As a result, they have done a number of ways to own them, that is, by taking them, bartering them with other items, or buying them. It is no wonder that a lot of Indonesian manuscripts are now housed in places in other countries. One such place is Staatsbibliothek Zu Berlin (STABI) in Germany. The problem that this article focuses on is: what kind of Indonesian manuscripts that are housed in STABI, and how did they end up there? The aim of this paper is to provide information with regard to the existence of Indonesian manuscripts at STABI and expose their history, which is important for the general public and scholars of ancient cultures. The focus of the discussion is on the physical condition of the manuscripts using the codicological approach. The result of the research demonstrates that the Indonesian manuscripts housed in STABI are those from Java, Batak, Aceh, Malay, Bima, Lampung, Makassar, etc. Those manuscripts are from the 15th centuries, and they were collected as a result of purchase or as gifts from certain institutions or individuals.

**Keywords:** old manuscripts, Indonesian manuscripts, Staatsbibliothek zu Berlin, codicology

## INTRODUCTION

One of the cultural products from the past that was produced by the ancestors of the Indonesian peoples is manuscripts. In the study of ancient cultures, manuscripts are the objects of philological and codicological studies. In this case, philology works as a bridge of knowledge that transfers the ideas and thoughts of the ancestors to contemporary society. On the other hand, they become the objects of codicology when the physical manuscripts themselves are the focus of the study aimed at revealing the history of the manuscripts.

Manuscript catalogues can be considered as a gateway, offering a way in to study old manuscripts. From the notes found in the manuscripts or in the catalogues, or through accounts by the manuscript owners, it was discovered that those Indonesian manuscripts were obtained through purchase, barter or seizure, or were given as gifts. Therefore, a lot of Indonesian manuscripts are now housed in other countries, in places such as libraries, museums, or in the private houses of researchers and art collectors. One such place is Staatsbibliothek Zu Berlin (STABI) in Germany. The problem that this article focuses on is: what kind of Indonesian manuscripts that are now housed in STABI, and how did they end up there? The aim of this article is to provide information with regard to the existence of Indonesian manuscripts at STABI and expose their history, which is important for the general public and scholars of ancient cultures



In fact there already existed a number of catalogues of Indonesian manuscripts held in Germany, such as the catalogue of Malay manuscripts by Snouck Hurgronje (Hurgronje, 1989), the catalogue of the Batak manuscripts by Manik (Manik, 1973), and the catalogue of the Javanese and Balinese manuscripts by Pigeaud (Th. G. Th Pigeaud, 1975). However, there was no comprehensive catalogue of all the Indonesian manuscripts in STABI. This article is therefore based on the recently-published catalogue edited by Titik Pudjiastuti and Hanstein (Titik Pudjiastuti and Thoralf Hanstein (eds), 2016).

## LITERATURE REVIEW

As long as observation, I just found two manuscripts catalogues were described various Indonesia manuscript based on regions, languages, and mention the names of the manuscript collector. First, *Indonesian manuscripts in Great Britain New edition with Addenda et Corrigenda* by M.C. Ricklefs, P. Voorhoeve & Annabel Teh Gallop (Ricklefs, M. C., P. Voorhoeve, 2014) and second, *Katalog Induk Naskah-Naskah Nusantara Jilid 4. Perpustakaan Nasional Republik Indonesia* editor T.E. Behrend (Behrend, 1998).

## APPROACH

In the study of manuscripts, the study of physical aspects of manuscripts is called codicology. Codicology doesn't have method, to analysis the data it uses approach which depend on its aspects. In the book titled *Les Manuscripts*, Dain (Dain, 1975) states that codicology is the study of manuscripts themselves. The objective and scope of the study are related to, among others, the history of manuscripts, the history of the manuscripts collection, the making of catalogues, the trade in manuscripts, and the use of manuscripts. In the work of studying manuscripts, the codicology applies various approaches in accordance with aspects of the study.

This article is not a deep codicological analysis of the Indonesian manuscripts in the STABI collection but rather a general outline of the number and origin of the manuscripts, the languages and scripts used, genres and forms of the texts, the materials from which the manuscripts were made and their condition, illumination, colophons, the numbering system, and the history of the collection.

## RESULT AND DISCUSSION

### 1. Their Origins, Languages, and Numbers

Based on the list of the shelf marks or code numbers of the manuscripts, the Indonesian manuscripts housed in STABI are as follows: 345 manuscripts in Javanese-Balinese, Sasak, and Sundanese, 66 manuscripts in Batak, with its variant dialects and Lampong, 47 manuscripts in Bugis-Makassar and Mbojo (Bima), 156 manuscripts in Malay. Totally 614 manuscripts, van der Meij (van der Meij, 2019) said that there are 700 manuscripts.

From the above data, we know that there are 614 Indonesian manuscripts written in 9 languages housed in STABI. They come from 15 regions. From a closer observation of the text

description, it was found that there are actually 664 Indonesian manuscripts in STABI. This number derives from 614 manuscripts plus 50 other manuscripts that come from 5 manuscript numbers, each of which consists of 2 to 29 manuscripts. During the checking of the shelf marks or codes, a number of manuscripts were discovered to be missing, some were found to be modern reproductions rather than original manuscripts, and some had been wrongly classified.

## 2. The Scripts in the Manuscripts

There are 4 groups various scripts are used in the Indonesian manuscripts, such as:

### a. Group Arabic Scripts

- 1) Arabic.
- 2) Jawi. This script was adopted and adapted from Arabic script. It is also called *Arab Melayu* (Malay-Arabic).
- 3) Pegon. This script was also adopted and adapted from Arabic, the letters are shaped like Arabic, but the pronunciation follows the Javanese, Sundanese, or Madurese phonemes.

### b. Group Java-Bali Scripts

- 1) Hanacaraka. This script, also called Javanese, is derived from the Indic Nagari script. In Hanacaraka script, there are certain terms such as *pasangan*, *aksara murda*, *aksara swara*, and *aksara rekan*.
- 2) Cacarakan. Basically, the cacarakan script is the same as hanacaraka, but it is used to write texts in Sundanese.
- 3) Balinese. This script also known as hanacaraka in Bali, used to write texts in Balinese
- 4) Jejawan or *jejawen*. This is a term for the script used in the manuscripts from Lombok written in the Sasak language.
- 5) Merapi-Merbabu script is also known as *aksara buda* or *aksara gunung*.

### c. Group Batak-Lampung Scripts

- 1) Kaganga. This script is also known as *khad Lampung*. Lampung script is a syllabic script. They are also called the *basaja* letters (Bakr, 1984).
- 2) Surat Batak. The scripts are referred to as *surat Pustaka* or *surat na sampulusia*. *Surat Batak* is also a syllabic script. *Surat Batak* consisting of 5 dialects (Karo, Pakpak Dairi, Simalungun, Toba, and Mandailing), has 20-30 letters (Kozok, 2009).
- 3) Lontaraq. This script is used in Bugis-Makasar manuscripts. Similar to Lampung script and *Surat Batak*, Lontaraq is also a syllabic script.

### d. Group Other Scripts

- 1) Kanji. The Chinese came to Indonesia around the 16<sup>th</sup> century. The oldest Kanji writings found in Indonesia were written on the Chinese coins.
- 2) Latin script was brought and introduced by the Portuguese, who came to Indonesia in the 16<sup>th</sup> century. The Latin script started to be used by Indonesians practically since the early 20<sup>th</sup> century.

## 3. The Genre of the Texts

The Indonesian manuscripts in the STABI collection contain various genres of texts, including Islamic stories, Islamic teachings, the holy books, Hindu teachings, Hindu stories, Chinese stories, *primbon*, *usada*, *mantra*, *wayang* stories, *pakem wayang*, *panji* stories, *menak* stories, stories of origin, travel stories, *babad*, fairy tales, myths, legends, talisman stories, astrology, geography, *pawukon*, *gerongan*, *cangkriman*, *wangsalan*, regulations, *kanun* laws, *tika/kutika*, population census, knowledge of land cultivation, *kriya*, exhibition catalogues, and dictionaries.

#### 4. The Types and Thickness of the Manuscripts

The Indonesian manuscripts at STABI are of various types, i.e. *syair*, *hikayat*, *pantun*, *macapat*, *geguritan*, prose, *kakawin*, *kidung*, *silsilah*, tables, lists, calendars, reports, agreement letters, and personal letters. The thickness of the manuscripts also varies. There are manuscripts that consist of only one page, while others are quite thick.

#### 5. The Materials of the Manuscripts

The materials used for the Indonesian manuscripts in STABI also vary, and include the following:

- a. European paper. There are about 287 manuscripts used European paper
- b. *Dluwang*. In Javanese it means 'paper'. *Dluwang* is also called Javanese paper, and is made from the bark of the *Sepukau* tree (*Broussonetia papyrifera* Vent).
- c. Lined paper
- d. Blank paper
- e. *Lontar*. This traditional material for manuscripts is made from the leaves of *Siwalan* tree (Palm tree).
- f. Wooden slats. The traditional material for wooden slats is usually the trunk of the sandalwood tree.
- g. *Embat-embatan*. The material for *embat-embatan* is the same as that of *lontar*, but its shape is different. One *lempir* of *lontar* consists of one single leaf, while one *lempir* of *embat-embatan* consists of two leaves (double leaves)
- h. *Pustaka* or *buku lipat*. It is also known as 'a folding book made from tree bark,' and is shaped like the accordion. The material for the *pustaka* or *buku lipat* is the bark of *alim* or *halim* tree (*Aquilaria malaeceusis* LAMK).
- i. Bamboo. Manuscripts made from bamboo (*Dendrocalamus Asper* BACKER/D. *Flagedllifer* MUNRO).
- j. *Gelumpai*. The people of Lampong call manuscripts which are made from a set of bamboo slats, *gelumpai*.
- k. Metal plates are actually not material for manuscripts. However, if inscribed metal plates have been classified as manuscripts, they can be considered as manuscripts.

#### 6. Illumination

According to Behrend (1996:188), illumination refers to the illustrations or the enhancement of the pages of a manuscript. Originally, the term 'illumination' was related to the gilding of gold found on a number of manuscript pages to create a beautiful effect (Mu'jizah, 2009).

There are only 54 Indonesian manuscripts at STABI that are illuminated. Illumination in the form of decorative frames for texts can be found in 28 manuscripts, while illustrations can be found in 26 manuscripts.

#### 7. Colophon

According to Dain (Dain, 1975), colophon is the last part of a manuscript. In the colophon, historical information is often found that is related to: a) the work (text) and b) the copy itself (the manuscript).

There are 43 Indonesian manuscripts at STABI that contain a colophon, or about 6.4% of the entire collection. The contents of these colophon variation; some of them are complete and detailed, but there are others that mention only the dates. According to the colophon was

found that the oldest manuscript dated in 1407 A.D. and the youngest manuscript dated in 1901.

#### 8. The Classification and Numbering System of the Manuscripts

The Indonesian manuscripts at STABI are classified as eastern or oriental manuscripts, abbreviated 'Or', with the numbering system based on:

- a. The folding of the paper. Three terms are applied for this numbering system, i.e. Folio = folded once, means that the paper/material of the manuscript is folded once and given the code *fol*. Quarto = folded twice, means that the paper/material of the manuscript is folded twice times and given the code *quart*. Octavo = folded three times, means that the paper/material of the manuscript is folded three times and given the code *oct*.
- b. The names of the manuscripts owners or the institutions from which the manuscripts were obtained.
- c. Apart from the two categories above, a code Hs.or.

#### 9. The Condition of the Manuscripts

The Indonesian manuscripts at STABI are generally well taken care of. There are only 55 manuscripts that are marked as damaged or around 8.2 % of the total number of the manuscripts (664 manuscripts).

#### 10. The History of Manuscript Collection

According to Dr. Thoralf Hanstein the Indonesian Manuscripts collected by STABI since the middle of 19<sup>th</sup> century. This is the information regarding the early history of the coming together of Indonesian manuscripts at STABI: First, John Crawford (1783-1868). Second, Phillips Wilhem Adof Bastian (1826-1905). Third, August Wilhelm von Schlegel (1767-1845). Fourth, Sir Thomas Phillips (1792-1872). Fifth, Karl Bernhard von Sachsen-Weimar-Eisenach (1792-1862). Sixth, Nicholaas Dirk Schuurmans (1838-1908). Seventh, R. B. Paardekooper, and eight Dr. Friedrich Seltmann

## CONCLUSION

From the above explanation, there are a number of important points to be noted. First, the number of Indonesian manuscripts at STABI is not 800 or 700, but 664. Second, looking at the watermarks on the paper, the Indonesian manuscripts at STABI were mostly made from Dutch and British paper (European paper). Third, based on their colophons, the Indonesian manuscripts at STABI turn out to be quite old. Fourth, from the information regarding the history of their collection, it was found that the Indonesian manuscripts at STABI started to be collected in the middle of the 19<sup>th</sup> century.

## REFERENCES

- Bakr, B. H. (1984). *Pelajaran Praktis Membaca dan Menulis Huruf Lampung*. Tanggamus.
- Behrend, T. E. (1998). *Katalog Induk Naskah-Naskah Nusantara Jilid 4 . Perpustakaan Nasional Republik Indonesia* (T. E. Behrend (ed.)). Yayasan Obor Indonesia dan Ecole Francaise d' Extrem-Orient.

- Dain, A. (1975). *Les Manuscrits*. Les Belles Lettres.
- Hurgronje, C. S. (1989). *Katalog der Malaiischen Handschriften drr Königlichen Bibliothek in Berlin*. Franz Steiner Verlag GMBH.
- Kozok, U. (2009). *Surat Batak. Sejarah Perkembangan Tulisan Batak Berikut Pedoman Menulis Aksraa Batak dan Cap Si Singamangaraja XII*. École française d'Extrême-Orient – KPG.
- Manik, L. (1973). *Batak- Handschriften*. Franz Steiner Verlag GMBH.
- Mu'jizah. (2009). *Iluminasi dalam Surat-Surat Melayu Abad ke -18 dan ke-19*. KPG (Kepustakaan Populer Gramedia), École française d'Extrême-Orient, Pusat Bahasa-Departemen Pendidikan Nasional- KITLV.
- Ricklefs, M. C., P. Voorhoeve, and A. T. G. (2014). *Indonesian Manuscripts in Great Britain. A Catalogue of Manuscripts in Indonesia Languages in British Public Collections. New edition with Addenda et Corrigenda*. EFEO.
- Th. G. Th Pigeaud. (1975). *Javanese and Balinese Manuscripts and some codices written in related idioms spoken in Java and Bali. Descriptive Catalogue*. Franz Steiner Verlag GMBH.
- Titik Pudjiastuti and Thoralf Hanstein (eds). (2016). *Catalogue of Indonesian Manuscripts. Collection Staatsbibliothek zu Berlin Preußischer Kulturbesitz. Bali, Java, Kalimantan, Lombok, Madura, Sulawesi, Sumatra, Sumbawa*. Museum Nasional.
- van der Meij, D. (2019). Review work: Catalogue of Indonesian Manuscripts. Collection Staatbibliotheek Zu Berlin Preußischer Kulturbesitz. Bali, Java, Kalimantan, Lombok, Madura, Sulawesi, Sumatra, Sumbawa. By Titik Pudjiastuti, Thoralf Hanstein. *Bijdragen Tot de Taal,-Land En Volkenkunde*, 175(1), 120–123.

# The Model of Theological Thinking of K.H. Tubagus Ahmad Bakri Sempur and Implications on Religious Practices in The Adaptation Work “*Mashlahah Al-`Islāmiyyah Fī `Ihkāmi Al-Tawhīdiyyah*”

Ade Kosasih, Universitas Padjadjaran, [a.kosasih@unpad.ac.id](mailto:a.kosasih@unpad.ac.id)  
Sutiono Mahdi, Universitas Padjadjaran, [Sutiono.mahdi@unpad.ac.id](mailto:Sutiono.mahdi@unpad.ac.id)  
Tb. Ace Fahrullah, Universitas Padjadjaran, [tb.acefahrullah@gmail.com](mailto:tb.acefahrullah@gmail.com)

**Abstract:** KH Tubagus Ahmad Bakri (died 1975) was a cleric in Sempur Village, Plered District, Purwakarta Regency, West Java. One form of his legacy is in the form of written works known as "nuqīlan" or adaptations. His nuqīlan works, which have no less than 50 titles, are thoughts on religious teachings. One of them is *Mashlahah Al-`Islāmiyyah Fī `Ihkāmi Al-Tawhīdiyyah* (MIFIT) which specifically reveals thoughts on theological aspects in Islam. Theology is a fundamental teaching contained in every religion, because it underlies all aspects of religious thought from belief to the level of behaviour and movements in the social field. The philological and textological studies of Mifit critically produced the model of theological thinking that is very theocentric *ahlussunnah* by revealing the arguments of the Qur'an and the Prophet's Hadith as well as several Sunni scholars from the Middle East and the Archipelago. The implications are at the level of practice of religious teachings in life which tend to be exclusive even though they prioritize tolerance.

**Keywords:** *Theology; KH Tubagus Ahmad Bakri Sempur; philology*

## INTRODUCTION

Theology is the main teaching in religion which includes belief in God in terms of essence, existence, and relationships with all of his creatures. This theology underlies other ideas. Therefore, it is very important to explore the thoughts of a character in order to construct thoughts as a whole.

Many Islamic figures, scholars, and scholars have discussed this theological issue. One of the scholars was K.H. Tubagus Ahmad Bakri from Sempur Village, Plered District, Purwakarta Regency, West Java. He is a character who compiles many of his books as a form of reading and his thoughts in various religious teachings in adapted form. One of the adaptations is entitled *Mashlahah Al-`Islāmiyyah Fī `Ihkāmi Al-Tawhīdiyyah* (MIFIT). In simple terms, the title of the book can be translated into The Benefit of Islam in the Teachings of Monotheism.

As a figure in his area, Tubagus Ahmad Bakri is well-known as a scholar who consistently teaches Islam to the community, especially in the Sempur area. In addition, he is also known as a Sufi by combining Islamic teachings with a consistent Sundanese context in general Islam like other Nusantara scholars. A more detailed discussion in exploring his thoughts, of course, through works that are directly related to the teachings. Therefore, conducting research on *Mashlahah Al-`Islāmiyyah Fī `Ihkāmi Al-Tawhīdiyyah* is very important to answer several main questions, namely (1) What thoughts are contained in the MIFIT text; (2) What text is the reference in MIFIT; and (3) What is the pattern of theological thinking revealed in MIFIT.

## METHOD

This study uses a qualitative approach by revealing in detail the phenomena contained in the text. The type of study is a textological study, which is a study to reveal about birth, descent, copying, interpretation, and understanding of texts. Tracing birth, descent, copying the MIFIT text is carried

out using descriptive analytical methods on existing sources. The interpretation and understanding of the text with the intertext method, namely connecting with other related texts.

## RESULTS AND DISCUSSION

The development of human civilization today has reached an worrying stage. Various *dehumanization* events have occurred in various parts of the earth and the exploitation of natural resources that exceeds boundaries on the other side, no exception for Indonesia. This condition is exacerbated by the COVID-19 pandemic since the beginning of 2020 until the end of 2021. This causes the creation of new habits and cultures that were not at all unexpected before. This phenomenon occurs when humans reach modern life. As a characteristic, all aspects of human life are left and only controlled by human mind. As a result, humans become restless because they are disappointed with the reality that does not meet their expectations rationally. Many attempts were made to overcome various inequalities and psychological and sociological problems at a large cost, but many failed. Perhaps it is time for us to look at local wisdom or the intellectual treasures of heritage in the form of texts that are full of spiritual values.

The deification of reason alone in life has eroded spiritual values that come from religious teachings that have long been adhered to. It should be realized that the human side is his spiritual life. It encourages people to seek true protection through religion and spiritual life. Therefore, religion, including Islam, is very quickly accepted by various groups, including the people of the archipelago. It has been a dozen centuries since Islam entered this archipelago, including this Bumi Parahyangan or Pasundan. This long period of time has contributed greatly to the people of the archipelago in general and to Pasundan in particular. Islam has become part of people's lives in the archipelago with evidence of many relics in the form of teachings documented in manuscripts stored in various museums as well as individuals. Religious teachings have been internalized in life, so they have become local wisdom inherent in the community. It is undeniably happening in everyday society. Islam is not only a religion but also a culture and civilization in Indonesia. Islam and culture, both local and national, have become a strong unit to form local wisdom.

Islam, which appears as an alternative and solution to various crises caused by humans, from the beginning of its history to the development and progress of human civilization that accompanies it, is able to play a role and answer various problems faced by humans. This is possible because Islam harmonizes the relationship between reason and conscience, between humans and their God. Without that harmony, fear, anxiety, and ambition and the emotions to pursue life will be out of control. As a result, humans will be trapped in despair, uprooted from their past, and no longer hopeful. Islam and Muslims in Indonesia are the main elements of society, not only in the majority but also in their daily customs which have such strong Islamic nuances. This is evidenced by various important events in his daily life. It is no exaggeration to say that Indonesian culture is regional culture plus Islamic culture. Even Islam in Indonesia has a distinctive form of Islam.

To reveal the various values of local wisdom, the study of the text as an intellectual treasure is a very important effort. The study of the manuscript using the steps of philological studies will obtain results that are very relevant to answer today's problems. The progress of the western world which has reached its peak is the work of philology since the Middle Ages. Philological studies can be appointed as a field that can also make a nation that is superior, dignified, and globally competitive on the basis of local wisdom.

The treasures of Islamic thought of local figures, especially those related to theology, are objects of research that deserve attention. One of the popular figures in Tatar Sunda with his thoughts is K.H. Tubagus Ahmad Bakri (Mama Sempur w. 1975). Mama Sempur's intellectuality is not to be taken lightly because her academic adventures are very convincing. In addition to studying with local scholars, Mama Sempur is also one of the students of famous scholars in Mecca and the archipelago such as Ahmad Dahlan, Nawawi Al-Bantani, Mahfud ibn Abdullah ibn Abdul Manan Al-Turmudzi, Habib Usman Al-Batawi and Sheikh Kholil. ibn Abdul Lathief Bangkalan (Afidah et al., 2020)

Theological thinking is very important to be expressed to contribute to the development and empowerment of society (Nasution, 1986). The theology referred to in this research is modern

theology, namely theology that prioritizes substantive thinking including matters related to the problems of ignorance, poverty, the environment, science and technology, employment, and other aspects of life (Abbas, 2015). All the problems of social life are revealed in Mama Sempur's manuscript entitled *Maslahah Al-Islamiyyah Fi Ahkam Al-Tawhidiyyah (MIFIT)*.

Starting his description, MIFIT explained the substance of Islam as an inclusive religion. The inclusiveness of Islam transcends nations, races, traditions, cultures, and languages, also transcends the boundaries of time and age. Therefore, Islam is suitable for anyone, anytime, and anywhere. Then it was emphasized that Islam is to encourage people to continue to improve the correct understanding of Islam. A very clear emphasis as a guarantee to obtain a happy life in this world and the hereafter.

*satemen-temenna agama Islam éta agama pikeun 'am tur langgeng henteu peugatna ngangeunteung ka hareup tur patut ka sakur-sakur zaman tur agama Islam anu nuduhkeun ka manusa kana hiji barang anu aya dina éta barang kasampurnaan dua (hiji) bagian hirup di dunya (kadua) bagian hirup di akhirat jeung kasampurnaan hirup dua kali (hiji) hirup di dunya (kadua) hirup anu henteu aya maotna, ari hirup anu henteu aya maotna éta nyaéta hirup di akhirat.* (Bakri, n.d.)

The quote above comes from *Risâlah al-hamîdiyah fî bayâni haqîqah al-diyânah al-`islâmiyyah* by Husain al-Jasri, a scholar in the land of Sham. Mama sempur, in the quote above, emphasizes the nature of Islam that should be known by the public so that they do not misunderstand it. If categorized based on modern theology, it shows the universality of Islam.

Then, Mama Sempur revealed the essence of *monotheism* by quoting the following views of Al-Gazali:

*Kanyahokeun ku maneh saenya-enya na netepkeun tauhid éta nyaéta lima perkara dina ushuluddin henteu weunang ka sakur-sakur jalma 'aqil balig tina nga i'tikadkeun anu lima perkara...*(Bakri, n.d.)

What is meant by the five things as a statement of monotheism which is the theological basis is the belief that Allah is (1) omnipresent, (2) omnipotent, (3) immaterial, (4) omniscient, and (5) omniscient. The five basics of faith are the essence contained in the sentence *lâ ilâha illa Allah*. So, the meaning contained in the sentence is to believe in the essence of Allah with these five things. The quote shows that Mama Sempur teaches the essence of absolute monotheism or absolute monotheism. In that case, the style of theology is *asy'ariyah*, namely moderate theology according to Al-Gazali's view. (Kosasih & Fahrullah, 2019)

After that, Mama Sempur expressed the necessity to be a role model and role model for intellectuals in life in the wider community. Intellectual life must be accompanied by high moral integrity in order to realize *scientific charity and scientific knowledge*. This quote is taken from the view of al-Suythi in *Jami Al-Shagir*. Mistakes committed by knowledgeable people, followed by many and audiences, so it is likely that this error will continue. Therefore, the consequences of a knowledgeable person who make mistakes are very dangerous. So should try to avoid the various possibilities in this behavior. Mama Sempur took this view, in particular, from Al-Gazali. However, Mama Sempur, adopts this view by providing a picture that is in accordance with life in her environment, so it is very relevant. In that context, intellectuality must be more advanced among the people. This proves that his theological thinking is intellectual in nature. (Kosasih & Fahrullah, 2019)

In addition to the dangers of bad deeds committed by knowledgeable people, Mama Sempur also reminded about the habit of fanatical or exclusive debate. Two terms are used, namely *munazarah* 'arguing' and *ta'ashshub* 'fanatic' in arguing. In debates, there are often corners of people, not even a little bit of hatred, not showing the truth. This is Mama Sempur's inclusive attitude. (Kosasih & Fahrullah, 2019)

As for the impact of this dynamic, universal, intellectual, inclusive, and moderate theological thought, Mama Sempur revealed five articles related to life that must be implemented. The five articles are (1) matters of charity, (2) the essence of God and the nature of His perfection, (3) the



urgency of warning about life in the hereafter, (4) moral integrity, and (5) the obligation to take care of oneself. (Kosasih & Fahrullah, 2019)

In *the first article*, the charities that must be abandoned are (a) individualistic, (b) avoiding goodness, (c) lying, (d) splitting, (e) fighting each other, (f) hostile, and (g) inciting. In *the second article*, the essence and perfect nature of Allah proven by establishing the argument that Allah is most just with the gift of reason for humans, so that humans can achieve their glory. *The third article*, warning of the coming of the hereafter so that humans can do good and avoid the *slander* of the world. *The fourth article*, Allah's pleasure can only be done by (a) leaving friendship with people who behave badly and must be willing to gather with people who behave well, (b) avoid the hustle and bustle of the world's life, (c) avoiding *greed* and excessiveness, (d) leaving excessive love for the world, (e) leaving the habit of sleeping in a state of zeal and having to have ablution forever, (f) avoiding greed, (g) not feeling irritated with situations and circumstances, (h) punishing oneself to obey and remind yourself to be obedient and refrain from following your lust, (i) sleep less, especially at dawn, because at that time prayers are answered, (j) be patient for the sake of happiness in the hereafter and remain worship even if you are tired so that you will rest in the hereafter, (k) really eat halal food if you want to be safe, therefore, do not associate with people whose work is mixed with haram, and (l) get used to eating a little food in order to produce a spirit of obedience and eliminate shyness. *The fifth article*, the five obligations to take care of oneself, namely body, religion, reason, property, and *lineage (descendants)* (Kosasih & Fahrullah, 2019).

## CONCLUSION

Mama Sempur is a figure who combines Islamic teachings with the local rural context in Pasundan. His long intellectual adventure has inspired him as a scholar whose understanding of Islamic teachings is very deep. His reading of texts, both the Al-Quran and Hadith as well as the books of the scholars, has produced works as a reception of quite a lot of Islamic teachings. In conjunction with Al-Gazali's works, Mama Sempur is an Islamic figure who produces moderate, inclusive, universal, and progressive Islamic theological thinking. As for the implications for her religious practice in society, Mama Sempur is an Islamic figure in Tatar Sunda who puts forward an intellectual attitude with high integrity and scientific knowledge as well as scientific charity.

## REFERENCES

- Abbas. (2015). Paradigma dan Corak Pemikiran Teologi Islam Klasik dan Modern. *Shautut Tarbiyah*, 32(21), 1–16.
- Afidah, I., Ma'mun, T. N., Hidayat, I. S., & Suryani, E. (2020). Nilai-Nilai Kebermaknaan Hidup Mama Sempur (Kh. Tubagus Ahmad Bakri) Dalam Naskah Cempakadilaga. *Syifa Al-Qulub*, 4(2), 106–115. <https://doi.org/10.15575/saq.v4i2.8337>
- Bakri, T. A. (n.d.). *MASHLAHAH AL-ISLAMIYAH FI IHKAAMI AL-TAWHIDIYYAH*.
- Kosasih, A., & Fahrullah, T. A. (2019). *Kitab Mashlahatu Al-Islamiyyah Fi Ihkami Al-Tawhidiyyah Nasihat Untuk Berbuat Kemaslahatan* (1st ed.). Unpad Press.
- Nasution, H. (1986). *Teologi Islam Aliran-Aliran Sejarah Analisa Perbandingan* (5th ed.). Universitas Indonesia Press.

# Book of Medicines and Amulets: Anthropological Studies of Health and Ethnomedicine

Haning Intan Prastiwi<sup>1\*</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1,2</sup>Indonesian Literature Study Program, Faculty of Cultural Sciences  
Sebelas Maret University

[haningintan@student.uns.ac.id](mailto:haningintan@student.uns.ac.id)<sup>1\*</sup>; [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)<sup>2</sup>

**Abstract:** Books of medicines and talismans are a treasure trove of manuscripts that discuss the world of traditional medicine. This manuscript has relevance to life in the era of a prolonged pandemic. Therefore, the study of the manuscript has become an urgent need. The method used is qualitative. As for getting good and correct edits, the critical method is used. Furthermore, the results of the edited text were analyzed using health anthropology and ethnomedicine approaches. The results of the study of this manuscript are expected to be useful for life during the pandemic and in the future.

**Keywords:** manuscripts, books of medicine and talismans, health anthropology, ethnomedicine, pandemics

## INTRODUCTIONS

Manuscripts are written documents made by someone about everyday life, both regarding behavior towards nature and God the Creator. In the Kamus Besar Bahasa Indonesia (KBBI), the script is defined as writing by hand when the person sees and records every event that they consider important and is hoped that their children and grandchildren can be a guide for life in the future.

Ancient manuscripts are Indonesian cultural heritage which is protected by the Law of the Republic of Indonesia Number 11 of 2010. Cultural heritage in this case is that ancient manuscripts are classical manuscripts that are passed down from generation to generation. This is also related to Law Number 43 of 2007, the meaning of ancient manuscripts is a written document that is not printed or cannot be reproduced in other ways, both domestically and abroad, and is 50 years old.

The ancient manuscripts of the Nusantara are one part of the identity of the Indonesian nation. Due to the lack of public understanding, many ancient manuscripts are considered too sacred or even considered to have no historical value. As a result, many values and knowledge content contained in the text, which contains various kinds of knowledge, socio-cultural life, treatment methods, and government practices that are still relevant when applied today, cannot be utilized. Important manuscripts containing types of medicinal plants that can be used for today's life are often forgotten.

Since hundreds of years ago, the ancestors who inhabited the archipelago have been recognized and accustomed to concocting such as herbs and traditional herbal medicines. This is due to the availability of various types of plants, roots, and other natural ingredients, which are then formulated as herbal ingredients or formulas that can cure various diseases. The ingredients are then used to maintain the condition of the body to stay healthy, prevent disease, and some others to beautify themselves. The ability to mix various materials has been passed down by ancestors from generation to generation, from one generation to the next, to the present day. In various places in the archipelago can be found various books containing the procedures for treatment and various types of traditional medicine, such as a practice or practice and the rules of compounding medicines such as in the book of medicines and talismans.

A description of the traditions of the people of the archipelago contained in the text or manuscript on how to describe the preparation of medicines in various herbal medicines; such as sawan herbs, sorong herbs, herbs for pregnant women and maternity, eye pain medication, back pain medication, stomach pain medication to appetite enhancing drugs are interesting things. The practice of medicine or medical and materials containing various properties that have been mixed for a long

time and are in the treasures of public medical practice. The proof is that ingredients such as herbs or traditional medicines have become an inseparable part of people's lives in this archipelago.

The existence of this diversity of traditional medicines in the archipelago has in fact enriched the repertoire of knowledge in producing the methods and formulas or ingredients of these medicines. So that in the old texts it is called various types of plants to produce these drugs. With the abundance of thousands of types of plants that thrive in all corners of the country, whether or not the benefits and properties are known. Reflecting on this, since the manuscripts were discovered, they were then studied and read, giving the conclusion that the healers at that time were aware of the efficacy of these ingredients as a source of herbs in treating various diseases.

Medical manuscripts contain alternative treatment of diseases by utilizing plants and so on. Exploring treatment scripts to be useful for the community because the current state of society is very vulnerable to diseases of various names and types, both diseases and psychological. The two types of disease are very difficult to separate because sometimes they come together. This happens due to living conditions that are full of problems which in the end people are very sensitive to disease. In accordance with the times, people will go to the doctor if they are sick, but visiting a doctor especially a specialist for treatment will require a very high cost. Due to the unfavorable economic conditions of the community, it causes people to experience suffering and it is also the cause of disease.

It is recommended to the public to prevent and treat disease to immediately return to natural ingredients, namely natural flora that are not touched by machines but are touched by human hands. The advantages of using natural ingredients are not owned by modern medicine. Often modern medicine causes side effects, it can even take a person's life. Therefore, if the cultivation of medicinal flora is cultivated, it will provide incalculable benefits for humans.

## LITERATURE REVIEW

A literature review is one part of a research proposal, to explain the problem to be studied with previous research to avoid research similarities. Therefore, researchers must find out various studies or other writings, be it theses, theses, dissertations as well as textbooks and scientific journals related to the same research topic and also for comparison with the research on drug manuscripts studied by other researchers.

Research on drugs in manuscripts has previously been investigated, especially drugs in manuscripts in the archipelago. For example, the primbon script in the form of prose has been used as research material compiled by Nawangningrum (2004). His research is entitled "A Study of Ancient Nusantara Manuscripts Collection of the Faculty of Cultural Sciences, University of Indonesia: Diseases and Traditional Medicines". The results of his research presented information about the types of diseases, various types of medicinal plants, as well as the processing and treatment of diseases, which were obtained from the ancient manuscripts of the Nusantara.

Research on medicinal manuscripts was also carried out by Rochmiatun (2013) entitled "Study of the *Book of Proving Medicines*" Manuscripts by Sayyid Ali bin Alwi bin Shihabuddin and the *Mujarobat Manuscripts*". The research resulted in an article discussing traditional pharmacology in Palembang in the manuscript of the *Book of Prove Drugs* viewed from the perspective of cultural ecology.

In the special issue on medicine, in Jumantara edition Vol. 11, No. 1, 2020, there is an article written by Mu'jizah (2020) entitled "Malay Health and Medicine: Local Wisdom in the Penyengat Island Manuscript". The results of the study obtained important things related to health detection carried out by a healer. In this article, there is a conclusion that the Malay medicinal manuscripts are evidence that the Malay community maintains health and has knowledge in their treatment.

Many studies of Malay manuscripts discuss aspects of treatment from a cultural perspective and one of them seeks to reveal the historical side of Malay medicine, especially in Nusantara manuscripts. What's more, the trend of traditional medicine that utilizes herbal medicinal plants and the like is growing and accepted by the world community. Therefore, research on Malay manuscripts that examines aspects of medicine to reveal the historical side of medical texts, the role, and function of these texts are important for the development of the world of medicine in the archipelago. In

particular, regarding illness, disease, medicine, and treatment of disease - according to the vision and perception of the people of the Nusantara and the possibility of its application and development.

## **METHOD**

The research method is a way to solve the problem at hand researchers in collecting research data, in other words, research methods is a way of technically explaining the methods used in his research. The method used in this study is a qualitative method with content analysis of the manuscript. This method is used to determine the diversity of concepts regarding treatment. This research was conducted by literature study. In this method, a content analysis of the manuscripts that have been translated by the researcher is carried out first. As for getting good and correct edits, the critical method is used. Then the data will be reviewed and reviewed. Furthermore, the results of the edited text were analyzed using health anthropology and ethnomedical approaches.

Sources of data in this study are in the form of primary data and secondary data. The primary data used was in the form of Malay medicinal manuscripts entitled *Kitab Ubat-ubat* and *'Azīmat* collection of the British Library, while the secondary data used books, journals, and others related to this research. To obtain data, it is necessary to collect data using primary data and secondary data for research purposes. The method of data collection in manuscript research and manuscript texts is to use philological objects with the steps taken such as manuscript inventory, description, manuscript transliteration, and others.

## **RESULT AND DISCUSSION**

There are several ways or methods that researchers need to do to edit or edit a classical manuscript text so that it can be read and understood, namely presenting and interpreting it. To present and interpret a classical manuscript there are several steps needed in philological research including: the first step that must be taken by the researcher after making his choice of the manuscript that he wants to study and edit is to take an inventory of several manuscripts with the same title wherever they are, both inside and outside the country. abroad. Manuscripts can be searched through catalogs of large libraries which store many collections of manuscripts, in museums and others.

According to Karsono H Saputra in his book entitled *Introduction to Javanese Philology*, what is meant by an inventory of manuscripts is an activity of gathering information about the existence of manuscripts containing a corpus text. Manuscripts containing a corpus text simply mean manuscripts containing a title text, which is sometimes listed on the cover of the manuscript and/or on the front cover of the manuscript.

From the search results, it was found that the Malay medical manuscript entitled MSS B15 *Kitāb Ubat-ubat* and *'Azīmat* is one of the manuscript collections stored in the British Library, England. Furthermore, after the author conducted a search through several other sources, it is believed that this manuscript was copied from from the Tama (or Sama) manuscript, the royal physician for the Pontianak Sultanate, on 17 May 1813 and is one of the oldest surviving manuscripts from the late 18th or early 19th century. The *Kitāb Sari Segala Ubat* (MSS B15) contains the medical practice of the Royal Physician of the Pontianak Sultanate, West Kalimantan on the island of Borneo. This manuscript will certainly broaden the horizons of the practice of science and technology among the Malay people of Borneo in the past.

The results of the study found that there were 51 complications or health conditions mentioned in it, both physical diseases that interfere with certain body systems, as well as non-

physical diseases such as those involving emotional disorders. In addition, there are 18 recipes that use one ingredient, 85 recipes that use more than one ingredient mix, and 28 recipes that involve spiritual elements. Most prescriptions are also accompanied by medical rules such as intake through diet, applying drugs directly to the body, and even accompanied by certain readings. Local and imported materials used are a manifestation of trading activities with traders at that time. Even more interesting is the availability of special care ingredients available on the island of Borneo.

The existence of manuscripts in the Malay Archipelago is a symbol, identity, and evidence of the Malay scientific tradition of centuries ago. However, this historical treasure cannot be considered as it should be without preservation, proof, research, and evaluation of its contents. Therefore, it is unfortunate that most Malay medical manuscripts have been preserved, waiting to be tampered with, and unstudied, as only about 11 traditional Malay medical manuscripts have been republished as of 2018 while content evaluation is still minimal.

Manuscripts from the Malay Royal Physician, such as *Sari All Ubat*, are very rare. The manuscript, which originated from the Pontianak Sultanate, was presented to prove that science and technology had been cultivated in traditional Malay civilization and society.

In the Law of the Republic of Indonesia. No. 23 of 1992 it is stated that health or health is a state of well-being of body, soul, and social that allows everyone to live productively socially and economically. The concept of health in this law is interesting. Basically, the concept of health is a state of balance between the form and function of the body and the various factors that influence it. The healthy condition begins with an examination of the body's condition. In that condition, when a person is examined, he has no complaints or there are no signs of a disease or disorder. One of them exemplified that there was a case of someone who checked his body condition who felt completely unwell. Clinically, the results of the doctor's examination showed that the person was not sick. It turns out that the illness is caused because the person has a mental or psychological disorder. The disturbance affected his physical state. With this condition, the person is still declared sick. In that section, it was also discussed that mentally healthy people are people who are not autistic, not stressed, do not experience acute mental disorders, and do not have problems related to psychology, such as kleptomania, psychopaths, and others. Another illustration is that people with liver disease are also an example of people who are not mentally healthy because there is no surgeon or heart doctor who can eliminate this disease with surgical equipment.

Health detection at that time was carried out by a healer. A healer is a person whose job is to treat diseases traditionally. In the modern sense, a healer can refer to a doctor. The way the healer works is to read the signs on the human body. Before describing the detection of health through the body, it is also discussed in this text about the rationale of the elements that make up the human body.

## CONCLUSION

From the above discussion, it can be seen that the *Kitāb Sari All Ubat* (MSS B15) contains the medical practice of the Royal Physician of the Pontianak Sultanate, West Kalimantan on the island of Borneo. In the text, there are 51 complications or health conditions mentioned in it, both physical diseases that interfere with certain body systems, as well as non-physical diseases such as those involving emotional disorders. In addition, there are 18 recipes that use one ingredient, 85 recipes that use more than one ingredient mix, and 28 recipes that involve spiritual elements. Most prescriptions are also accompanied by medical rules such as intake through diet, applying drugs directly to the body, and even accompanied by certain readings. Health detection at that time was carried out by a healer. A healer is a person whose job is to treat diseases traditionally. In the modern sense, a healer can refer to a doctor. The way the healer works is to read the signs on the human body.

## REFERENCES

- Mu'jizah, M. (2020). Kesehatan dan Perobatan Melayu: Sebuah Kearifan Lokal dalam Naskah Pulau Penyengat. *Jumantara: Jurnal Manuskrip Nusantara*, 11(1), 51.  
<https://doi.org/10.37014/jumantara.v11i1.823>
- Nawangningrum, D., Widodo, S., Suparta, I. M., & Holil, M. (2004). Kajian terhadap Naskah Kuna Nusantara Koleksi Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia: Penyakit dan Pengobatan Ramuan Tradisional. *Makara Sosial Humaniora*, 8(2), 45–53.
- Rochmiatun, E. (2013). *FARMAKOLOGI TRADISIONAL DI PALEMBANG DALAM PERSPEKTIF EKOLOGI BUDAYA: Studi atas Naskah “Kitab Buktikan Obat-Obat” Karya Sayyid Ali bin Alwi bin Shihabuddin dan Naskah Mujarobat*. *Jumantara* Vol. 4 No. 1.

# THE CORE TEACHINGS OF THE THREE ABRAHAMIC RELIGIONS IN *SERAT BAB AGAMI YAHUDI, KRISTEN, SAHA ISLAM*

Muhammad Heno Wijayanto

Department of Literature, Faculty of Humanities, Universitas Indonesia,

[henowijayanto@gmail.com](mailto:henowijayanto@gmail.com)

**Abstract:** In the world, the religions with the most followers are Christianity and Islam. Both these religions and Judaism are called to as the *Samawi* or Abrahamic Religions which was born in the Middle Eastern country. The aims of this study is to describe the core teachings of the three Abrahamic religions (Judaism, Christianity, and Islam) and a comparison of the three religions in the *Serat Bab Agami Yahudi, Kristen, saha Islam*. In this research using data an old manuscript of *Serat Bab Agami Yahudi, Kristen, saha Islam* (SBAYKI) with code NB 298 collection of the National Library of the Republic of Indonesia. The data in the form of text in this study used descriptive qualitative research methods. Texts which are old manuscripts require philological work steps, i.e. inventory, description, comparison, edition of the text, and translation if needed. Theological approach is used to analyze the content of the text. The result of this research is that the three religions have something in common in the form of belief in Allah as God Almighty and the difference in the way of pray. The conclusion in this study is that in the old manuscripts of the Archipelago there are manuscripts that contain the core teachings of the Abrahamic religions, namely in the *Serat Bab Agami Yahudi, Kristen, saha Islam*.

**Keywords:** Core teachings, Abrahamic Religions, Theology, Old Manuscripts.

## INTRODUCTION

In the world, the religions with the most followers are Christianity and Islam. Both these religions and Judaism are called the *Samawi* or Abrahamic Religions originating from the Middle East region. Abrahamic religion according to its origin, namely ‘Abraham’, is an important figure in the history of three religions, namely Judaism, Christianity, and Islam (Afdillah, 2016, p. 98). Ibrahim or Abraham as the father of the three Abrahamic religions echo monotheism or that there is only one God worthy of worship, namely Allah.

The aims of this study is to describe the core teachings of the three Abrahamic religions (Judaism, Christianity, and Islam) and a comparison of the three religions in the *Serat Bab Agami Yahudi, Kristen, saha Islam* (SBAYKI). The novelty of this research is in this study using the old manuscript *Serat Bab Agami Yahudi, Kristen, saha Islam* as the object of research, which in general, in theological research uses primary data in the form of quotes from God’s words in the holy book.

## LITERATURE REVIEW

Previous research related to theology in the Abrahamic religions, the first is *Judaism, Christianity, and Islam: The Problem of “Abrahamic religions” and the possibilities of comparison* by Samuel L. Boyd (2019) which discusses historical comparisons in the three Abrahamic religions . Next are Yonky Karman (2019) with his article *The Inclusive Abraham: A Meeting Point of the Abrahamic-Religious Trialogue*, and by Muhammad Afdillah (2016) with his article *The Theology of Ibrahim in the Judaism, Christianity, and*

*Islam Perspective*. Research from Karman (2019) and Afdillah (2016), both have in common, namely the discussion of the character Abraham or Ibrahim according to the perspective of each Abrahamic religion using data in the form of quotes from the holy books of the Abrahamic religion. In contrast to previous research, this study uses data in the form of an old SBAYKI manuscript and discusses the core teachings of the three Abrahamic religions.

## METHOD

In this study using descriptive qualitative research methods. The selection of the method is based on the data used in this study, which is in the form of text, so that qualitative research methods are used in this study. According to John W. Creswell (2009, pp. 176-177; in Kriswanto, 2018, p. 15), qualitative research consists of three steps, namely data provision, interpretation, and finally writing. Philological work steps are also needed in this research on data in the form of ancient manuscripts, namely by taking an inventory of manuscripts, descriptions, comparisons, making text editions, and translations if needed.

For data analysis, a theological approach is needed, because the text contains knowledge about the three Abrahamic religions, namely Judaism, Christianity, and Islam. Initially, theology was a science that was born in Christianity and developed to be applied to various religions. The theological approach applied to analyze non-Christian religions is motivated by the purpose of this approach, namely research based on God's word. According to Richard Muller (2003, p. 154; in Rasiman, 2020, p. 82), theology comes from *theou* and *logos*, namely the study of the word about God. Theology, which is the teaching of God, as well as those related to divinity in God's words, can be applied in this study using data sources containing knowledge of Abrahamic religions based on God's words quoted in SBAYKI.

## RESULT AND DISCUSSION

*Serat Bab Agami Yahudi, Kristen, saha Islam* is one of the old manuscripts that contains knowledge of Abrahamic religions, such as Judaism, Christianity, and Islam. This manuscript is kept and is a collection of the National Library of Indonesia and is given the collection number NB 298. On the first page, this manuscript is entitled *Serat Bab Agami Yahudi*, because the first part of the text contains a chapter that discusses Judaism. After a thorough reading, the researcher gave the title of this manuscript *Serat Bab Agami Yahudi, Kristen, saha Islam* (SBAYKI), because in this manuscript it consists of three chapters which are not only written about knowledge of Judaism, but also knowledge of Christianity and Islam in this text.

This manuscript contains text in the form of *sosorah* 'speech', as described in the text. This manuscript consists of three chapters of speech text consisting of religious speeches of Judaism, Christianity, and Islam. For the speech on the chapter on Judaism, delivered on August 23, 1932, and on Christianity, on September 20, 1932, both of which were delivered by Dr. J. H. Bavinck<sup>1</sup>. Meanwhile, the chapter on Islam was delivered on October 26, 1932 by Bagus Raden Kaji Isam Jaeni. The three speeches were delivered in the same place, namely at Paheman Radya Pustaka, Surakarta, which was compiled by a resident clerk named Hartasudarma in the Pasar Kembang area, which was completed on January 7, 1933, or coincided with Saturday *Legi*, 10 *Pasa* 'Ramadhan' 1863 *Dal* Java Era.

SBAYKI which is a manuscript containing a summary of knowledge about Abrahamic religions in this article is explained about the core teachings of the three Abrahamic religions as follows.

---

<sup>1</sup> Dr. J. H. Bavinck or Johan Herman Bavinck, a man who was born in Rotterdam, Netherlands in 1895, and a pastor, missionary, dan professor at the Reformed Churches in the Netherlands. See. van den Berg, J. (1983). The Legacy of Johan Herman Bavinck. *International Bulletin of Missionary Research*, 7(4), 171-175. p. 171.



## 1. The Core of Judaism

Judaism is the oldest of the three Abrahamic religions. This religion is the religion of the children of Israel. In the SBAYKI chapter of *Bab Agami Yahudi*, the first thing that is explained is about the holy books of the Jewish religion, such as the following quote.

‘The Veda Judah, or Jewish book, there is not only one book, but a collection of books written by the Great Prophets, some of which were written by Prophet Moses, King David, Solomon, Isaiah, and so on.’ (SBAYKI, pp. 3-4)<sup>2</sup>

From the excerpt of the text, it can be seen that the Jewish religious books consist of several books collected from the books of the Great Prophets, such as Moses, David, Solomon, Isaiah, and so on. The Jewish religious book that we know today as the Torah or Tanakh, is part of the Old Testament Bible contained in Christianity (Karman, 2019, p. 187).

Next, is a story about God’s command to Prophet Ibrahim to believe in the existence of God Almighty as God in the world and the hereafter who always takes care of his people. The following is a quote about Allah’s command to Prophet Ibrahim in SBAYKI.

‘Prophet Ibrahim received God’s command and like this he said: I am God Almighty, run and hope in Me that takes precedence, meaning: if you believe in Me and surrender, I will guard you in this world and the hereafter, nothing will happen to you. can be like my dominion, thou shalt not be afraid of being besieged by danger from all directions, for I have power to protect and bless you. Whoever believes in Me, there will be no trouble.’ (SBAYKI, p. 6)<sup>3</sup>

In addition to the text quotes above, related verses about God as savior are also explained in SBAYKI quoting verses from Psalms: 27.1<sup>4</sup> and Psalms: 42.12<sup>5</sup>.

On pages ten to eleven it describes the Jewish holy place in Jerusalem, which is called the *Malige* ‘Palace’. The following is a summary of who can enter the Palace.

‘1. The general public can enter in the courtyard; 2. Priests can enter the holy Palace; and 3. The High Priest can enter the holiest Palace, once a year asking God for blessings for the people.’ (SBAYKI, p. 34).<sup>6</sup>

Finally, what is explained in SBAYKI about Judaism is about the sincerity of the people’s hearts in terms of asking for God’s blessings, giving alms, zakat, giving offerings, praying, and fasting. Sincerity of heart is the key to get God’s blessing requested by the High Priest, as in the following text excerpt.

‘When the High Priest asks for a blessing, it is useless if there is no sincerity in the hearts of the people. Alms, zakat, offerings, prayers, and fasting are not useful if they are not accompanied by sincerity of heart. Thus those who can receive the benefits accompanied by sincerity of heart, as well as the blessing of the ancestors.’ (SBAYKI, pp. 34-35).<sup>7</sup>

---

<sup>2</sup> ‘Weddha Yahuda, utawi kitab Yahudi, wondene kitab wau botên kitab satunggal,[3] nanging kahlêmpakaning kitab-kitab ingkang kasêrat dening para Nabi Agêng, wontên ingkang sêratanipun Kangjeng Nabi Musa, Prabhu Dawud, Suleman, Yesayah lan sapanunggilanipun’.

<sup>3</sup> ‘Nabi Ibrahim kadhawuhan Pangeran lan dipunpangandikani makatên: Ingsun Allah Kang Maha Kuwasa, lakuniraa saha ing ngarsaning Sun lan diutama, minggah jarwanipun: manawa sira kumandêl marang Ingsun lan pasrah, sira mêsthi Sun rêksa ing doña lan suwarga, ora ana kang madhani panguwasaning Sun, sira aja duwe giris sasadnan kinêpung ing poñcabaya, awit Ingsun kawasa angluwari lan ambarkahi sira. Sing sapa kumandêl marang Ingsun, ora bakal kaduwung’.

<sup>4</sup> ‘Gusti Allah Kang dadi papadhang lan juru slamêt, sapa kang dakwêdeni’ (Mazmur: 27.1).[7]

<sup>5</sup> ‘Dhuh nyawaku, ya gene têka tumungkul, ya gene têka uwas, ngarêp-arêpa marang Allah, awit mêsthi kalakon dakpuji’ (Mazmur: 42.12).[7]

<sup>6</sup> 1. Kawula limrah kenging lumêbêt ing plataran, 2. Para Imam kenging lumêbêt ing Malige suci (Kalangse), 3. Imam Agung kenging lumêbêt ing Malige sucining-ngasuci, (kalangse malih), sataun sapisan nyuwunakên barkah para kawula ing Pangeran.

<sup>7</sup> ‘Anggenipun Imam Agung nyuwunakên barkah botên wontên mupangatipun manawi kawula manahipun botên nalongsa. Sêdêkah, jakat, sasaji, panuwun saha pasa, [34] botên wontên mupangatipun manawi botên

## 2. The Core of Christianity

In the SBAYKI chapter of the Christianity section, the core teachings of Christianity are that Jesus Christ only worships God, loves others without discrimination, strives to be better in life, forgiveness of those who killed Jesus Christ, God is Trinity, and the essence of being a Christian, as quoted from the following text.

‘The Prophet Jesus did not want to serve the devil, who is worshiped only by God. ‘What was taught by the Prophet, not only high-ranking officials, even though the poor, old, young, should not be discriminated against. And whoever accepts His word, that is indeed a saint. ‘The miracle of Prophet, is only to help others, as a form of love, because it is his duty to be a place of refuge, to feel as a shadow of God’. ‘Who really believe in God’. “Humans must really strive towards perfection, and if their efforts are sincere, surely later if they feel very difficult, eventually they really need God’s love and help.” ‘When the Prophet was killed, his heart still had love, asking forgiveness for those who killed him’. ‘God is a Trinity: the Father, the Son, and the Holy Spirit’. God, it is located in the unseen realm, the Son, it is the word of God (God’s incarnation) (unseen word), and the Holy Spirit, (the feeling of the sacred servant) (the pure heart of the servant is not affected by lust). ‘Christians are defined by: I. On Sundays, they must devote themselves to thought and mysticism; II. Must know his God’s history book; III. Daily worship of God, the time is not determined, following the will of the heart; IV. Celebration, commemorating the birth of the Prophet (Christmas), rising from the dead (Easter), and the descent of the Holy Spirit (Pentecost); V. Avoiding lust; VI. Fasting, no day specified, only as a form of devotion.’ (SBAYKI: pp.70-71)<sup>8</sup>

## 3. The Core of Islam

The main points of the chapter on Islam in SBAYKI include the meaning of the word Islam, the pillars of the religion of Islam for the establishment of Islam, an invitation to harmony in religion, as well as good and bad acts, as quoted from the following text.

‘The meaning of the word Islam is ‘directed, safe in the hereafter and must love others, by carrying out all good deeds with a pure heart.’’ The founding of Islam consists of three chapters, namely: I. Faith, there are six in number, as already mentioned. in the science of monotheism, namely: 1. Believing in Allah, Allah, Lord of the world and the hereafter, who created the heavens and the earth and all that is in them, who has a generous and loving nature; 2. Believe in angels; 3. Believe in the truth of the scriptures; 4. Believe in the truth of

---

*kanthi manah nalongsa. Dene ingkang sagêd nampeni mupangatipun ingkang kanthi manah nalongsa. Makatên ugi (pangestunipun para lêluwur).’*

<sup>8</sup> *Kangjêng Nabi Yesus botên karsa ngawula dhatêng iblis, ingkang dipunswitani amung Pangeran. Inggang dipunwulang Kangjêng Nabi, botên amung para luhur, sanadyan tiyang nistha papa sêpuh anem, botên mawi kabadak-bedakakên. Lan sintên kemawon ingkang sagêd nampi pangandikanipun, punika brahmana satuhu. Mujijatipun Kangjêng Nabi, amung kangge mitulungi sasami, minangka mujudakên sih piwêlas, awit saking katarik wajibing jumênêng pangayoman, ngrumaosi minangka pawayanganing Pangeran. Inggang ngandêl-kumandêl ing Pangeran. Mênggah wosing warsi targa wau makatên: ‘tiyang kédah têtên-têtên ngudi dhatêng kasampurnan, saha ma[70]nawi têtên pangudinipun, têtentu lajêng rumaos yen sangêt apêsipun, têtemahan lajêng sangêt ambêtahakên sih pitulunging Allah. Nalika Kangjêng Nabi kasedanan, panggalhipun taksih têtêp wêlas asih, nyuwunakên pangapuntênipun tiyang-tiyang ingkang nyedani. Allah punika Tripurusa: Sang Rama, Sang Putra, tuwin Sang Roh Suci. “Allah, punika dumunung ing ngalam gaib”. “Sang Putra, punika sabdaning Pangeran (Pangeran ingkang anyarira)(sabda gaib)”. “Sang Roh Suci, (rasaning kawula ingkang suci)(manahing kawula ingkang suci botên kaworan hawa napsu). Tiyang agami Kristên katamtokakên: I. Ing dintên akat, kédah kangge mligekakên manah kabatosan; II. Kédah nyumêrêpi kitab sujarahing Gustinipun.[71a]; III. Sabên dintên sembahyang, wancinipun botên katêmtokakên, manut sakrêntênging manah; IV. Riaya, mêngêti wiyosanipun Kangjêng Nabi, wungu saking seda (Paskah), saha tumurunipun Roh Suci (Pantekosta);V. Nyingkiri hawa nêpsu; VI. Siyam, botên katêmtokakên dintênipun, amung murih santosaning pangabêkti.[71b]*

the words of the Apostles; 5. Believe in the Day of Judgement; 6. Trust all the assurances of Allah. II. Islam, there are five in number, namely: 1. Shahada, the statement is called in the science of monotheism; 2. Prayer, meditation; 3. Fasting, conquering lust; 4. Zakat, conquering the desires of the heart; 5. Hajj, so that the heart is at peace in practicing religion. III. Iksan, meaning: perfecting Faith and Islam, or until becoming a real human being. Islam hopes that the people of the state will unite in worship and religion, so that the community can be in harmony, the state is peaceful and at peace. The origins of Islam, the Qur'an, the content of knowledge varies. Worshiping God cannot be through anyone's intermediary, even the Prophet's intermediary. There are ten bad deeds that make the heart dirty. There are ten good deeds that make the heart clear. The Core of Islam: Faith, Tawhid, Islam, Iksan.' (SBAYKI, pp. 119-122)<sup>9</sup>

#### 4. Comparison Between Abrahamic Religion

The Abrahamic religions that came from Abraham as the ancestor of the three religions have some similarities and differences. The similarity contained in the third is that there is only one God or monotheism, with Allah as the Almighty God. The difference between the three religions is in terms of ritual or worship, as well as the holy book that was revealed to each people. The differences that exist in the three religions are a form of God's love for his people, namely by adjusting the conditions of society at that time.

### CONCLUSION

The conclusion in this study is that in the old manuscripts of the Archipelago there are manuscripts that contain the core teachings of the Abrahamic religions, namely in the *Serat Bab Agami Yahudi, Kristen, saha Islam*. The core teachings of Abrahamic religion are generally related to the teachings of monotheism and God's commands in living a religious life. Between the people of the three Abrahamic religions today there are often divisions, hatred, and even wars. In this paper, it is hoped that it can be useful and as a reminder that the origins of the three religions were born from Abraham who worshiped one God, namely Allah, the Lord of the worlds.

### REFERENCES

Afdillah, Muhammad. (2016). Teologi Ibrahim dalam perspektif agama Yahudi, Kristen dan Islam. *Kalimah: Jurnal Studi Agama dan Pemikiran Islam*, 14(1), 97-114.

---

<sup>9</sup> *Têgêsipun tênggah Islam: "Ngangkah, wilujêng ing dunya ngakir kalayan angsal sihing sasami, asarana nglampahi pandamêl sae kanthi sucining manah". Adêgipun agama Islam, wontên tigang bab, zie no 99 inggih punika: I. Iman, bakunipun wontên 6, kados ingkang kasêbut ing ngelmu ngakahit utawi taukit, inggih punika: 1. Ngandêl saha pracaya wontênipun Gusti[119] Allah, Gusti Allah Pangeraning dunya ngakir, ingkang nitahakên bumi langit saisnipun sadaya, ingkang kadi mbaka, ingkang sipat murah lan asih; 2. Ngandêl wontênipun malaekat; 3. Ngandêl lêtêsipun kitab suci; 4. Ngandêl lêtês para andika Rasul; 5. Ngandêl badhe wontênipun dintên kiyamat; 6. Ngandêl sadaya papasthen saking Gusthi Allah. II. Islam, bakunipun wontên 5, inggih punika: 1. Sahadat, katranganipun kasêbut ing ngelmu taukit; 2. Salat, sêmedi; 3. Siyam, ngêreh utawi ngêluk hawa napsu; 4. Jakat, ngêreh utawi ngêluk kamurkane ma[120]nah; 5. Kaji, murih santosaning manah anggening mlampahi agamanipun. III. Iksan, tênggèsipun: nyampurnakakên Iman tuwin Islam, utawi dumugi ing kasunyatan (manungsa jati). Agama Islam mêngku kajêng supados kawulaning praja sami nunggil sasêmbahan saha tunggil agama, supados kawula sagêd rukun, praja tèntrêm saha santosa. Wawatoning agama Islam, Kur'an, isi kawruh warni-warni. Manêmbahing Pangeran botên kenging lantaran sintên kemawon, sanadyan lantaran andika Nabi. Pakarti awon, ingkang andadosakên rêrêgêding manah wontên sadasa.[121] Pakarti sae, ingkang andadosakên padhangning manah wontên sadasa. Bakunipun agama Islam: Iman, Taukit, Islam, Iksan.*

- Boyd, S. L. (2019). Judaism, Christianity, and Islam: The problem of “Abrahamic religions” and the possibilities of comparison [Article]. *Religion Compass*, 13(10), 1-7, Article e12339. <https://doi.org/10.1111/rec3.12339>
- Creswell, John. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (4 ed.). Sage.
- Karman, Yonky. (2019). Abraham Inklusif: Sebuah Titik Temu Trialog Agama-agama Abrahamik. *Jurnal Jaffray*, 17(2), 185-202.
- Kriswanto, Agung. (2018). *Bismaprawa: Transformasi Teks Adiparwa di Skriptorium Merapi-Merbabu*. Perpustakaan Nasional RI.
- Muller, Richard A. (2003). *Post-Reformation Reformed Dogmatics: The Rise and Development of Reformed Orthodoxy, ca. 1520-1725* (Vol. 1). Baker Academic.
- Rasiman, Yoseph. (2020). Apa itu Teologi? dan Mengapa mempelajarinya begitu penting? *JURNAL MITRA MANAJEMEN*, 7(2).
- van den Berg, J. (1983). The Legacy of Johan Herman Bavinck. *International Bulletin of Missionary Research*, 7(4), 171-175.

# LEADERSHIP VALUES IN THE TALE OF KING NADHIR SYAH: A SEMIOTIC STUDY

Muwafaqoh Ni'amillah<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Indonesian Literature Study Program, Faculty of Cultural Sciences Sebelas Maret University,  
muwafaqohniam22@gmail.com

<sup>2</sup>Indonesian Literature Study Program, Faculty of Cultural Sciences Sebelas Maret University,  
asepyudha.w@gmail.com

**Abstract:** Hikayat Raja Nadhir Syah is an ancient manuscript that is stored in the collection of the French National Library with the code Malayo Polynesian 62. This manuscript contains the story of the leadership of a great king. Leadership is the main key in running the wheels of government well. Ironically, Indonesia, which has been independent for 76 years, is currently facing an acute leadership crisis. Therefore, the study of the manuscript entitled Hikayat Raja Nadhir Syah is urgent and urgent. The method used in this research is qualitative. In addition, to get good and correct edits, the critical edition method is used. Then the edits are analyzed using a semiotic approach. The results of the analysis show that there are many uses of symbols contained in the Hikayat Nadhir Syah text. Therefore, the disclosure of the meaning of these symbols can be used as a source of inspiration for solving the leadership crisis in this country.

**Keywords:** Ancient manuscripts, The King of Nadhir Syah, leadership crisis

## INTRODUCTION

Leadership is an important element in the progress of an institution. Especially if the institution in question is the state. According to the leadership, the crisis is one of the problems that we often encounter in an institution. The leadership crisis is no longer a problem that can be ignored because of its huge impact on an institution. Without a leader with the right leadership character, it can destroy an institution. Of course, it is very worrying if in a country there is a leadership crisis.

The definition of leadership itself is defined as an activity to influence people towards the achievement of organizational goals (Mulyasa, 2004, p. 107). While another understanding of leadership is the way a leader influences the behavior of subordinates, so they want to work together and work productively to achieve organizational goals (Baharudin & Umiarso, 2012, p. 434). This definition of leadership is following the perspective of each in seeing the figure of a leader. Leadership in English is known as 'leadership' which means 'being a leader power of leading: the qualities of leader'.

The many notions of leadership make us normalize in defining it. In addition, the standard of leadership and leadership does not exist in the institution until now. This can affect the character of leaders from time to time. The character of a leader who does not have standards from the start makes the standards of leaders and leadership that are already right increasingly change. These changes if not addressed immediately will result in the loss of the original character of the leader needed by the institution. In (Wijoyo, 2008, p. 9) George R. Terry argues that leadership is a process to influence others to achieve organizational or group goals.

Sometimes we need to look back. Need to learn from history about success to continue and failure to improve. Likewise in leadership, we also need to learn from the leadership inherited

from our ancestors. Like an earth bow, to make it fly forward you need to be pulled back hard. The historical traces of our ancestors need to be studied and developed so that we do not lose our identity as Indonesians.

In Malay culture, it is stated that an ideal leader is a leader who has the characteristics, namely (1) fair (2) wise (3) willingness to sacrifice (4) has good character (5) smart and (6) good mentality. Likewise in the concept of Islamic leadership, namely leadership that follows the teachings of the Prophet and the caliph. A Malay figure, (Chaidir, p. 2019) in an article entitled Islamic Leadership Malay Leadership said that a leader is likened to a captain who must be able to captain his ship well to be successful and safely reach the destination island.

The study of the manuscript of the saga of king Nadhir Shah needs to be done because it tells about the daily life of a Persian king. This saga tells about the attitudes and activities of King Nadhir Syah so that it is hoped that the study of this manuscript will be able to open a new perspective on the best leader that the country needs.

## **LITERATURE REVIEW**

Studies similar to this study have not been found. Some of the studies that were found both studied ancient texts, but the manuscripts studied were other manuscripts. The Study of Leadership in Hinduism the study of the Nitipraya Lontar Manuscript (Hidayat, 2015) is a similar study, which examines the leadership aspect of ancient manuscripts. The difference in the study lies in the theory used. The study in the text focuses more on the values taught and is not analyzed using semiotic theory.

Another study found was entitled Leadership Values in the Hikayat Maharaja Ali Manuscript (Purwanto, 2015). This study examines the manuscript collection belonging to the National Library of Indonesia. This study examines aspects of leadership in ancient texts. However, this study does not examine the semiotic theory.

A semiotic analysis on ancient manuscripts has not been done much, especially in the form of a saga. This analysis is often found with the objects of drama and theater scripts. The study entitled Treatise of the Apocalypse (Philological and Semiotic Studies of Doomsday Poem Manuscripts) (Dewi, 2014). The study was conducted to reveal the meaning and religious social values contained in the text of the Poetry of the Apocalypse.

Based on reviews from various references, it can be concluded that semiotic studies of Malay texts of the saga type are rarely carried out, so a study of the leadership aspect of the Hikayar Raja Nadhir Syah text using a semiotic approach needs to be done.

## **METHOD**

This study is a literary study and uses the Hikayat Raja Nadhir Syah manuscript as the main data source. This study uses a quantitative method with descriptive analysis to describe and explain the values contained in the text. The approach in this study uses semiotic studies to interpret the signs and symbols contained in the text of the manuscript.

## **RESULT AND DISCUSSION**

In the text of the Hikayat Raja Nadhir Syah, several aspects of leadership are found. Several aspects were found, namely the value of responsibility, justice, self-sacrifice, good character, and intelligence. The following is an analysis and discussion of these values using a semiotic approach.

## Responsibility

Some of the analysis and discussion of the value of responsibility in the manuscript are:

Bagaimana janji anakku itu, melainkan hendaklah segerakan akan pekerjaan itu seupaya senang hati ayahanda.

(Data 1)

Data 1 is a sentence from the text that can describe the nature of the responsibility of the king. The king advised a child that when someone has made a promise, it must be done immediately and kept. The description lies in the teachings he conveys, namely to keep promises. Keeping promises is one of the values of a king's responsibility. Someone who has a responsible character will do what he should do. A promise is a debt, so when someone has made a promise, it must be fulfilled. Not only is it an order to fulfill a promise, the king here conveys that the fulfillment of a promise must be hastened. This means that the king does have a high sense of responsibility because the things that must be fulfilled must also be rushed in the process and not postponed.

Relevance in leadership today is often found in a leader who can't be trusted in his promises. The current leader has not been able to describe the nature of his responsibility from a promise. As one concrete example in the implementation of the general election, there are many candidate leaders who deliver promises to attract the public. However, these promises only ended as a promise and were not implemented when they were elected as leaders. In a short leadership period, it should be able to make a leader hasten in fulfilling his promises. Unfortunately, many leaders have made a lot of promises and in recent years much has to be fulfilled. This sense of responsibility is important for a leader to have considering the number of leaders who are chosen based on their promises.

Apalah bicara kita akan pekerjaan Saudara itu? Sekarang pun baiklah Saudaraku di sini dahulu sama-sama dengan hamba sementara menanti-nanti kapal dan pelang datang dari negeri yang jauh-jauh ke mari

(Data 2)

Data 2 explains that there was a woman who was alone waiting for the ship and the king asked that person to wait for the ship with him. The king did not want the person to feel alone. The king was worried and felt he had to accompany the woman so that she would not be alone because of the many dangers that could occur at any time to a woman alone.

Worry and initiative to accompany someone in danger is the value of the responsibility of a leader to his members. The values instilled here include the sensitivity of a leader, followed by a sense of responsibility towards each member. Everything that happens to and happens to each member is a responsibility of a leader so there needs to be supervision and care from a leader to his members.

The relevance of a leader's character to have a sense of responsibility towards his members in the present is also difficult to find. Government with a democratic system and division of labor sometimes makes a leader not feel entitled to interfere in the other duties of his members. Even though everything that happens, is done, felt, and handled by members is the responsibility of a leader as well. All aspects that occur in a government are the responsibility of the leader so that there is a need for maximum supervision and protection. Leaders need to have a sense of responsibility for all things that happen to their members.

Tetapi barang suatu pekerjaan, jangan Anakku lupa dan lalai!  
(Data 3)

In data 3 describes advice from the king to his son so as not to be negligent in doing a job and business. A leader really needs to be careful and careful in doing something. The slightest thing needs to be considered and taken into account. The job of a leader has many things that need to be remembered, recorded, and marked so as not to be forgotten and neglected. Humans are in the wrong place and forget. The character is not actually used as an explanation. However, knowing the human character must make humans themselves beware of forgetfulness and mistakes in order to minimize failure.

Fair

Some analyzes and discussions about fair value in the text area:

Jikalau hukum syarak, dihukum dengan hukum kitab Allah. Jikalau kiranya hukum adat, dihukum baginda dengan hukum yang kawi dalam negeri itu.  
(Data 4)

Data 4 conveys a message that when someone is wrong from the sharia law, he must be punished with the punishment of the book. Sharia law is a law that is based on Islamic teachings so that the sanctions imposed must also be based on the law of the Islamic book, namely the Koran. Furthermore, if it violates customary law, it must be punished by the law of the relevant domestic Kawi. Customary law is indeed related to the culture that is upheld in the local environment so that in giving sanctions it must pay attention to the law that is upheld in that environment.

The sentence in data 3 describes a fair character in a leader. Leaders must be able to put something in their respective portions, both in terms of the law itself and in other ways. Justice in the character of a leader is important because it can affect the trust of its members. Unfair leaders will undermine agreed norms and undermine trust in their people.

Willing to sacrifice

Some analyzes and discussions about the value of self-sacrifice in the text area:

Jikalau dengan izin Allah taala Tuhan Rabulalamin yang terlebih daripada itu dapat jua insya Allah taala. Jikalau dianugerahkan Tuhan kita, niscaya tahulah aku terbang. Melainkan barang dilanjutkan Allah subhanahu wa taala nyawaku dalam dunia ini, bahwasannya aku cari jua burung Marah Jalin itu.  
(Data 5)

Data 5, describes a person who conveys his sincerity in searching for the Marah Jalin bird. Earlier in the manuscript, it was explained that the search for the bird was very difficult. There are many things to do if you want to find the bird. However, with seriousness in the end the person is willing to overcome all obstacles even if death has not picked him up, he will never give up looking for the bird.

Data 5 provides a symbol of a person's sincerity and willingness to sacrifice in searching for the Angry Jalin bird. The character of sincerity and willingness to sacrifice in doing this task is very important. Without sincerity and a sense of self-sacrifice, leaders tend to be less than optimal in fulfilling their duties. The magnitude and many tasks of a leader require him to



have a sense of self-sacrifice. Willing to sacrifice in question can be a sacrifice of time, energy, thoughts, and property. Without this, the leader's performance lacks totality in carrying out all his duties.

Good manners

Some analyzes and discussions about the goodness of character in the text are:

Hai tuan putri, lepaskan aku insya Allah taala! Berjanjilah aku barang dua tahun sampai aku ke sini, aku bawalah engkau sama-sama dengan aku asal umurku dipanjangkan Allah taala. Jikalau tiada demikian, mungkirilah aku kepada Allah!

(Data 6)

From data 6 above, it is clear that there are parents who ask the princess to release herself. Then, if the princess wants to release herself, then the old man promises something. The promise will be kept about two years later if there is still age for him.

The value contained in data 6 above is about ethics to repay kindness with kindness as well. In a proverb, it is stated that good manners must be returned with good kindness as well. In life, humans are commanded to do good to each other. Whether you are treated well or not, you still have to be kind to everything. Just like a leader, a leader needs to have good character and be willing to repay all actions with kindness.

Mengapa maka anakku menangis? Kasihkah engkau akan daku?

(Data 7)

The seven data above are a response from a father to his child. The father who was the leader asked his crying daughter. The father's character asks about the reason for the child's crying whether it is because of his pity for him. This should happen to a father and son who love each other. Especially the attitude of children towards their parents should also be good.

The value in data seven explains that a leader needs to have love and respect for parents. Love is needed especially in conveying advice and for the benefit of protecting its members. Leaders have many members who of course need to be cared for and loved so that having a good mind must be a character for a leader.

Smart

Some analyzes and discussions about the value of intelligence in the text area:

Jikalau tiada kuperoleh seperti mimpiku ini, niscaya tiadalah aku akan kekal dalam takhta kerajaanku

(Data 8)

The eight data above illustrates that the figure of the king in the text had a dream and then the king told his son that when he did not find the dream, it would certainly make him step down from the royal throne he was sitting on. This is a symbol that the king is a leader who wants to analyze his dreams. The analysis in the eight data sentences symbolizes intelligence because the analysis is directly related to the mind and brain organs.

Adapun tuan-tuan sekalian terlalu lanjut perjalanan dan telah banyak penglihatan sebab pergi ke sana-sini, adakah tuan hamba mendengar kabar beritanya burung yang bernama Marah Jalin?

(Data 9)

The nine data above describe a person who is looking for news about the Marah Jalin bird. The person asked other people who had traveled about the Marah Jalin bird news. The person asked other people who had experience treading the environment to be passed. This symbolizes the character who is trying to open up and seek insight into what he wants to achieve.

Intelligence is a necessary value to be a leader. Without intelligence, the leader will be easily fooled and deceived by many people who attack him. A leader must have broad insight and the ability to think quickly and responsively in responding to every incident he encounters. In addition, being a smart leader will make it easy to analyze and correct policies in carrying out their roles.

### **CONCLUSION**

The study of the content of leadership values contained in the Hikayat Raja Nadhir Syah manuscript proves that there are five leadership characters:

1. Responsibility
2. Fair
3. Willing to sacrifice
4. Good manners
5. Smart

These five aspects are important in the character of a leader. Without being supported by these five aspects, the leader will not be successful in carrying out his role.

### **REFERENCES**

- Baharudin, & Umiarso. (2012). *Kepemimpinan Pendidikan Islam: Antara Teori dan Praktek*. Yogyakarta: Ar Ruzz Media.
- Chaidir. (2019). *Kepemimpinan Melayu Kepemimpinan Islami*. Retrieved from <http://melayuonline.com/>
- Dewi, Y. (2014). *Risalah Kiamat (Kajian Filologis dan Semiotik Terhadap Naskah Syair Kiamat)*. Retrieved from <http://eprints.walisongo.ac.id/>
- Hidayat, R. A. (2015). *Kepemimpinan dalam Agama Hindu Studi Naskah Lontar Nitipraya*. Retrieved from <https://blasemarang.kemenag.go.id/>
- Mulyasa. (2004). *Manajemen Berbasis Sekolah, Konsep, Strategi, dan Implementasi*. Bandung: PT. Remaja Rosdakarya.
- Purwanto, D. (2015). *Nilai Kepemimpinan dalam Naskah Hikayat Maharaja Ali Koleksi Perpustakaan Nasional RI*. Retrieved from [www.perpusnas.go/](http://www.perpusnas.go/)
- Wijoyo, R. F. (2008). *"Mengenal Karakteristik Pemimpin" dalam Info Artha Jurnal Informasi Keuangan dan Akuntansi No. 1 Th. VI*.

# The Discourse of Power Relation Represented in Javanese Version of Abu Nawas Stories

Mundi Rahayu<sup>1</sup>

<sup>1</sup>UIN Maulana Malik Ibrahim Malang, mundi@bsi.uin-malang.ac.id

**Abstract:** This paper aims at exploring the power relation between the main characters represented in Javanese version of Abu Nawas stories. The power relation is always connected to the social cultural context. The stories of Abu Nawas were originated from the Arabic tales, with the Arabic cultural context. In the Javanese version of Abu Nawas, published in 1930, entitled “Abunawas; Pêthikan saking cariyos-cariyos kina” is intended to be presented to Javanese audience. The main characters of the stories are Abu Nawas and Sultan Harun Ar-Rasyid. The power relation between Abu Nawas and the King, Sultan Harun Ar-Rasyid as presented in the story is dynamic. The discourse of power relation needs to be explored further in terms of how the power is exercised by each of them, and how is the dynamic of power relation happen. The present study applies the Fairclough’s CDA as the tool for analysis. The data sources are the Javanese stories entitled “Abunawas: Pêthikan saking cariyos-cariyos kina” translated by Petruk (pseudoname). The result of the study shows that power relation between Abu Nawas and Sultan Harun go through a dynamic process. Abu Nawas as a low-class person is not always in the lower position in relation to the King, Sultan Harun Ar-Rasyid. Instead, the symbolic capital Abu Nawas has and operate enables him to win the negotiation, and he never lose the negotiation.

**Keywords:** Abu Nawas; Javanese; low-class people; power relation; symbolic capital

## INTRODUCTION

The tales of Abu Nawas is popular among the people in Indonesia up to nowadays (Republika.co.id, 2015, 2020). The tales was originated from Arabic tales, part of which belongs to the popular tales of Arabian nights or 1001 Nights. Abu Nawas or Abu Nuwas was a real distinguished poet living in the era of Abbasid, under the King, Sultan Harun Ar-Rasyid (Hitti, 1970). As a Poet, Abu Nuwas was popular with the genre of Diwan poem and Wine poem (Kennedy, 1997). However, the stories or tales of Abu Nawas that is also popular around the world was not written by the Poet Abu Nawas himself. As an oral literature at the beginning of the Abbasid Era, like the other stories in Arabian nights, the authors of the stories are unknown. The tales have become the folk tales that spread across the countries and languages. In Indonesia, the stories of Abu Nawas were firstly written in Indonesian language version by Nur Sutan Iskandar (Fang, 2013). Then, I found out that the Javanese version of the stories was written by Petruk (psudoname) published in 1930. There is a bit differences between the Javanese version and the Indonesian version, due to the translation process. However, in spite of the differences, the story is similar, in terms of characters and plot, with the main characters of Abu Nawas and the Sultan Harun Ar-Rasyid.

The stories of Abu Nawas were part of the Golden Age of Islamic culture in the Abbasid Era around 13 Centuries (Hitti, 1970). When it comes to Indonesia, along with the Islamic influence that spread across archipelago of Nusantara, the tales were then translated into Indonesian language and Javanese language, so that it has become popular up to now. The most popular image of the character it the figure Abu Nawas with the characteristics as a common people, or low-class people but he was witty

and smart attitude so that he could build close relation with the Sultan. The positive image of Abu Nawas was successfully built from the tales, so that the tales is reproduced in many languages and media, that it becomes popular tales that survived up nowadays.

As the structural difference between the Sultan Harun Ar-Rasyid and Abu Nawas was obviously narrated, it is interesting then, to figure out how the power relation built between Abu Nawas and the Sultan, in detail and the factors that contribute to the relation. This present paper aims at exploring the power relation between Abu Nawas and the King, Sultan Harun Ar-Rasyid. In achieving the objectives, the formulated research question posted in this article is, how is the discourse of power relation represented in the Javanese version of Abu Nawas stories? This paper argues that the power relation happens dynamically among the people, in their daily interaction. The power according to Foucault theory is the verb, exercised in the relations among people (Foucault, 1988; Haryatmoko, 2013) The power is not stable, it is dynamic and affected by the symbolic, social and economic capital they have.

## LITERATURE REVIEW

The discourse of power relation is the topic that has been discussed by many studies. The power relation can be gone through in many occasions. One of the examples is the comparative literary study between *Geisha* and the *Dancer*, in which the power relation emerged from the mother and the geisha and the *ronggeng* shaman and *Srintil*, the dancer. (Rahayu, 2014) The power is understood as something that is not exclusively owned by the government or structural position. Instead, it is omnipresent (Foucault, 1988). Power operates through the network around the institution, in social interaction and operated by anybody.

In understanding the power relation of the stories of Abu Nawas, we did observation on literature review related to the stories of Abu Nawwas, that have been studied by some researchers both in Western and Eastern scholars. Kennedy (1997) studied Abu Nuwas, especially on his poetic style and analysis on his poems. According to Kennedy, the most prominent works of Abu Nawas has become the marker of poetic style his era. In this study, Abu Nuwas was prominent in two Arabic genres: the wine poem and the hunting poem. W.H. Ingrams was the scholar who studied Abu Nuwas in more personal ways, which he wrote a book entitled *Abu Nuwas in Life and in Legend* (Ingrams, 1930). In the book, he discussed Abu Nuwas into three parts, Abu Nuwas in actual, in apocryphal, and in mythical.

In the first part of Ingrams book, entitled *Actual*, he discussed Abu Nuwas' personal data, whose personal name was Hal Asan and was born about the year 756 at al-Ahwaz not far from the frontiers of modern Iraq. His father was a soldier native of Damascus, and he belonged to the Hakami tribe. His mother was a Persian. Ingrams interwove the life journey of young Abu Nuwas from his childhood and his prominent poetic talent that attracted the Caliph, so that he was summoned by the Caliph to became one of his court poets. Many poems were produced in this period of his life, so that people get pictures of the life of the poet and the court in that era. In the part two, the *Apocryphal*, Ingrams told us many tales and stories of Abu Nawas that was not a fact, or a true story. The tales of Abu Nuwas included in the tales *One Thousand and One Night* (*Arabian Nights*) belonged to the apocryphal stories. People made the stories by using the character of Abu Nuwas and the Harun Ar Rasyid. Many of the stories from the *Arabian Nights* was then translated into many languages. The third part, is *Abu Nuwas as Mythical figure*, in which the image of Abu Nawas was not related to his real history, in the case in the Swahili of Zanzibar. In this country of Swahili, Abu Nuwas was known as *Kibunwasi*, *Bunwasi*, *Banawasi* or *Abunwasi* or *Abunawasi*.

Swahili conception of him is as small and cunning and Banawasi has become a proper name meaning “a man who always has an answer ready, who excels in repartee, a man in fact who laughs best because he always laughs last” (Ingrams, 1930). The image of Abu Nawas in Swahili is more or less similar to the image of Abu Nawas in Indonesia. If we observed from the history or the fact of Abu Nawas, as in the part one, and in the book by Kennedy, we can find out that the image is completely fictitious.

## **METHOD**

This article is a cultural study using the Javanese version of Abu Nawas stories as the object of study. The cultural studies gives the highlights on the cultural analysis of the manuscript (Storey, 2009) The Javanese version of Abunawas consists of Book 1 and 2, and written by Petruk (pseudo name), published by Wèltêprèdhên: Bale Pustaka in 1933. This version has been digitized and uploaded in [www.sastra.org](http://www.sastra.org). The Javanese title is “Abu Nawas; Pêthikan saking cariyos-cariyos kina. Jilid 1 dan Jilid 2.” (Abu Nawas; adapted from old stories. Book 1 and 2). The title of the book stated, that the stories are adapted from the old stories, without specifically refers to the Arabian Nights tales. However, when we read the text and read the tales of Abu Nawas in Indonesian version and the tales in the Arabian nights, we can find out that the Javanese version is similar to the other version. In other word, the Javanese version is the translation of the Indonesian version.

The first book of the Javanese version of Abu Nawas consists of 10 stories and the Book 2, consists of 7 stories. All of the stories focus on the main characters, Abu Nawas and the Sultan Harun Ar- Rasyid (the king of Baghdad) which in Javanese version is named Prabu Harun Al Rasid. In these two books, the setting of place is the same as the original one, that is in Baghdad.

The present study employs the Critical Discourse Analysis by Fairclough (1997) which provides three levels of analysis. The first level, micro-level of analysis, discusses language use: words, metaphor, and syntax. Second, meso-level analysis, deals with the production and consumption of the text, considering that the text and people is mediated through the discourse practice, in which a text is produced and consumed. The macro-level analysis, is the socio-political context of the issue.

## **RESULT AND DISCUSSION**

The Javanese version of Abu Nawas stories can be accessed online through the website [www.sastra.org](http://www.sastra.org). The Javanese stories were published by Bale Pustaka in 1930, consisting of Book 1 and Book 2 (Petruk, 1933). The Book 1 consists of 10 titles and 7 titles in the Book 2. The pseudo name of the translator is Petruk, which is the figure of common people or Punakawan in Javanese puppet (Wayang). The figure Petruk has the characteristic of low-class or common people (Kresna, 2012). Because of the position of Petruk as a common people, he uses the Javanese language with “kromo” version, that is the Javanese language used by common people to higher class people. So, the audience or the reader is assumed to be higher position in the Javanese social rank. It can be understood since in the 1930s, people did not have high literacy yet. The literacy still belongs to the limited group in the society.

As a Javanese language version, some of the words or terms borrow Javanese term. For example, Abu Nawas addressed the Sultan with the term “Prabu”. Prabu is the same as the

King. Etimologically, the word Prabu comes from the word “abu” (ash). Ash refers to the sacred thing as the remnant of the ancient kings so that, the ash implies the honor for the ancient or previous king that enabled the existing King now, that is why in Javanese term, this word is used to refer to the King. The other word that we can find out in the Javenese version of Abu Nawas is the word “penghulu.” The word penghulu derives from the Malay word, “hulu” (the headwaters, or head, leader) that also means the local leader. In the Arabic culture, the word used is Kadi, the judge who made decision for the local people’s problem especially related with religious matter (Indonesian Dictionary).

The Table 1 shows the 10 titles of the stories of the Book 1. The ten stories are all with the main character Abu Nawas. The social cultural context of the stories is in Baghdad, which is under the Sultanate, Harun Ar-Rasyid. In Javanese version, the addressing name of the king is “Prabu,” in which the use of borrowed term is meant to make it closer for the Javanese reader. The themes in the Book1 are mostly dealing with the capability of Abu Nawas in overcoming the challenges given by the Sultan or problems he encountered.

In the Book 2, there are 7 stories, the titles as can be seen in the Table 2. In the stories, the theme is dominantly dealt with the ability of Abu Nawas to cope with the challenges given by Sultan Harun, the Kadi or penghulu, the merchant and the problem dealing with the other ethnic, Jews. Abu Nawas is always presented, through the stories, as the smart and funny person, able to cope with the burden and problems he faced. The unique characteristics of Abu Nawas provides the aspects of education and entertainment for the readers.

*Table 1. The Titles of the stories in Book 1 of Abu Nawas (Javanese Version)*

No.	Title
1	Abunawas api-api edan (Abunawas pretends to be crazy)
2	Abunawas kalihan sudagar Mêsir (Abunawas and the Egyptian Merchant)
3	Lêmbu nênm ingkang sagêd wicantênan (Six cows that are able to converse)
4	Abunawas anyade Sang Prabu Harun Al Rasid (Abunawas sells the Sultan Harun Al Rasyid),
5	Abunawas sakit, badhe gadhah anak (Abunawas was sick to give birth)
6	Wurung dipun sapu malah angsal ganjaran arta dinar. (Not to get punishment, instead he got dinar)
7	Botên ngêmungakên babon, sanajan mantri ugi sok anigan (Not only the females, the ministers are also able to spawn)
8	Abunawas badhe dipun sêmbêlèh (Abunawas will be slaughtered)
9	Abunawas kalihan lumpang kênthêng (Abunawas and the mortar)
10	Kauling sudagar (the Merchant’s vow)

*Table 2. The Titles of the stories in Book 2 of Abu Nawas (Javanese Version)*

No.	Title
1	Tiyang mlarat kalihan balumbang ingkang asrêp toyanipun (Poor man and a very cold water pool)
2	Lêmbunipun sang prabu kawulang ngaos Kuran dening Abunawas. (The Caliph’s Cow was taught Qoran by Abunawas)
3	Abunawas kalihan tiyang Yahudi (Abunawas and the Jews),
4	Sang Prabu Harun Al Rasid dipun têngpiling dening tiyang Yahudi (Sultan Harun was slapped by the Jews)
5	Sima ingkang ajenggot (bearded cow)
6	Abunawas kalihan pengulu (Abunawas and the chief leader / penghulu)
7	Abunawas ngusung masjid (Abunawas moved the mosque).

From those stories in Book 1 and Book 2, we can find out the power relation between Abu Nawas and Sultan Harun or other high rank people are evident. In the Book one, out of the 10 stories, there are 7 stories in which Abu Nawas was able to defeat the Sultan or successfully win the competition held by the Sultan. The other 3 stories, Abu Nawas was able to defeat Penghulu, got rid of Bedouin people, and helped a merchant to solve his problem. For example, in the first story, Abunawas avoided the appointment as a Kadi and he could not resist directly to the Sultan. Instead, he used the strategy of pretending a crazy man so that the Sultan did not appoint him as a Kadi, and in doing so, Abu Nawas was successful doing resistant to the Sultan. In the second story, Abu Nawas was able to defeat the Penghulu (local community leader), someone who had authority in the local community, through his ability to think in different way that the Penghulu did not expect. In the next story, Abu Nawas with his witty and smart idea was able to meet the challenge by Sultan, in which the Sultan asked Abu Nawas to find six cows that were able to converse. Of course, there was no real cow who is able to talk like human being. It seemed that Sultan wanted to test Abu Nawas. On the other hand, Abu Nawas wanted to meet Sultan's challenge, so that he thought hard to solve the problem. Finally, Abu nawas got the idea by finding six people who were not able to answer "what the day it was." The six person were presented to the Sultan, as the answer of the question six cow who are able to talk. They were able to talk, but they did not know anything clearly, just like cows. And, Sultan agreed on that argument.

In the stories of Book 2, we can find out the themes of the stories, in which Abu Nawas made interaction and relation to the Sultan and others. Out of 7 stories, there are 5 stories having the themes of Abu Nawas capability of defeating the Sultan or meet Sultan's challenges. The other 2 stories tell us about his ability to advocates the poor to get justice and his ability to solve the problem with the Jews. For example, in the first story of Book 2, the story narrates a merchant who made a competition, he would give reward for those who are able to bathing in his very cold pool at the whole night. A poor man had been able to meet the challenge, but the merchant did not accept it. The poor man did not have any power to struggle for his right, and nobody helped him, except Abu Nawas. With his smart ideas, Abu Nawas was able to defeat the merchant, and he had to give the poor man's right. Abu Nawas ability to meet the Sultan's challenge shows his symbolic capital, that is his logic and smart thinking so that he could not be defeated by the Sultan or other high rank people.

What makes people win or lose in the power relation is his/her capital. According to Bourdieu capital does not only mean the money. Instead, capital can also be in the form of social capital, symbolic capital, economic capital. The most important from those capitals is symbolic capital as this is the most subtle, but it affected the power relation significantly. Bourdieu defines symbolic capital as "the form that the various species of capital assume when they are perceived and recognized as legitimate" (1989, 17; see also Bourdieu 1986). Bourdieu also constructs the theory of capital that the many kinds of capital can transform from one to another. For example, someone's symbolic capital can be transformed into economic capital and vice versa. Social capital refers to the ability to build social networking or build social power, for example by controlling many youth groups. Symbolic capital refers to something symbolical that give meaning for those who bears the symbols. For example, a shaman or dukun who have the skill or capability to cure a sick people, has the symbolic capital. Skill, and knowledge, title, are all symbolical capital, which can be transformed from one to another. For instance, someone skill or knowledge can be transformed into social capital, or economic capital.

Sultan Harun Ar-Rasyid obviously had the capitals, both in the form of economics, social or symbolic capitals. However, power according to Foucault is something fluid, not fixed, and dynamic. Power can be in the relation of any parties (Foucault, 1988) The power relation between Sultan Harun Ar-Rasyid and Abu Nawas shows that, in most of the stories, Abu Nawas was capable to do resistant to the Sultan and was also able to overcome the Sultan's challenges. As the Sultan has the position of the highest social rank, it is the Sultan who made challenges for Abu Nawas to conquer it. However, Abu Nawas was successfully in some occasion made the Sultan as the 'victim' like the story in which Abu Nawas was able to sell the Sultan to the Bedouin people.

What makes the stories of Abu Nawas interesting and attract people's attention up to nowadays, is that it shows the evidence that the struggle between the dominant and subordinate group always happen in the society. According to Bourdieu, the distinction of culture or way of living has been a significant aspect in the struggle between the dominant and subordinate groups in society (Bourdieu, 1984). As the subordinate group, Abu Nawas was challenged by the dominant group (the Sultan, the merchant, Kadi, or Penghulu) and with his symbolic and cultural capitals (his smart and witty attitudes) he is able to meet the challenges. Moreover, Abu Nawas gets the important moment when he is not only struggle for his own interest, he is also able to advocate the powerless group (the poor man).

## CONCLUSION

From the Javanese version of the Abu Nawas stories we can conclude that the power relation between Abu Nawas and Sultan Harun Ar-Rasyid happens in dynamic ways. Sultan Harun Ar-Rasyid, the King, who has the social and symbolic capitals has the position to give challenges and determine the "game." However, Abu Nawas who was in the position of the subordinate group, with his symbolic capital is able to negotiate the power. Abu Nawas' logics and knowledge makes him able to struggle for the power. Abu Nawas was able to defeat the Sultan, Penghulu (local leader), and the wicked merchant. This idea of the power struggle that is evident in the stories of Abu Nawas supported the Bourdieu's concept of power struggle, that people are always in the power struggle because of the difference status. This conclusion also supports the Foucault concept of power and knowledge, that the power can be effectively exercise through knowledge. Abu Nawas was never defeated by the Sultan, on the contrary, Abu Nawas almost always wins the struggle. In addition, Abu Nawas was able to empower himself to advocate the powerless people.

## REFERENCES

- Bourdieu, P. (1984). *Distinction: A Social Critique of the Judgment of Taste*, translated by R. Nice. Harvard University Press.
- Fairclough, N. (1997). *Critical Discourse Analysis: The Critical Study of Language*. Longman.
- Fang, L. Y. (2013). *A History of Classical Malay Literature*. Yayasan Pustaka Obor Indonesia.
- Foucault, M. (1988). *Critical Theory/Intellectual Theory, interview with Gerard Raulet, in Kritzman, L. (ed.), Michel Foucault: Politics, Philosophy, Culture: Interviews and Other Writing, 1977-1984*. Routledge.



- Haryatmoko. (2013). *Kekuasaan Melahirkan Anti-Kekuasaan (Power Produces Anti-power): Paper in the Seminar series at Pascasarjana UGM*.
- Hitti, P. K. (1970). *History of the Arabs*. MacMillan.
- Indonesian Fairy Tales. 2020. *Kebijaksanaan untuk Dijual (Wisdom for Sale)*. Youtube.
- Ingrams, W. H. (1930). *Abu Nuwas in Life and in Legends*. Mauritius.
- Kennedy, P. (1997). *The Wine Song in Classical Arabic Poetry: Abu Nuwas and the Literary Tradition*. Clarendon Press.
- Kresna, A. (2012). *Punakawan: Simbol Kerendahan Hati Orang Jawa [The Punakawan: Symbol of the Humility of Javanese People] (in Indonesian)*. Narasi.
- Petruk. (1933). *Abu Nawas; Pêthikan saking cariyos-cariyos kina. Jilid 1 dan Jilid 2*. Wèltêprèdhên: Bale Pustaka. <https://www.sastra.org/kisah-cerita-dan-kronikal/cerita/1832-abunawas-jilid-1-petruk-1930-1821>
- Rahayu, M. and A. (2014). Power Relation in Memoir of Geisha and The Dancer. *Register Journal*, 7(2).
- Republika.co.id. (2015). *Abu Nawas, Penyair atau Pelawak? (Abu Nawas is a Clown or a Poet?)*. Republika.Co.Id.
- Republika.co.id. (2020). *Mengenal Abu Nuwas. (Get to know Abu Nawas)*. Republika.Co.Id.
- Storey, J. (2009). *Cultural Theory and Popular Culture: A Reader, 4th edition (4 th)*. Pearson Education.

# “Syair Melayu”: An Analysis of Riffatere’s Semiotics

Oktavian Rosy Aryanto<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Sebelas Maret University, oktavianaryanto@student.uns.ac.id

<sup>2</sup>Sebelas Maret University, asepyudha.w@gmail.com

**Abstract:** The manuscript entitled "Syair Melayu" is a collection of the French National Library with the code Malayo-Polynesian 90. This manuscript contains life advice. Therefore, it is necessary to study the manuscript. The method used is qualitative. Meanwhile, for the presentation of the edited text, the critical method is used. Then, the analysis of the edited text of "Syair Melayu" used Riffatere's semiotic approach. The results of the study show that these life pieces of advice still have relevance for life in the era of globalization. In addition, the advice also awakens humans to the nature of their creation.

**Keywords:** Malay Poetry, Manuscripts, Life Advice, Semiotics, and Riffatere

## INTRODUCTION

Classical Malay literature is a cultural heritage that needs to be preserved. Classical Malay literary works have many types, one of which is poetry. Syair is an old type of poetry from classical Malay literature (Djamaris, 1990). Of the many manuscripts, the manuscript "Syair Melayu" is one of the poetry genre manuscripts stored in the French National Library. This verse was recorded in the *Catalog sommaire des manuscrits indiens, indo-chinois et malayo-polynésiens, Paris, E. Leroux, 1912* (Summary Catalog of Indian, Indo-Chinese and Malayo-Polynesian manuscripts, Paris, E. Leroux, 1912) compiled by Antoine Cabaton.

It is very important to carry out a study of the "Malay poetry" manuscript. This manuscript is written in Arabic-Malay script which is not widely mastered by most people at this time so that editing of the manuscript needs to be done to be able to take advantage of the content contained in the "Syair Melayu" manuscript. Then, there are symbols contained in the manuscript that need to be solved so that the meaning intended in the script can be known.

## LITERATURE REVIEW

Research on the "Syair Melayu" manuscript has so far not found a study with the same object of the text. However, similar research using Riffaterre's semiotic approach was found in several studies, such as the Alas Purwo Ascetic Mantra: Riffaterre's Semiotic Study written by Mohammad Fawaid Al Fikry which suggests that there is a combination of connotative and denotative meanings in the ascetic mantra Alas Purwo. Semiotic analysis carried out in the form of (1) indirect expression, (2) heuristic and hermeneutic reading, (3) matrix, and (4) hypogram (Al Fikry, Mustamar, & Pudjirahardjo, 2019).

Other similar research, for example in Syair Kumbang and Melati: Text Editing and Semiotic Analysis written by Elisya Budiawati who found that in "Syair Kumbang dan Melati" after being studied using Riffaterre's semiotic approach, a message can be found that in wanting something you must try yourself and don't rely on other people. others deemed capable. Because people who we think are capable may not necessarily be able to provide the results we expect (Budiawati, 2008).

## METHOD

The method used in this study is a qualitative method. Qualitative research consists of a series of descriptive interpretive material practices and a series of representations, including data in the form of words or statements (Denzin, 2011). The qualitative method emphasizes scientific data that is verbal so that it can be used as a work step in reviewing the "Syair Melayu" manuscript as a work of old poetry.

The analysis in this study uses Riffaterre's semiotic analysis with four main models, namely, indirection of expression, heuristic and hermeneutic reading, matrix or keywords, and hypogram or intertext. The semiotic analysis leads to the meaning of the "Syair Melayu" text.

## RESULT AND DISCUSSION

The results of the study can be presented as follows. The manuscript under study is part of the whole, which is taken from one page of the manuscript consisting of six rows, each row has two columns. The selected part is one that contains implied meanings and also teachings related to life advice

### *Translation*

The edited text is presented in two translations, namely Arabic-Malay according to what is read in the text, then the English translation is also included.

Menyahut madah bunga pandan  
Rupanya laksana cahaya bulan  
Bunga pandan berduri-duri  
Seperti adinda sukar dicari  
Bermalam pulak bunga pecan  
Ay hai adinda tambangan tuan

Menantang diraja terlalu heran  
Hati mana tiada akan heran  
Bunganya jatuh ke dalam perigi  
Tiada berbanding di dalam negeri  
Adinda seperti bidadari kayangan  
Tidakah tuan belas dan kasihan

Answering the pandanus flower  
Looks like moonlight  
Pandan flower with thorns  
Like a sister hard to find  
Overnight flower weekend  
Ay hi mine brother, sir

Challenging the king is too surprised  
Which heart won't be surprised  
The flowers fall into the well  
Nothing compared to domestic  
Adinda is like an angel from heaven  
Don't you have mercy and pity

### *Riffaterre's Semiotic Analysis*

The semiotic theory used to analyze the "Syair Melayu" manuscript is Michael Riffaterre's semiotic theory. In this theory, Riffaterre suggests four main things in producing meaning, which includes indirectness of expression, heuristic and hermeneutic reading, matrix or keywords, and hypogram or intertext. In this study carried out four stages suggested in Riffaterre's semiotic theory, namely indirectness of expression, heuristic hermeneutic reading, matrix and hypogram.

### *Indirectness of Expression*

Poetry is an indirect expression. The discontinuity of the expression according to Riffaterre (in Pradopo, 1999) The indirectness of expression is caused by three things, namely the replacement of meaning, deviation of meaning, and creation of meaning.

The replacement of the meaning contained in the verse quotes from the "Syair Melayu" manuscript is marked by the use of a figure of speech. For example, the allegory in the sentence *rupanya laksana cahaya bulan*, is the author's way of expressing connotative meaning so as to create a deeper and intimate impression on the reading.

Deviation of meaning occurs when there is ambiguity, contradiction, or nonsense in the poem. Contradiction is a way of stating something opposite or vice versa. Ambiguity is a word with multiple meanings. Nonsense is linguistically meaningless because the words were created by the poet to emphasize the meaning. Examples of deviations in meaning, for example, are found in the verse in the sentence *tidakkah tuan belas dan kasihan* which the sentence contains ambiguity and contradiction with conveying meaning in other sentences. The sentence suddenly questions compassion for someone even though the previous sentence was filled with praise for beauty. The creation of meaning is a poetic convention in the form of a visual form that linguistically has no meaning but gives rise to certain meanings in poetry. In poetry, rhyme is known, this is a form of meaning creation which, although linguistically has no meaning, creates its own beauty in poetry. For example, in this verse which has the rhyme aaaa.

### **Heuristic Reading**

Heuristic reading is read based on language conventions or language systems according to the position of language as a first-level semiotic system. Poems or mantras are read linearly, meaning that they are read according to the normative language. In general, the language of poetry or mantra tends to deviate from the use of ordinary language or normative language (Pradopo, 1999). The language contained in the poem does not contain the meaning in accordance with the actual meaning of the language. Heuristic reading serves to clarify the meaning of language. The heuristic reading of the "Syair Melayu" script is as follows.

Menyahut madah bunga pandan (Welcoming (with) praise and fragrance)	Menantang diraja terlalu heran (Challenging the supreme king is impossible)
Rupanya laksana cahaya bulan (apparently bright and luminous)	Hati mana tiada akan heran (Who is the person who is not surprised)
Bunga pandan berduri-duri (Scented but prickly)	Bunganya jatuh ke dalam perigi (Something beautiful fell too)
Seperti adinda sukar dicari (Not easy to find similar)	Tiada berbanding di dalam negeri (Unmatched where to be)
Bermalam pulak bunga pekan (Stop back to the prima donna)	Adinda seperti bidadari kayangan (Like an angel from heaven)
Ay hai adinda tambangan tuan (O bound)	Tidakah tuan belas dan kasihan (is there no mercy)

### **Hermeneutics Reading**

Hermeneutic Reading. Hermeneutic reading is a rereading from beginning to end with hermeneutic interpretation or reading. The reading is in giving meaning based on literary conventions. According to Pradopo (Pradopo, 1999), Hermeneutic reading is a rereading from beginning to end with interpretation. This reading is in giving meaning based on literary and cultural conventions. The hermeneutic reading of the "Syair Melayu" script is as follows.

The verse quotes from the "Malay poetry" script use a lot of connotative meanings so that hermeneutic readings need to be done. The first line of the first column which reads *Menyahut madah bunga pandan*, has the meaning of welcoming the great to be done with something good, exemplified in the text is the pandan flower hymn which implies praise and fragrance. Then in the line *menantang diraja terlalu heran* is a sentence that has meaning for us, it is not appropriate to challenge the Almighty because that is impossible.

The second line of the first column in the sentence *rupanya laksana cahaya bulan* is to describe a great figure (leader) who always emits bright light in his personality, like someone who has

karomah. Then in the sentence of *hati mana tiada akan heran* is an expression of admiration for a great (leader) who has many privileges.

The third line in the sentence *bunga pandan berduri-duri* has the meaning to symbolize something beautiful but thorny. But thorny here means that something beautiful is always awake and protected. Then continued the sentence that *bunganya jatuh ke dalam perigi* is to state that somehow something beautiful is protected, if it is not taken care of, it will fall too. This third line implies more indirectly the importance of maintaining and protecting something beautiful and valuable.

The fourth line in a sentence *seperti adinda sukar dicari* is to state that looking for something beautiful and valuable is not easy. Then the sentence that *tiada berbanding di dalam negeri* means that something beautiful and valuable, of course, cannot be replaced by anything.

The fifth line in the sentence *bermalam pulak bunga pekan* which means that the prima donna or something beautiful and adored is only present for a temporary stop and will not last forever. Then in the sentence *adinda seperti bidadari kayangan* it means that something beautiful is very beautiful and is likened to an angel from heaven.

The sixth line in the sentence *ay hai adinda tambangan tuan* means something beautiful and becomes a fastener or binder for oneself. Then in the sentence *tidakkah tuan belas dan kasihan* it means that there is no forgiveness for the servant who hopes in something beautiful and binding.

### **Matrix**

To understand poetry so that it is easy to understand and in an effort to concretize it is necessary to look for the matrix contained in the poem. According to Riffaterre (in Al Fikry et al., 2019) matrix is the word that is the key to the interpretation of poetry that has been concretized. The word is related to other words in the poem and becomes the center of it.

The main part of the poem is in the sentence *menyahut madah bunga pandan* which has the meaning to make a good reception of something great. This sentence is then supported by other sentences that strengthen and emphasize the main meaning. As support for example in the sentence *menantang diraja terlalu heran* which is a prohibition against opposing the great because it should be treated well.

### **Hypogram**

Hypograms need to be put forward so that the hermeneutic reading is more optimal. Riffaterre (in Al Fikry et al., 2019) states that the text that is the background for the creation of a work is called a hypogram. Furthermore, to quote Kristiva's opinion as suggested by Riffaterre, what is called text is not only in the form of writing, but also oral stories, customs, social order, and even this world is text.

The reason behind the poet writing this poem is his desire to give advice and advice about life to many people. This can be based on compassion for witnessing the disappearance of the norms of politeness in treating something so that this poem was created based on a social phenomenon that actually happened in the life of the author.

### **CONCLUSION**

The study of the "Syair Melayu" manuscript with Riffaterre's semiotic approach was carried out through four stages, namely indirect expression, heuristic and hermeneutic reading, matrix, and hypogram.

This study can produce conclusions regarding the meaning of the contents of the "Syair Melayu" manuscript, namely about life advice that comes from social events, so that it creates a sense of compassion for the poet to be able to convey advice in the form of this poem.

The selected poetry quotes as a whole contain the importance of appreciating someone who is great or can be interpreted as a leader. That a leader should not be opposed and should be treated well for the karomah he brings. Good treatment in poetry is described by calling for praise and fragrance.

In addition, there is also a presentation about the need to protect something of great value. This can especially point to the importance of a woman in maintaining her honor which is something that is very valuable for a woman. Although the poem does not directly express this, it is likened to the word *adinda* which represents women, who are beautiful and become everyone's dream.

## REFERENCES

Al Fikry, M. F., Mustamar, S., & Pudjarahardjo, C. (2019). MANTRA PETAPA ALAS PURWO: KAJIAN SEMIOTIKA RIFFATERRE. *SEMIOTIKA: Jurnal Ilmu Sastra Dan Linguistik; Vol 20 No 2 (2019): Semiotika: Jurnal Ilmu Sastra Dan LinguistikDO - 10.19184/Semiotika.V20i2.11423* . Retrieved from <https://jurnal.unej.ac.id/index.php/SEMIOTIKA/article/view/11423>

Budiawati, E. (2008). *Syair Kumbang dan Melati: Suntingan Teks dan Analisis Semiotik*. eprints.undip.ac.id. Retrieved from <http://eprints.undip.ac.id/5370/>

Denzin, N. K. (2011). *The Sage Handbook of Qualitative Research 1*. (Y. S. Lincoln, ed.). Jogjakarta: Pustaka Pelajar.

Djamaris, E. (1990). *Menggali Khazanah Sastra Melayu Klasik (Sastra Indonesia Lama)*. Jakarta: Balai Pustaka.

Pradopo, R. D. (1999). Semiotika: teori, metode, dan penerapannya dalam pemaknaan sastra. *Humaniora*. Retrieved from <https://journal.ugm.ac.id/jurnal-humaniora/article/view/628>

# THE STORY ABOUT KERIS KANGJENG KYAI PURBANIYAT IN NASKAH KERIS II COLLECTION OF SONOBUDOYO LIBRARY IN YOGYAKARTA

Aliffia Marsha Nadhira<sup>1</sup>, Sri Ratna Saktimulya<sup>2</sup>

<sup>1</sup>Universitas Gadjah Mada, nadhiraaliffia@gmail.com

<sup>2</sup>Universitas Gadjah Mada, ratna.saktimulya@ugm.ac.id

**Abstract:** Keris is a cultural artifact that has aesthetic and functional value. Most scholars refer to keris as a valuable object that has magical powers. Keris also has a story behind its existence. One of them is *Keris Kangjeng Kyai Purbaniyat*, which is contained in the *Naskah Keris II* Collection of Sonobudoyo Library in Yogyakarta. In the *Naskah Keris II*, the story about the existence of *Keris Kangjeng Kyai Purbaniyat* is presented with interesting illustrations. From the illustrations, we can see that *Keris Kangjeng Kyai Purbaniyat* came from Grenggeng Mountain, Banyuwangi. Sometimes it can turn into snakehead fish or dragon. In addition, *sesajen* (offerings) are offered on certain days for *Keris Kangjeng Kyai Purbaniyat* which is slightly different for keris in general. This research is objected to provide information about the story behind the existencen of *Keris Kangjeng Kyai Purbaniyat* based on illustrations in *Naskah Keris II*.

**Keywords:** keris *Kangjeng Kyai Purbaniyat*; *Naskah Keris II*; keris story; illustration.

## INTRODUCTION

Illustration is a special term in manuscript science (codicology) to describe decoration that supports the text (Mulyadi, 1994). The presentation is used to make it easier for the reader to understand the content of the text. The characteristic of illustration is picture of various scenes as written in the text. It is stated in the *Illuminations: The Writing Traditions of Indonesia* (Taylor et al., 1998) that one out of 30 manuscripts contain narrative text that is equipped with figural images that describe events in the story. Of several Javanese manuscripts that have survived and have been studied, manuscripts from the mid-17<sup>th</sup> century to the mid-20<sup>th</sup> century have illustrations in them, which are represented in both human and animal forms. One of the illustrated manuscripts is the *Naskah Keris II* Collection of Sonobudoyo Library Yogyakarta.

*Naskah Keris II* is a single manuscript. However, there are two other series that discuss the keris, namely *Naskah Keris I* and *Naskah Keris III*. Unfortunately, the three manuscripts have not been cataloged so that their contents are not known certainly. Through a quick reading, the *Naskah Keris I* contains an illustration of general knowledge about keris, while the *Naskah Keris III* contains an explanation of *Naskah Keris II*. *Naskah Keris II* itself contains about the manufacture of keris in general, *Pusaka Dalem* Kepatihan Yogyakarta, and a keris *ageman* Patih Kepatihan Yogyakarta, *Kangjeng Raden Adipati Danureja*, named *Keris Kangjeng Kyai Purbaniyat*. *Keris Kangjeng Kyai Purbaniyat* is interesting to study because when referring to *Ensiklopedi Keris* (Harsrinuksmo, 2004), there is no complete description of this keris. This research was conducted with the aim of knowing the story about *Keris Kangjeng Kyai Purbaniyat* in the illustration of the *Naskah Keris II* through philology, codicology, and analysis of the content of the manuscript. The presentation is used to make it easier for the reader to understand the content of the text.

## LITERATURE REVIEW

Based on the literature search, research on *Naskah Keris II* has never been carried out, especially *Naskah Keris II* has never been cataloged so that not many people know of its existence. However, Jayanti (2019) conducted research on illustration in a undergraduated thesis entitled *Naskah Jayusman, Jayustam, Jayustan Pupuh I-III Suntingan Teks, Terjemahan, dan Analisis Pengaruh Jawa-Islam dalam Ilustrasi*. In this study, illustrations are used to explain the influence of Arabic elements in Javanese culture which can be seen from the use of names, clothes, and accessories of characters in the illustrations. This study provides an overview of how to analyze the illustrations in the manuscript. The same thing is found in Triandari's undergraduated thesis (2010) entitled *Analisis Ilustrasi Serat Murtasiyah* which contains the use of illustrations to explain the influence of Islamic and Hindu gospel on shadow puppet characters in the clothes used by the characters.

Sri Ratna Saktimulya (2015) in her dissertation entitled *Naskah-Naskah Skriptorium Pakualaman: Periode Paku Alam II (1830-1858)* researched and discussed about the contents of the text to understand the message conveyed by Paku Alam II through the teachings of *sêstradi*, *pêpadan*, *wêdana*, and rubrications, also classify them based on the name and relationship of image with the text.

The research on the topic of keris taken from the manuscript was once carried out by Ach. Bahrul Huda (2019) with the title *Kajian Filologis dalam Sêrat Pratelan Wêsi Aji Miwah Serat Primbon Jati 1837*. In his research, Ach. Bahrul Huda examines the content of the text related to the keris and all its inherent elements, including iron as a mixture of keris making. In addition, the types of keris, *pamor*, and how to measure the blade of the keris are explained as well.

Bambang Hasrinuskmo (2004) in the *Ensiklopedi Keris* provides definitions of keris terms that are not yet known to the public. This can help researchers to assist the analysis of content based on the illustrations contained in the manuscript.

## METHOD

The data used in this study are illustrations and text of the story about the Keris *Kangjeng Kyai Purbaniyat*. The source of data in this study is *Naskah Keris II* Collection of Sonobudoyo Library Yogyakarta. The supporting data used in this study are text edition of *Naskah Keris II* Collection of Sonobudoyo Library Yogyakarta, which was carried out by Aliffia Marsha Nadhira in 2021. The data was collected by observing in Sonobudoyo Library Yogyakarta and documenting the illustrations in *Naskah Keris II*. The data in the form of text used in this study were translated using the word for word, literal, and free translation method (Catford, 1965). This is because the conditions and needs of the text from the source language are not fixed, so different translation methods are needed. Word for word and free translation are used to facilitate the translation process, while literal translation is intended so that the content of the text does not deviate too much when the translation process has been carried out.

After knowing the content of the text through editing and translating activities, an analysis of the illustrations contained in the manuscript was carried out through the analytical descriptive method. Analytical descriptive method is a method to describe or provide an overview of the object under study through data or samples that have been collected as they are without analyzing and making conclusions that apply to the public (Sugiyono, 2009). It aims to focus on the problems as they were when the research was conducted, then the research results were processed and analyzed to draw conclusions. In addition, this is done to find out the



meaning of the illustrations in the text. Illustrations about the story of Keris *Kangjeng Kyai Purbaniyat* are presented in the form of tables and pictures.

## RESULT AND DISCUSSION

### Description of *Naskah Keris II*

*Naskah Keris II* is a collection of the Sonobudoyo Libray Yogyakarta. There are no other titles in the manuscript. The order of the volumes of the manuscripts is based on the existence of two other series of *Naskah Keris II*, namely *Naskah Keris I* and *Naskah Keris III*. These three manuscripts have never been cataloged, so there is no specific collection number. However, on the protective cover of *Naskah Keris II* is written the number 189 which is likely to be used as a collection number. On the front cover of the opaque paper is written the number 1935 which researcher assumes as the year of writing the manuscript because in the text there is no written year of the manuscript at all.

The effect of the absence of a cataloging process is the number of pages that have not been identified. However, from the results of the researcher manual calculation, there are total of 76 pages with 26 illustrated pages (5 pictures fill 2 pages), 11 pages are written, and the rest are blank pages. The page numbering was also done manually using Arabic numerals by the researcher because there are no page numbers in the manuscript. In addition, page numbering is done to simplify the process of editing and translating text.

Based on the observation that have been made, there is no information on the name of the author, the initiator of the writing, and the place of writing. However, from the reading of the text by the researcher, it is likely that the place of the manuscript writing is in the Kapatihan Yogyakarta. This is appropriate with the explanation of the place where the offerings (*sesajen*) are placed for *Kangjeng Kyai Purbaniyat* following the text of the *Naskah Keris II* page 1:

*Sêdaya ingkang kasêbat punika agêm utawi sajen-sajenipun Kangjeng Kyai Purbaniyat.  
Karakit wontên ing sangajenging sênthong têngah dalêm agêng ing Kapatihan  
Ngayogyakarta.*

Terjemahan:

‘Semua yang disebutkan itu digunakan untuk sesaji kepada *Kangjeng Kyai Purbaniyat*. **Ditata di depan bilik tengah Dalem Ageng Kapatihan Yogyakarta.**’

*Naskah Keris II* is presented in prose and is not bound by certain rules. The text is written using Javanese script and New Javanese language with several loan words from Arabic, such as *mukmin*, *mupangat*, *bêrkah*. In addition, there are also special terms related to keris, such as *pamor*, *dhapur*, *luk*, *bêsalen*.

Saktimulya (2015) stated in her dissertation that it is possible to illuminate or enhance the impression on the pages of the manuscript through writing techniques, coloring patterns, and decorative decorations inscribed on the pages of the manuscript by the authors to have a specific purpose. In addition to beautifying the script, the purpose of making illuminations is also to explain the content of the text, complete the story, and to attract attention so that potential readers are more interested in seeing, then reading the text. The definition of illumination in the manuscript can be equated with the meaning of illustration contain in *Naskah Keris II* Collection of Sonobudoyo Library Yogyakarta.

There are two types of illustrations contain in the *Naskah Keris II*, namely illustrations that fill 1 page and illustrations that fill 2 pages. The number of illustrations that meet 1 page is 22 pieces

and 4 illustrations fill 2 pages of the manuscript. The images contain in this manuscript are varied, including: keris, keris making tools, offerings (*sesajen*), chamber, cupboards, animals, weapons, and humans wearing traditional Javanese clothes. These drawings were made using pens and then colored with watercolors. The black color dominates the writings and pictures of the keris, while in other illustrations, green, yellow, pink, white, gray, blue, orange, and brown colors are used.

### Overview of *Naskah Keris II*

*Naskah Keris II* is a manuscript that has never been cataloged and digitized at all. Therefore, the contents of the manuscript are not known at all. After the process of editing and translating the text of *Naskah Keris II*, the process of summarizing the contents of *Naskah Keris II* was carried out. This aims to make it easier for ordinary readers to understand the plot of the *Naskah Keris II* which still seems unordered. This overview is grouped based on the similarities in the content of the text and is summarized into three chapters, namely (1) Keris making in general; (2) *Pusaka Dalem* Kepatihan Yogyakarta; (3) Keris *Kangjeng Kyai Purbaniyat*. The following is an overview of the *Naskah Keris II* which is presented in the table.

Table 1. Overview of *Naskah Keris II*

Chapter	Summary	Location
Keris making in general	The choice of day and things an <i>empu</i> must do before making a keris	Page 67
	Installed offerings ( <i>sesajen</i> ) in <i>besalen</i>	Page 44-45
	Tools and clothes used by <i>empu</i> to create keris	Page 71 (Illustrations in page 44-49)
<i>Pusaka Dalem</i> Kepatihan Yogyakarta	Offerings ( <i>sesajen</i> ) to make Keris Pusaka	Page 52-53
	Offerings ( <i>sesajen</i> ) to bathe <i>Pusaka Dalem</i>	Page 28-29
	<i>Pusaka Azimat</i> Kepatihan Yogyakarta along with the information about <i>empu</i> , the place of manufacture, and the power that will obtained when occupying keris	Page 5-13
	Keris Pusaka Kepatihan Yogyakarta along with the information about <i>empu</i> , the place of manufacture, and the power that will obtained when occupying keris	Page 15-25
	Chambers to keep <i>Pusaka Dalem</i>	Page 36-37, 39, 41, 56-57
Keris <i>Kangjeng Kyai Purbaniyat</i>	Offerings ( <i>sesajen</i> ) for Keris <i>Kangjeng Kyai Purbaniyat</i>	Page 1-3 (Ilustrasi pada Page1)
	The story about <i>Kangjeng Kyai Purbaniyat</i>	Page 73-75 (Ilustrasi pada Page 59, 61, 63)
	Resting box of <i>Kangjeng Kyai Purbaniyat</i>	Page 64 dan 75

### The Story About Keris *Kangjeng Kyai Purbaniyat* in *Naskah Keris II*

In this study, all information about Keris *Kangjeng Kyai Purbaniyat* will not be explained. What will be explained here is a story about Keris *Kangjeng Kyai Purbaniyat* based on the results of text edition and translations made by researcher, as well as illustrations of its transformation into *Kangjeng Raden Adipati Danureja*, a snakehead fish, and a dragon. The summary of the story along with illustrations about the Keris *Kangjeng Kyai Purbaniyat* is as follows.

Keris *Kangjeng Kyai Purbaniyat* is keris *ageman* (borrowed) of *Kangjeng Raden Adipati Danureja*, Patih Kepatihan Yogyakarta. The origin of the discovery was first on Mount Grenggeng, Banyumas Residency. At first, every Friday or Tuesday Kliwon, the resting box of Keris *Kangjeng Kyai Purbaniyat* in the *senhong tengah Dalem Ageng* rattled a sign that he had gone to Mount Grenggeng to become a **snakehead fish**.

Figure 1. The incarnation of Keris *Kangjeng Kyai Purbaniyat* into a snakehead fish



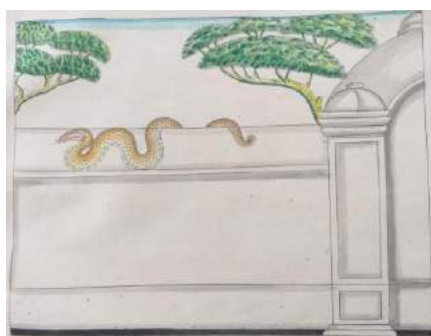
Then when he returns to the Kepatihan Yogyakarta, his resting box will read '*mak gluthek*' and looks like ***Kangjeng Raden Adipati Danureja***.

Figure 2. Keris *Kangjeng Kyai Purbaniyat* transforms into *Kangjeng Raden Adipati Danureja*



When *Kangjeng Kyai Purbaniyat* wants to go for a walk, but did not return to Mount Grenggeng, he often plays against the brick fence of Kepatihan turning into a **tailless snake**.

Figure 3. Keris *Kangjeng Kyai Purbaniyat* transforms into a snake without tail



## CONCLUSION

From the results of the analysis, it was found that the illustrations in the *Naskah Keris II* provide an overview of the things described in the text of *Naskah Keris II*. The existence of illustrations makes it easier for readers to understand the text which only serves as a caption of the illustration, not providing a detailed explanation.

The story about Keris *Kangjeng Kyai Purbaniyat* is presented in the form of text supported by illustrations and contains the incarnation of Keris *Kangjeng Kyai Purbaniyat* into *Kangjeng Raden Adipati Danureja* in Kepatihan, snakehead fish on Mount Grenggeng, and a tailless snake on the brick fence of Kepatihan Yogyakarta.

## REFERENCES

- Catford, J. C. (1965). *A Linguistic Theory of Translation*. Oxford University Press.
- Harsrinuksmo, B. (2004). *Ensiklopedi Keris*.
- Huda, A. B. (2019). *Kajian Filologis dalam Serat Pratelan Wêsi Aji Miwah Serat Primbon Jati 1837*. Universitas Negeri Semarang.
- Jayanti, D. K. (2019). *Naskah Jayusman, Jayustam, Jayustan Pupuh I-III Suntingan Teks, Terjemahan, dan Analisis Pengaruh Jawa-Islam dalam Ilustrasi* [Universitas Gadjah Mada]. <http://digilib.fib.ugm.ac.id/book/detail/14492>
- Mulyadi, S. W. R. (1994). *Kodikologi Melayu di Indonesia*. Fakultas Sastra Universitas Indonesia.
- Saktimulya, S. R. (2015). *Naskah-Naskah Skriptorium Pakualaman: Periode Paku Alam II (1830-1858)* [Universitas Gadjah Mada]. <http://digilib.fib.ugm.ac.id/book/detail/10755>
- Sugiyono. (2009). *Metode Penelitian Kuantitatif Kualitatif dan R&D*. Alfabeta.
- Taylor, J. G., Kumar, A., & McGlynn, J. H. (1998). Illuminations: The Writing Traditions of Indonesia. *The Journal of Asian Studies*, 57(3), 916. <http://www.jstor.org/stable/2658818>
- Tiandari, R. R. (2010). *Analisis Ilustrasi Serat Murtasiyah* [Universitas Indonesia]. <http://lib.ui.ac.id/detail?id=20160935&lokasi=lokal>

# THE FUTURE OF NUSANTARA'S GEOPOLITICS IN SINGER AND COLE'S "GHOST FLEET" NOVEL

Dwi Ario Fajar<sup>1</sup>, Bani Sudardi<sup>2</sup>, Mahendra Wijaya<sup>3</sup>, Sri Kusumo Habsari<sup>4</sup>

<sup>1</sup>Sebelas Maret University, [dwiariof@gmail.com](mailto:dwiariof@gmail.com)

<sup>2</sup>Sebelas Maret University, [banisudardi@yahoo.co.id](mailto:banisudardi@yahoo.co.id)

<sup>3</sup>Sebelas Maret University, [mahendrawijaya\\_uns@yahoo.co.id](mailto:mahendrawijaya_uns@yahoo.co.id)

<sup>4</sup>Sebelas Maret University, [kusumohabsari@yahoo.com](mailto:kusumohabsari@yahoo.com)

**Abstract:** Based on *Negarakertagama* book, currently Nusantara is divided into countries in Southeast Asia. However, Nusantara can also be a cultural and emotional connection that penetrates the territorial boundaries and ownership of countries in Southeast Asia. These cultural and emotional ties should be able to become a great force capable of rivaling the power of big countries like America and China today. The current South China Sea conflict involves several countries such as China, Taiwan, Vietnam, the Philippines, Brunei Darussalam, Indonesia and Malaysia. This is a big challenge for Nusantara. This article studies a novel entitled *Ghost Fleet* by P.W. Singer and August Cole. Both authors have a background that is quite close to the analysis of military strategy studies. Singer is a strategist at the New America Foundation, having been chairman of 21st Century Security and intelligence at the Brookings Institution. Cole is a former writer for the Wall Street Journal and related to foreign policy and national defense in 21st Century America. So many war analysts make this book as a reference and prediction of the third world war later. The conflict between America and China is the main topic in the novel "Ghost Fleet". Interestingly in this novel the war takes place in the Pacific, Hawaii. However, in this novel, there are many ASEAN countries affected by this war, including Indonesia. This article will discuss the western view of the position of Nusantara in this novel. The method used is descriptive qualitative with a Postcolonial's Orientalism study approach. So this article will reveal how America's and China's hegemony towards Nusantara and how the position of Nusantara as the Orient in the *Ghost Fleet* Novel.

**Keywords:** *Nusantara, Hegemony, Orientalism.*

## INTRODUCTION

The Nusantara has become a cultural and emotional part of the Indonesian nation. but actually the Nusantara is not confined only to Indonesian sovereignty. Nusantara is the territory of the Majapahit Kingdom. Majapahit's power did not only reach Indonesia today but also reached Southeast Asia. Nusantara is a word that many are still debating about, but in reality Nusantara has become an emotional slogan that is full of meaning.

Departing from The Oath of Gajah Mada, the word does not necessarily become an emotional word and territory but is transformed into a concept. The concept of Nusantara for the Indonesian people has a deep meaning. The concept of Nusantara comes from the word "nusa"

which means "island" and "between" means "outside". From the meaning of the word according to the Javanese people's view, anything outside the island of Java is part of the Nusantara, although this opinion raises a lot of debate. Even though this understanding refers to the book in the *Pararaton* text and in the Javanese *Negarakertagama*.

The concept of Nusantara became different when this terminology was used by Ki Hajar Dewantara, one of Indonesia's national heroes. Ki Hajar Dewantara once suggested that the name Nusantara should be used for an independent Indonesia (Evers, 2016). But until now, the name Nusantara has not become the name of any country.

The use of the word "Nusantara" is used in various aspects, such as, culture, economy and politics. The word Nusantara does not currently belong to Indonesia alone, but is developed and used by countries around Indonesia, such as Malaysia, Singapore, Brunei and the Philippines, southern Thailand and East Timor. Various kinds of activities are carried out by the country in the academic realm such as scientific studies, youth meetings, and also cultural activities. So that the word Nusantara is currently understood as the cultural bond of most of the countries that are members of ASEAN.

Currently the geopolitics of the Nusantara (several ASEAN countries) is facing quite a dilemma. The South China Sea region is one of the current and future issues concerning the sovereignty of the ASEAN region. The South China Sea has become one of the struggles for abundant energy reserves and resources. In this area, there are seven billion barrels of oil reserves and an estimated 900 trillion cubic meters of natural gas (Kaplan, 2015). Geopolitics that occurred in the South China Sea emerged when China claimed the Nine-Dash Line was included in the territory of the State on China's official map (Vujakovic, 2020). Tensions are now brewing in the South China Sea. There is an increase in military activity carried out by the United States at the eastern entry point of the South China Sea and its surroundings, which then makes China claim that the United States is a developing player and sow threats and disputes between countries around the South China Sea (Roziqin, 2020).

The issue of the South China Sea is a challenge for Asean "Nusantara" countries. The important position of the Nusantara in this circle of conflict must be a good opportunity to appear as an important position not only as a spectator. Although Indonesia acts as a non-claimant country, Indonesia's position as one of the founders of ASEAN which also has a state goal to play an active role in the world order based on independence, eternal peace and social justice in accordance with the Preamble to the 1945 Constitution, the fourth paragraph requires Indonesia to act as a balancer, and conflict resolution, especially in South China Sea Conflict Zone (Saragih, 2018).

Asean countries seem not one voice in the South China Sea conflict. At the same time, until the stage of establishing the ASEAN community in 2015, the commitment of its members to form a collective agreement in the field of defense and security has not been implemented (Haacke, 2005). This lack of cohesiveness makes Asean look like it has no power to contribute to the escalating South China Sea conflict.

This situation is inversely proportional to the spirit and concept of the Nusantara which has a representation of glory and becomes the fighting spirit of a nation. Nusantara is now only a slogan for past glory, but it has no meaning in today's geopolitical scene. Nusantara has not yet shown its power in world politics.

If the Nusantara in the South China Sea conflict does not have a big role, it can be interpreted that the Nusantara (part of the Asean countries) is a victim of the long-standing practice of western orientalism. The power of orientalism hegemony thought up to the attitude of the

countries of the Nusantara today. The scope of orientalism also includes the division of areas that are considered oriental by British, French and German scholars with the Orient in the scholar's sight America. The east for European scholars is Egypt, India, and the Islamic countries to the east. Central and parts of Asia. While the East for American Orientalists is China, Japan, Korea, Vietnam and the Philippines later (Sunarti, 2017). As for what is understood by Orientalism according to Said (2001: 2) is a way of understanding the eastern world, based on its place which is specialized in the human experience of Western Europe.

Furthermore Said (2001) asserts that Orientalism is a style of thinking made between "East" as (the Orient) and almost always "West" as (the Occident). An understanding of the East, which is different from the West, liberates writers and western scholars writing about the East as poets, novelists, philosophers, political theorists, economists and state administrators who have accepted the fundamental differences between East and West as the starting point for constructing theories, epics, novels, social description and careful political calculation of the East.

Orientalism does not only interfere in terms of politics, but from media culture, orientalism also hegemonizes every negative view of the west towards the east. The novel "Ghost Fleet" by Singer and Cole is quite interesting to study, especially examining the domination of the big countries over the Nusantara. The Ghost Fleet novel has been widely discussed by many world figures, especially military leaders. Even before the 2019 Indonesian presidential election, presidential candidate Prabowo Subianto quoted this novel in several of his speeches. He refers to the novel "Ghost Fleet" which states that the Indonesian state will disband in 2030. This novel is widely referred to as a prediction of the situation of world war in the future. These two writers have a background in military strategists and defense analysts enough to convince the reader that this novel was made through a special study of geopolitics and American military defense.

## **LITERATURE REVIEW**

To examine how the position of the Nusantara in geopolitics in the novel Ghost Fleet, postcolonial theory is used which functions to dismantle the practice of hegemony of the western world both physically and ideologically. Postcolonial theory is a theory that studies conditions after or even predictions of future conditions. This theory pays attention to the so-called indigenous culture, namely the oppressed culture of colonialism, this theory is also related to the representation of race, ethnicity and the formation of the nation-state.

Edward Said's theory of orientalism is used to analyze this novel. Said's Orientalism shows the West's imagination of the East and how power and knowledge are intertwined in orientalist writings. Therefore, Said (2010: 10) divides four types of power relations that exist in the discourse of orientalism: political power (the formation of colonialism and imperialism), intellectual power (educating the east through science, linguistics, and other knowledge), cultural power, texts, and values, for example the East has the category of colonial aesthetics, which can easily be found in India, Egypt, and other ex-colonial countries), moral power (what the East does and does not do well)

## **METHOD**

This method of this study is descriptive qualitative. The material object is Singer and Cole's "Ghost Fleet" Novel. The formal object is the future's geopolitic of Nusantara. Postcolonial and Edward Said's Orientalism studies are used for analysis to find out how America's and China's hegemony towards Nusantara and how the position of Nusantara in the Ghost Fleet Novel.

## RESULT AND DISCUSSION

### ***U.S. and China's Hegemony toward Nusantara***

In Ghost Fleet Novel, Nusantara can be represented by several Asean countries mentioned in this novel, such as Indonesia, Malaysia and Vietnam. The words "Indonesia and Indonesian" are mentioned six times. Malaysia is found once mentioned. Vietnam is mentioned twice about the memory of the Vietnam war. So the terminology of this study of the Nusantara is more appropriate if it is represented by the role of Indonesia in this novel.

The role of the U.S. and China in the hegemony of the Nusantara is that the Nusantara is a strategic area in world trade routes. The route crosses Indonesia and Malaysia, precisely in the Malacca strait. The Strait of Malacca is one of the settings of place in the novel Ghost Fleet plot.

*"The roughly six-hundred-mile-long channel between the former Republic of Indonesia and Malaysia was less than two miles wide at its narrowest, barely dividing Malaysia's authoritarian society from the anarchy that Indonesia had sunk into after the second Timor war. Pirates were a distant memory for most of the world, but the red dots showed that this part of the Pacific was a gangland. The attackers used skiffs and homemade aerial drones to seize and sell what they could, mostly to fund the hundreds of militias throughout the Nusantara. (Singer & Cole, 2015: 19-20)*

The Strait of Malacca is one of the waters that is heavily guarded by the U.S. and China. The strait is very vulnerable to the threat of pirates. So that passing security guard ships like those of the U.S. , USS Coronado always patrols through this Malacca strait. As well as China, passing Chinese guard ships also always cross this strait.

*None of the gangs bothered with hostages ever since Chinese special operations forces, at the behest of that country's largest shipping concern, had wiped out the population of three entire islands in a single night. It didn't end the attacks, though. There were six thousand inhabited islands left. Now the pirates just killed everyone when they seized a ship. (Singer & Cole, 2015: 20)*

These two countries dominate in the Ghost Fleet Novel. Being a country that maintains security in the Malacca Strait crossing. The Malacca Strait crossing is considered dangerous because of the large number of pirates. The presence of pirates in the Malacca Strait is the impact of the function of the strait itself. The Strait of Malacca is a vital route for world trade.

It is mentioned in the novel that the presence of the Nusantara is through the presence of two countries, namely, the former Indonesia and Malaysia. Indonesia in the novel is said to have disbanded. The Republic of Indonesia no longer exists because of the impact of the second Timor War which caused Indonesia to fall under Malaysian rule. Malaysia is said to be an authoritarian country.



U.S. and China hegemony can see how weak the sovereignty of the Nusantara is. The territory of the Nusantara that should be guarded by "part of Asean" countries is no longer sovereign. The security authority is delegated to the two countries, the U.S. and China. They rely on the two countries in dealing with the interference of pirates in the Malacca Strait.

This indicates that the Nusantara no longer exists in emotional or cultural ties. Even based on the novel, there was a war in the Nusantara that made the Indonesian state no longer exist. The war in the Asean region, which is called the Second Timor War, caused the countries of the Nusantara to break up in an emotional and cultural bond.

This U.S. hegemony and China is like a repeat of history. The Nusantara has experienced the dualism of the hegemony of two foreign powers, namely the British Empire and the Kingdom of the Netherlands. In the seventeenth and eighteenth centuries, the Netherlands and England became powers important novelty in the Straits of Malacca. The Netherlands came to Southeast Asia and became the center government in Batavia (now Jakarta). The Dutch were assisted by their trade union, the *Vereenigde Oostindische Compagnie* or VOC, in an effort to expand and regulate trade in most of the Nusantara, including trade through the Straits of Malacca (Saeri, 2013).

The dependence of countries in the Nusantara on superpowers proves that the power of the Nusantara is now very independent. The countries in the Nusantara should form a mutually beneficial coalition. The Asean region is very strategic in trade routes that should be profitable for the countries involved in ASEAN.

### ***Nusantara as "The Orient" in "Ghost Fleet" Novel***

In the context of cultural studies, any work, including literary works, cannot be separated from the entanglement of author and political elements. Like the novel "Ghost Fleet", this novel was written by P.W. Singer and August Cole. Both men have consulting backgrounds and are experts in U.S. defense. Of course, the background is very influential with the author's view of what he wrote in the novel.

Nusantara in the Ghost Fleet Novel becomes "the Orient". Nusantara as a representation of the East has a negative connotation and perspective from the view of "the Occident" this is represented by the U.S.

The western point of view sees the Nusantara as "uncivilized". The Nusantara, which was famous for its glory during the Majapahit kingdom, changed drastically when the orientalism perspective saw the Nusantara. Nusantara has become a scary and criminal area. *"Pirates were a distant memory for most of the world, but the red dots showed that this part of the Pacific was a gangland"* (Singer & Cole, 2015: 20).

The uncivilized society is a picture of the slum condition of the Nusantara. In the novel, it is described how the residence of the people of the Nusantara who live in deprivation becomes a slum society.

*From the water right now, Jamie Simmons thought the Zumwalt looked less like floating death and more like one of those ramshackle floating tidal towns off what*

*used to be Indonesia, people weaving sheets of metal, plastic, and wood into improbable geometries to create homes. (Singer & Cole, 2015: 97).*

The quote above shows how, Indonesian people live in uninhabitable places. Of course this picture is very sad and this is the view of "the Occident" who considers the East as a backward place. In the general view of western society there is latent orientalism. They are more civilized than Eastern society.

In addition, in terms of technology, orientalists still consider eastern society to be low technology. Of course with a sense of superiority, western society has advances in technology.

*The attackers used skiffs and homemade aerial drones to seize and sell what they could, mostly to fund the hundreds of militias throughout the Nusantara (Singer & Cole, 2015: 19-20).*

The word "*homemade*" is the key word for how technology is lagging behind in the Nusantara, even though the quote refers to pirates, but if we look at it now, the pirates also have weapons that are not inferior to security officers. The distribution of weapons cannot be imagined like making homemade weapons, but the distribution of illegal weapons through various channels. As in the Asean region, the rebels and pirates obtained these illegal weapons from conflict areas such as Mindanao, Southern Philippines and Pattani Thailand. Vietnam has a record of supplying illegal weapons to separatist groups such as GAM (Aceh Freedom Movement) in Aceh. Meanwhile, according to Kramer, the Abu Sayyaf Group and the MILF in the Philippines obtain weapons distributed from Sabah (Kramer, 2001).

Orientalists regard the East as a colony. The East is a place to be conquered. This is common for orientalists because, the East is considered a backward, degenerate, ignorant nation, a source of trouble, and so on. Eastern nations are latently considered by orientalists not as citizens or people but as a society to be controlled and as a problem to be solved because they are a source of problems for the West. Therefore, the East can be concluded that the East is a nation that must be ruled and controlled. So that colonialization for centuries controlled the Eastern region, including the Nusantara.

*"Must. Demands. These are words of power, but also responsibility. We now must face the demands that shape our own destiny. The Americans' destiny led them to seek land, then trade, then oil, but they refuse to understand that the new demands of the age are now upon us as well. Even though they no longer need the foreign energy resources they once reached out and grasped, we must still endure their interference in our interests in Transjordan, Venezuela, Sudan, the Emirates, and the former Indonesia. (Singer & Cole, 2015: 32).*

The quote above is a conversation between Wang and his presentation in front of the Directorate. Wang is a very competent admiral. Has a reputation as a leading thinker as well as a reliable naval commander. The situation above tells how in the storyline of the novel Ghost Fleet, America has a destiny to search for land, commerce, oil and energy sources. So it can be said that the Nusantara in the quote is represented by Indonesia as a colony.

## CONCLUSION

World geopolitics shows the weak strength and position of the Nusantara. Nusantara is not able to restore the past glory that is reckoned with by the world. The current geopolitical reality in the context of the South China Sea conflict, the Nusantara (ASEAN countries) has different views and commitments in viewing the issue. Whereas ASEAN should be an emotional bond that can represent the glory of the Nusantara in the past. The novel *Ghost Fleet* shows how the Nusantara is still considered nothing by the West. In the discourse on the future of the Nusantara in the “*Ghost Fleet*” Novel, the Nusantara does not experience any changes. Instead, the West saw irregularities in the future of the Nusantara, full of chaos and becoming a failed nation. Of course the novel sees the Nusantara in the frame of Orientalism. Orientalism is indeed a prejudice of the West against the East. This should be seen as an anticipation of the Nusantara in the future, whether to continue to follow the path of Orientalism or do something for the glory of the Nusantara.

## REFERENCES

- Evers, H. D. (2016). Nusantara: History of a concept. *Journal of the Malaysian Branch of the Royal Asiatic Society*, 89(310), 3–14. <https://doi.org/10.1353/ras.2016.0004>
- Haacke, J. (2005). Michael Leifer and the balance of power. *Pacific Review*, 18(1), 43–69. <https://doi.org/10.1080/09512740500047108>
- Kaplan, R. D. (2015). Why the South China Sea is so crucial | Business Insider. *Business Insider Australia*, 1–15. <http://www.businessinsider.com.au/why-the-south-china-sea-is-so-crucial-2015-2>
- Kramer. (2001). *Southeast Asia’S Illegal Arms Trade.Pdf*.
- Roziqin, F. &. (2020). *Jurnal Kajian Lemhannas RI Edisi 27 September 2016 1*. 43(September), 37–49.
- Said, Edward W. 2001. *Orientalisme*. Bandung: Penerbit Pustaka
- Said, E. W. O. (2010). Menggugat Hegemoni Barat dan Mendudukan Timur sebagai Subjek, diterjemahkan oleh Achmad Fawaid. *Yogyakarta: Pustaka Pelajar*.
- Saeri, M. (2013). Karakteristik dan Permasalahan Selat Malaka. *Jurnal Transnasional*, 4(2), 809–822.
- Saragih, H. M. (2018). Diplomasi Pertahanan Indonesia Dalam Konflik Laut China Selatan. *Jurnal Ilmu Politik Dan Komunikasi*, 8(1). <https://doi.org/10.34010/jipsi.v8i1.880>
- Singer, P. W., & Cole, A. (2015). *Ghost fleet: A novel of the next World War*. Houghton Mifflin Harcourt.
- Sunarti, S. (2017). Membaca Kembali Orientalisme Edwar Said. *Badan Bahasa*, 1–8. <http://118.98.221.172/lamanbahasa/sites/default/files/Bedah Buku Orientalisme.pdf>

Vujakovic, P. (2020). The map is the story: the U-shaped line in western news media coverage of the geopolitics of the South China Sea. *International Journal of Cartography*, 6(2), 179–201. <https://doi.org/10.1080/23729333.2018.1541581>

# SOCIOCULTURAL CONDITIONS OF TRADITIONAL FARMERS IN THE DISCUSSION OF THE CAPITALISM CULTURAL DOMINATION

Sujarwa<sup>1</sup>, Andrik Purwasito<sup>2</sup>, Sri Kusuma Habsari<sup>3</sup>, Titis Srimuda Pitana<sup>4</sup>

<sup>1</sup>Sebelas Maret University, [sujarwa.123\\_8@student.uns.ac.id](mailto:sujarwa.123_8@student.uns.ac.id)

<sup>2</sup>Sebelas Maret University, [andrikpurwasito@staff.uns.ac.id](mailto:andrikpurwasito@staff.uns.ac.id)

<sup>3</sup>Sebelas Maret University, [skhabsari@staff.uns.ac.id](mailto:skhabsari@staff.uns.ac.id)

<sup>4</sup>Sebelas Maret University, [titissrimuda@staff.uns.ac.id](mailto:titissrimuda@staff.uns.ac.id)

**Abstract:** In line with the title above, this paper reveals "Sociocultural Conditions of Traditional Breeders in the Discourse of the Traps of Capitalist Cultural Domination". This is intended to find out the socio-cultural position of traditional breeders, be it on the authorities, the community, and the commercial arena. In addition, this study is also to find out the relation of the symbolic meaning that is being discoursed to the condition of traditional breeders in relation to sociocultural practices in society. Therefore, a critical theory of cultural studies is needed: sociocultural, sociolinguistic, semiotics, capitalism, hegemony, discourse, and ethnography. The method used is descriptive qualitative, describing substantially aspects of the meaning of the data with in-depth analysis. Data collection techniques are carried out by observation, surveys, and direct interviews with data cards, audio-visual recorders such as cellphones and so on. Meanwhile, in-depth analysis and interpretation uses the hermeneutic method as a strategic method in understanding the text whose meaning must be interpreted. The results of the study show that there is a discourse on the systemic domination of capitalist culture that is practiced socioculturally as a result of the discourse on historical aspects of feudalistic relations and the organizational system adopted. The phenomenon of domination of capitalist culture is applied in the discourse of systems and people's behavior, both by the power authorities, the community, and the commercial arena so that the position of traditional farmers is marginalized. The relation of symbolic meaning that is being discussed to the sociocultural conditions of traditional farmers shows the existence of a feudalistic relationship with a capitalist pattern which is replicated as a form of behavioral phenomena in sociocultural practice.

**Keywords:** Sociocultural; trap; discourse; domination; capitalist.

## INTRODUCTION

This study discusses the socio-cultural conditions of traditional farmers in Magelang Regency. The sociocultural conditions of traditional breeders are used as material objects, with the main problem being focused on the discourse of the trappings of capitalist culture domination over traditional breeders. Magelang Regency was chosen as the study location because of its geographical, demographic, cultural, and historical characteristics (Sukron Mazid, 2020). The sociocultural condition of traditional breeders is suspected to position traditional breeders in a marginalized

position, both on the authority of rulers, socio-culture, and their trade. The cultural conditions of the feudalistic society view professions as judged by capital and ownership factors so that the condition of farmers is Those who do not have the ability to capitalize on capital are seen as inferior. Even though they are already in the realm of democracy, economic factors and ownership are still a measure of the perspective of assessing a person. Capital and ownership factors can change the way people view problems. This phenomenon is in line with what Fajarani said in the quote following.

"The character of the Indonesian people who are polite in their behavior, deliberation and consensus in solving problems, local wisdom that is rich in plurality, an attitude of tolerance, the spirit of mutual cooperation has transformed into the hegemony of new groups that beat each other." (Fajarani, 2014:123 dalam Sukron Mazid, n.d., 2020:250).

Related to the above, the problem now is how is the discourse that is conditioned on sociocultural practices, especially traditional breeders in Magelang Regency? How is the relation between the symbolic meaning of the sociocultural conditions of the traditional breeders and the behavioral phenomena of the sociocultural practice activities being discussed? To answer this question, a critical theory of multidisciplinary and interdisciplinary cultural studies will be studied, namely: sociocultural, sociolinguistic, ethnography, semiotics, capitalism, hegemony, discourse, and hermeneutic theory.

## LITERATURE REVIEW

### *Relevant and Novelty Studies*

Similar studies with the results of this study are not all in line, the similarities that exist vary, for example, limited to the object or theory. An example of a study by Sukron Mazid and his friends is entitled "Local Wisdom Values as Forming Community Character". There are similarities in the nature of the study which is descriptive qualitative and the research location in Magelang, but the theory and formal object are different, as shown in the following quote.

"This research is a qualitative descriptive study, carried out in Magelang Raya which consists of Magelang City and Magelang Regency from May - August 2020. The research subjects are determined in a purposive manner, namely figures who understand the conditions of the Magelang community and environment."

The above emphasizes that there is a difference with the author's study, because the discussion is The formal object of local wisdom, while the author of the sociocultural conditions of traditional breeders. This study is considered new because it looks at the condition of traditional farmers in the arena of sociocultural practice in a modern democracy.

### *Theoretical Review*

#### a. Sociocultural Theory

The sociocultural condition of traditional breeders is a tangible manifestation of sociocultural practice that can be used as a reflection of sociocultural phenomena in the era of modern democracy. Events of sociocultural practice in the conditions of traditional farmers reflect the struggle of the weak (inferior) with the power of the capitalist (superior). As is well known, investors are those who are seen as having more capital, both social, economic, cultural, informational, and symbolic capital, as Bourdieu said below.

"Fundamental social forces according to the first Bourdieu Empirical Investigation, economic capital, in various forms; Second, cultural capital or precisely, capital information, again in various forms; The third is two very related capital forms, social capital, which is composed of connection-based power and membership in certain groups, and symbolic capital, as other types of capital are often perceived and recognized as legitimation." (Krisdinanto, 2014: 203)

"Economic Capital: This capital includes income, wealth, inheritance, property / financial, and assets in the form of money; whatever we have. Cultural Capital: This capital can be present in three forms: in conditions, namely in the form of a tendency to settle the mind and body; in a physical shape, in the form of cultural items; And in institutionalized conditions, those who give birth to things such as education qualification. Bourdieu defines cultural capital as high culture. Social Capital: Resources based on connections, networks and group membership: people you know, are used to gain self-progress and

progress. Symbolic capital: that is, the form that is carried by different types of capital when the types of capital are seen and recognized for the validity. Legitimation is the main mechanism in the transition to power. Cultural capital must be legitimized before it can have symbolic power. Capital must be seen as valid before it can be utilized, before the value can be realized." (Skeggs, 2013:454-455)

The social topographic model signifies the relative position and relations between positions can be a form of power, thus allowing the body to move in the social space. Social topographic models in the sociocultural conditions of traditional farmers are built on symbolic discourse, understood to be a structure, which each element builds symbolic discourse according to its owning position and dominates. To understand this, it needs to be insight into the structure and the poststructural theory of Karl Marx Capitalism, Gramsci Hegemony, and the theory of Foucault.

#### b. Teori Capitalism - Hegemony - Wacana

Socioocultural conditions of traditional breeders are built on structured social topography, which are able to build hegemony and domination discourse. Marx's theory views the social structure as follows.

"The component of capitalism is a component of social formation that is aware that there is a structure in the community which indicates the existence of social classes interconnected (Karl Marx in Doyle, 1986: 146). The social classes according to him will arise due to economic factors, especially ownership and absence of production equipment ownership and social relations in production." (Magnis, 2001: 110-115)

The views of the social formation component are divided into social classes formed economic factors and ownership. Economic factors and ownership of social class structures in sharing the position of authority and social relations. The condition of the community was built with a feudalism relation discourse which signifies the superior and inferior class. Feudalism relations are the essence of the value of fortune values obtained from the hidden efforts of labor exploitation. The idea of capitalism on the principle of work achievement and the purpose of capitalism can be seen in the following quotes.

"Capitalism aims to gain profits and he does it by sucking more value than workers. So, the value of power is used to produce one product, which is the property of the bourgeois class, less than received by workers on the work they do." (Barker, C., 2011: 14)

The opinion above confirms the capitalist culture of hiding work-stored work as capital is not equal to the time of work even though they have human adaptation of the material over the material environmentalized through economic relations with all other social relations, including the form of consciousness. That is why the sociocultural conditions of capitalist placing a structured community for capital nominal, creating a social class on the basis of ownership. Marx divides the components of social formation to ownership as a symbol, whether it is the highest class until the lowest class is quoted by the following magnis.

"Said Marx the capitalist community includes three classes: the workers (they live from wages), the owner of the capital (living from profit), landlords (live from renten land). In the capitalist production system, two classes actively between the working class and the owner's class, both of them need each other. The characteristic of the capitalist community is the trial in the upper class and the lower class. The upper class is the owners of production equipment and lower classes are workers. The relationship between the essence is an expulsion or exploitation relationship." (Magnis, 2001: 110-115)

The division of classes in capitalism raises the bourgeois and proletarian class, superior and inferior classes. It was understood by the discourse they built in reuniting his position. Gramsci said, the wacana hegemony was carried out in a classic arena characterized by a combination of strength and approval. They recently completed each other so that there was no excessive force force approval but acknowledged the majority approval. Gramsci's view of the hegemony whose approval may be understood in the following quotes.

"The normal practice of hegemony in the classic arena of parliamentary regime is characterized by a combination of strength and approval, which reciprocally completes each other without strength that excessively imposes approval. But the actual effort is to ensure that the power seems to be present based on the majority approval expressed by public opinion organs - in the form of newspapers and associations." (Gramsci, 1971: 80 dalam Barker, 2011: 62-63)

What happens in modern capitalist society does not appear to be openly the capitalist form. Modern capitalist society is used to build a disguised discourse, so influenced does not feel there is a hegemony practice. They built their awareness with a consensus, a joint agreement as a form of agreement. It was expressed by Gramsci at length with the following conclusions.

"Gramsci draws the conclusion that the character of a consensus in the real capitalist society is contradictory consciousness. So, the hegemony of the bourgeois class is the result of a vague consensus." (Gramsci, 1971:80 dalam Barker, 2011: 62–63)

Gramsci's affirmation indicates dominance is no longer in the form of economy and ownership such as Marx but with approval and agreement. Approval and agreement can occur if anyone asks, approves, and agree. In this case the position requesting will be determined by the agreement and agreeing. In other words, the position requesting remains in the inferior position while the requested agreed and agreed superior so that rationally viewed superior is the right to make the agreement discourse and agreement. Through understanding the capitalism of Marx and Hegemony Gramsci indicates that there is a continuous parallel correlation of the history of human thinking in dominance. Different them lies in the perspective and their defense because it is conditioned with the era of the times and different situations. This means capitalism is always produced and experienced dynamics in dominance.

The same thing happens at Foucault's view, which in the arena of power is not quite seen from ownership, property, acquisition, and privileges as its symbol. Power needs to be seen from five main things, namely: from power to knowledge; from knowledge to knowledge forms; Archaeology to Geneology; Sovereign Power, Diplinatory Power, Governmentality; and cultural studies connected with power. Foucault's point of view is identical in the current conditions, power is obtained and applied through things that are institutionalized: knowledge, culture, sovereignty, discipline, government, cultural studies connected with power. Foucault's mind steps more advanced than his predecessor, he saw domination or power being in terms of being institutionalized as the following quotes.

"The concept of power according to Foucault is different from the view of Marx and Weber which still prioritizes ownership, property, acquisition, privileges as symbols. According to him, power must be seen as productive and used to call the strategic situation of the complex in society. Power according to him must be seen as a diverse and scattered relations such as a network that has a strategic scope." (Foucault dalam Kamahi, 2017: 118)

"The power is spread, everywhere (omnipresent), immanents are contained in every social relation. This is not because the power has the ability to consolidate everything under the condition of its ignition but because power is always produced in every moment and every relation. That power is everywhere not because he grabbed everything but because he came from anywhere." (Foucault dalam Kamahi, 2017: 120)

The above quote confirms Foucault seeing the dominance can be applied. Through the words printed tilted above, Foucault emphasizes dominance can be applied effectively. According to him the role of the discourse is important in power production. This is evidenced by a statement that says that power is always produced in every moment and every relation. Social relations are built in every moment and each relation involves discourse with all forms of its formation. Foucault's initial attention lies in the investigation into the formation of the discourse but there is a shift in interest to power technology, and has implications for the use of the archeological method of ideas (knowledge) to power geneology. The shift was re-ordering the old word of the word Smart (2002) in the following quotation.

"As reordering, the preparation of the priority analysis of the strongest structuralistic thinking with the main theme is the discourse, so the analysis is prioritized against social institutions, social practices, technology of power and technology (Technology of the Self), and the entire complexity of the interrelation of knowledge in relation to it with Non-discursive practices and discursive practices, namely knowledge and power, as well as social institutions as a medium for operating the mechanism of power and the form of knowledge that consolidates it." (Foucault dalam Kamahi, 2017: 123)

This is in line with this study that places the sociocultural conditions of traditional farmers as discourse of traps of capitalist cultural dominance. This study places the entire complexity of the interrelation of the knowledge of its relationship with non-discursive practices and diskursive



practices, namely knowledge and power, and social institutions as a medium of the operation of the power mechanism and the form of knowledge consolidated through the language that is discussed.

c. Discourse in Semiotic Relations

Social relations in the form of communication between individuals, groups and communities cannot be separated from the role of language as a form of discourse, in which there are cultural meanings that are formed and communicated. Through the discourse of language events, humans form their own knowledge in the social world, as Barker says about the role of language as follows.

“language forms values, meanings and knowledge – that is, language gives meaning to material objects and visible social practices and makes them easy to understand, in the sense of removing boundaries.” (Barker, C. & E. A. J., 2001: 137)

The quote above confirms that the meaning can be understood by looking at the historical process of forming a cultural code as a result of local cultural conventions. Each cultural object carries its own meaning, meaning that all cultural practices can be interpreted based on signs that produce meaning. So, every culture works like a language to be a sign of meaning. In other words, every culture represents meaning based on the signs used by the local community. In line with this view, Roland Barthes with his semiotic method departs from two systems of meaning denotation and connotation, explaining as follows.

“Denotative meaning is a level of descriptive and literal meaning that is shared by all members of a culture. Meanwhile, connotative meanings are meanings that are produced by connecting signifiers with broad cultural issues. Meaning involves linking signs with other cultural meaning codes. For him, signs play a role in generating meaning and framing how texts are read. It explores the naturalization of connotative meanings into myths.” (Barker, C. & E. A. J., 2001:143-147)

Understanding the meaning of signs, Barthes and Saussure's semiotic theory is possible to open the meaning of the sociocultural conditions of traditional farmers which are seen as having a symbolic meaning in the form of feudal relations. This does not mean that the discourse built on the sociocultural conditions of traditional farmers is final, even though the meaning of feudalism relations as a structured cultural code has been understood. Next, to see the contemporary socio-cultural conditions of today's traditional breeders, a postmodernism view is needed in revealing the meaning of the discourse. Derrida emphasizes the need for argumentative aspects towards the operation of transcendental logic, he tries to find conditions based on logic on the basis of reason. According to him, the whole concept of representation is never stable, so it needs to be reconstructed according to the following key view.

“The concepts of writing, intertextuality, uncertainty, deconstruction, difference, trace, supplement emphasize the instability of meaning and delay through the interaction between texts, writings, traces. As a result, categories do not have essential universal meanings but are social constructions of language.” (Barker, C. & E. A. J., 2001: 161)

Derrida admits the instability of meaning so that the categories of meaning do not have an essential universal meaning, but he emphasizes the existence of social constructions of language. This means that he recognizes that meaning can be conventional, universal, essential when in socio-cultural practice, because the history of language and culture is in the area of practice. Thus, the standardization of meaning can occur because of the consequences of praxis and the permanence of language. According to Foucault the arrangement of meaning can be achieved through the operation of power in social practice as in the following quote.

“Foucault explores how meanings are temporally stabilized or regulated in discourse. This arrangement of meaning is achieved through the operation of power in social practice. For Foucault, discourse "unifies" language and practice.”

“Foucault involves the production of knowledge through language; that is, discourse gives meaning to material objects and social practices. Of course, material objects and social practices "exist" outside of language. However, they are given meaning or "brought into view" by language and are thus discursively constructed.”

“Foucault argues that discourse regulates not only what we can say in certain social and cultural conditions, but also who can speak, when and where. As a result, much of his work focuses on historical research on power.” (Barker, C. & E. A. J., 2001: 163–164)

The quote above confirms that Derrida's view of meaning instability and meaning delay is in line with Foucault's view of discourse that regulates not only what can be said in certain social and cultural conditions but also who can speak, when and where. This means that the role of language is important in building discourse on sociocultural practices in which there is a symbolic meaning according to the role, time, and place.

#### d. Ethnography and Ethnoscience

Ethnography is seen as a qualitative research design, researchers describe and interpret patterns of sharing and learning the values, behaviors, beliefs, language of cultural groups, both as a process and as a result of research. Ethnography involves the extension of observation of the group through participatory observation. Researchers are directly involved in people's daily lives. A qualitative research with an ethnographic design is presented by Creswell (2007:68-69) as follows.

“As a process, ethnography involves extended observations of the group, most often through participant observation, in which the researcher is immersed in the day-to-day lives of the people and observes and interviews the group participants. Ethnographers study the meaning of behavior, the language, and the interaction among members of the culture-sharing group.” (Creswell, 2007)

(Meaning: "As a process, ethnography involves extended observation of the group, most often through participant observation, in which the researcher is immersed in everyday life observing and interviewing the people, the participants of the group. Ethnographers study the meaning of behavior, language, and interactions among members of a culture-sharing group".)

The quote confirms that ethnography is considered important when researchers can be directly involved in people's daily lives so that in the process they can describe and interpret the values, behaviors, beliefs, language of cultural groups appropriately. Researchers do not just observe from a distance but are able to live what is felt and expected to be honest expressions of people's conscience so that people's values are understood. Because ethnography's efforts in describing and interpreting values, behaviors, beliefs, cultural groups in society have important implications as a system of knowledge so that tools are needed that are able to define culture. The definition of culture as a system of knowledge requires language or linguistic devices that are able to describe and interpret the meaning of culture as knowledge. This is in line with what Ahimsa-Putra said:

“The use of a linguistic model to describe culture has implications for the definition as a system of knowledge or a system of ideas, because in this definition 'meaning is given,....' (Putra, n.d.: 1–34)

## **METHOD**

### ***Research Subjects, Objects and Locations***

The subject of this study is the socio-cultural condition of traditional breeders with the object of the study being the trappings of the domination of capitalist culture. So, the study material is in the form of a discourse that is built as a trap for the domination of capitalist culture in the socio-cultural conditions of traditional farmers. This study is a field study, which is located in the Magelang Regency area, with the arena of location being in the environment of breeders, local authorities, or commercial arenas.

### ***Data Types and Sources***

This type of study is descriptive qualitative. Descriptive method is fact finding with proper interpretation. Meanwhile, qualitative research is aimed at understanding phenomena experienced by research subjects, such as: behavior, perception, motivation, and other actions, holistically and descriptions that can be in the form of words and language, which are carried out in special natural contexts and by utilizing natural method.

The data source of this study is the discourse contained in the socio-cultural conditions of traditional breeders, both the breeder community environment, power authorities, and the commercial arena. This is in line with Lofland (1984) in (Moleong, 1991: 112), which says that everything that

accompanies the participant in the form of words, actions can be said to be qualitative data, as explained by Sutopo below.

“The sources of qualitative research data are grouped based on: 1) resource persons (informants) or individuals who have information; 2) events, activities or behaviors related to the research objectives; 3) place or location as well as its environment; 4) objects, various images, audio and audio visual recordings; 5) documents and archives or written materials related to a particular event or activity.” (Sutopo, 2003: 53)

### ***Data Collection Techniques and Instruments***

Because this study uses a qualitative descriptive method, the researcher makes observations on humans in their own area and relates to the people or actors involved with their own language and terminology. Because it is descriptive, the study carried out is solely based on existing facts or empirical phenomena, so that what is produced is recorded in the form of sentences that are usually said to be portraits or writings. Preparation of descriptive information includes: data collection activities, grouping a series of elements that are seen as forming an existing problem area (Black, 1992: 6).

In this study, data or information is collected using interactive and non-interactive methods that are adapted to the problem. In accordance with the type of qualitative research, the main instrument of data collection is the researcher himself supported by other appropriate instruments. The data collection technique uses survey methods, observations, and direct interviews with parties who are considered competent to the existing problems. Supporting instruments used to collect data from in-depth interviews; Participatory observation; Content analysis; The Focus Group Discussion (FGD) used data cards and audio-visual electronic devices: handicaps, tape-recorders, and mobile phones.

### ***Development of Data Validity or Validity Check***

The level of truth or validity of the problem information in this study is determined by the triangulation method, namely a technique for checking the validity of the data that utilizes something other than the data for checking purposes or as a comparison against the data. The four common types of triangulation are the use of sources, methods, researchers and theories (Moleong, 1991: 178).

### ***Data Analysis Technique***

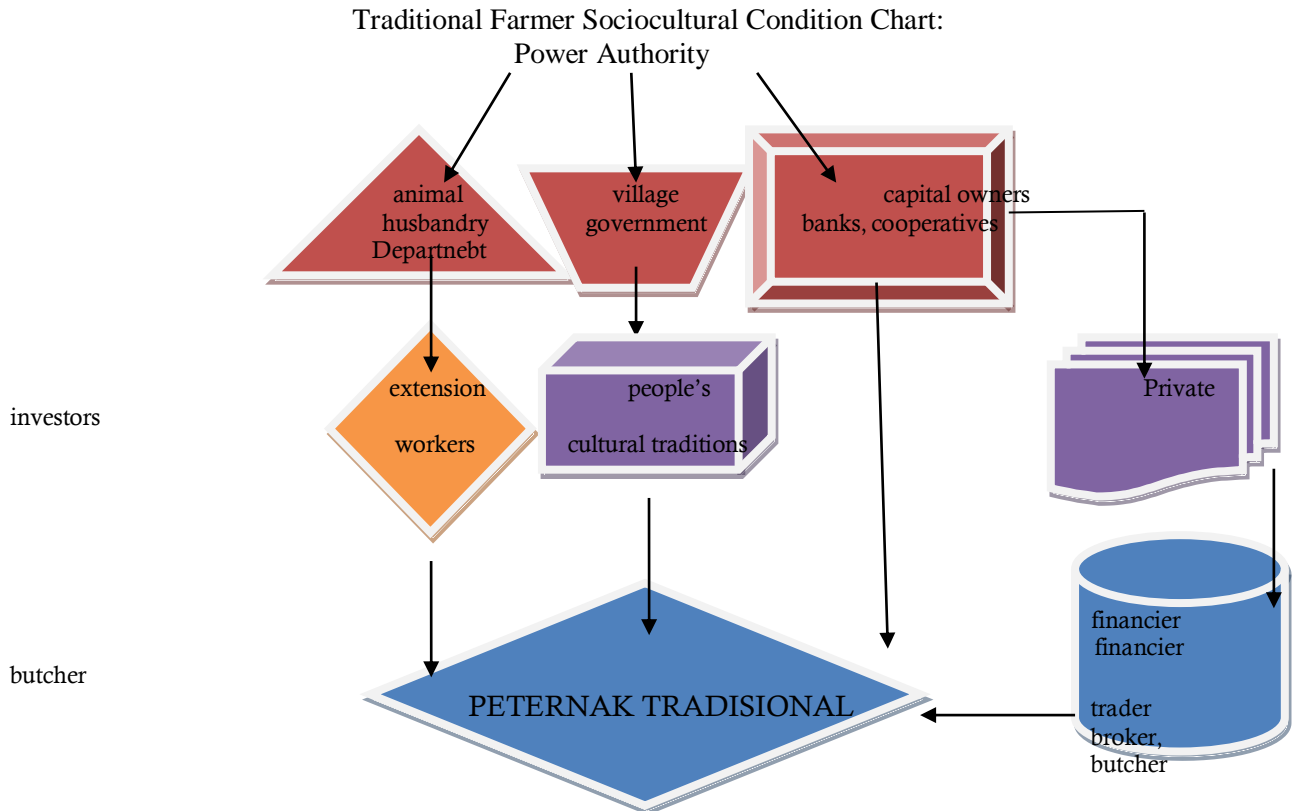
The data of this study were analyzed inductively using the interactive analysis method of Miles and Haberman (1992) in the form of stages of data collection, data reduction, data presentation, and verification or drawing conclusions. In the interactive model of analysis, the three activities are cyclical processes and are interactive, each stage of the activity is carried out separately but can run together and complement each other. In the discussion, it will use qualitative content analysis (content analysis), which aims to produce findings on sociocultural practice phenomena starting from the discourse that is built in the sociocultural conditions of traditional farmers.

## **RESULTS AND DISCUSSION**

Before presenting the discussion, this study begins with a representation of the results of the study in the form of charts and tables showing the position of traditional farmers in the socio-cultural conditions that overshadow them. The charts and tables are representations of the position of traditional farmers in a symbolic discourse built on their sociocultural conditions, which are divided into four parts: first, a chart of the representation of the position of traditional farmers in the composition of the structure of sociocultural conditions; second, the table about the trappings of the domination of the ruling capitalist culture over the position of traditional breeders; third, the table about the trappings of the domination of the capitalist culture of the community's cultural traditions over the position of traditional breeders; fourth, the table about the trappings of the domination of capitalist culture in the commercial arena against the position of traditional breeders.

**Chart: The Position of Traditional Farmers in the Reality of Sociocultural Conditions**

As is well known, feudal culture is the cultural heritage of the Dutch colonial in the country which has a very strong influence on the socio-cultural practices of the community, especially in the Magelang Regency area. Dutch colonialism has passed down the feudal culture that previously existed in the Magelang region which is becoming increasingly apparent because of the new icon of domination of the culture of capital ownership. These conditions position the composition of sociocultural conditions in society as built on the dominance of the culture of capital ownership so that the sociocultural conditions in society, even though they do not appear firm, build a structured composition. The position of traditional farmers in the composition of sociocultural practice activities is in the structure of society which is dominated by capital as shown in the following chart.



The chart above shows the dominance of structured capitalist culture on the sociocultural conditions of traditional breeders.

*Table 1 The Discourse of the Traps of Capitalist Culture Domination Against Traditional Farmers*

Discourse of traps of capitalist culture domination Towards traditional farmers				
No	Traditional breeder relations with components of element of participating actors	The form of behavior and systems running	Symbol of the trap discourse	Discourse of traps of capitalist culture domination
1.	Between the Livestock Service Office and traditional	Instructions, information and review.	Legislation information; rules; Data collection of group activities, propaganda, etc.	Instructions, information, review, data collection, and activities often lead to the obligations charged by traditional

	farmerS			farmers to be requested retribuses and taxes..
2.	Between the village government and traditional farmers.	Instructions, information and review.	Legislation information; rules; Data collection of group activities, propaganda, etc..	Instructions, information, review, data collection, activities often lead to obligations charged by traditional farmers are asked retribution.
3.	Elements of the hamlet government with traditional farmers	Instructions, information	Legislation information; rules; Data collection of group activities, propaganda, etc.	Instructions, information, review, data collection, activities often lead to the obligations charged by traditional farmers to pay retribution.
4.	Bank officers with traditional farmers.	Information and propaganda	Propaganda: advertising, liflet, lottery, gifts, brochures, etc. Interesting customer.	Traditional farmers who are customers will follow any rules made unilaterally. (Approval and unilateral agreement)
6.	Cooperative investors, partnerships, personal, with traditional farmers	Information and propaganda	Propaganda with advertising, liflet, brochure, etc. which is interesting for customers.	Traditional farmers who are customers will follow any rules made unilaterally. (Aforincial agreement)
7.	Inquiry investors with traditional farmers	Information and propaganda Offer capital or financing and purchase easily.	Loan bidding information directly to customers in an easy way without collateral in the form of cash cash, take items, or exchange.	Traditional breeders who are tempted by persuasion discourse will easily follow the rules of the play that are made unilaterally without bidding.
8.	Transgal investors with traditional farmers	Information and propaganda Offer capital or financing and purchase easily.	Loan bidding information directly to customers in an easy way without collateral in the form of cash cash, take items, or exchange.	Traditional breeders who are tempted by persuasion discourse will easily follow the rules made unilaterally without bidding.
9.	Traders, Blades, Pejagal, with traditional farmers	Bercit to weaken if you buy; Praise and remake excessive if you sell.	Through registers and stilistical rhetoric as discourse to fool and weaken.	With registered oratory, deliberative, consultative, causal, intimate and stilistical erotesis, corrections, irony, cynicism, sarcasm, hyperbole, innuendo, and paradoxics of feliding actors trying to fool and weaken traditional breeders as discourse of the trap of the dominance of capitalist culture.
10.	Community cultural environment with traditional farmers.	The cultural behavior is feudalistic and capitalist.	Mewaanakan appeals, environmental rules and issues.	Appeal, rules, and issues are charged whose ends are charged traditional farmers pay retribution.

### ***Discussion of Study Results***

#### **1. Sociocultural Conditions of Traditional Breeders**

As shown in the chart above, the socio-cultural conditions of traditional farmers are in a position of structural fabric that discourses on the dominance of capitalist culture. The elements that build the socio-cultural conditions are structures built by the involved actors who compete in the discourse of ownership capital. The condition of the Magelang Regency area which socioculturally has a variety of local wisdom and multicultural icons in the form of: Islamic boarding schools, various

religious historical sites, various artistic cultures, and places of military education have formed the distinctive character of the community, obedient to leadership and tolerance in maintaining harmony in diversity.

Its natural condition which is flanked by four large mountains gives a message that the inner atmosphere and thoughts of the people yearn for tranquility, coolness of heart, and harmony with others and the universe. This distinctive character is sharpened by the historical aspect where the territory is under the influence of the kings of Surakarta and Yogyakarta, who uphold the values of nobility and 'priyayi' even though they are considered feudal. The arrival of the Dutch colonialists to build a headquarters in the Magelang region and the emergence of settlement villages for Chinese immigrants complemented the pressure of the indigenous people to become a third class society after the two nations.

The two immigrant nations are seen as nations with more capital, so some people consider it natural that they are in power, while others consider it colonialism. This is what inspires feudalism and capitalist culture to thrive in society. This condition triggers the character of the indigenous people to want to equalize their position on the same level as the two immigrant nations. They crave positions in the class of 'priyayi', 'noble', and 'noble' even though they have to buy from immigrants, so various titles in society grow such as 'mas', 'raden', and so on. Hopes and desires like this are still felt to be the ideals of the community but in a form that has changed in line with the times. The culture of pursuing positions or titles by means of buying is still often heard in society. They are willing to work hard to find economic capital to buy title titles in order to get the formal legality of power. This triggers the growth and establishment of a feudalistic mentality with a sustainable capitalist pattern until now, whose main goal is to gain recognition, legitimacy or the legitimacy of power even though it must be done covertly.

This description of the ethnographic situation did not only occur in the past, it also occurred post-independence until the present reform era. The feudalistic character with a capitalist pattern has been imprinted as a pattern of people's cultural behavior. The pattern of cultural behavior of the people who hunt for capital as an effort to position themselves in the area of domination has spread to the community at least in their own environment. The behavior pattern of people who adhere to a capitalist culture will try to obtain as much economic capital as possible in order to pursue a position of dominance through capital capital in the form of cultural capital, social capital, and symbolic capital as a replica form of feudalistic mentality relations.

## 2. Discourse on the Trap of the Domination of Capitalist Culture and Its Phenomenon

Meanwhile, the existence of traditional breeders who do not have more capital, they must be willing to be in the circle of the socio-cultural structure of the feudalistic and capitalist style. They realize that position by means of obedience when they have to face the owners of symbolic capital of the ruling authority, such as officers from the livestock service, village officials, banks, and so on. Words that are often spoken by them are for example: : "*Lha wong cilik kaya awae dhewe iki isine lak mung manut wae karo sing kuasa! Arep piye meneh!*" (meaning: "Little people like us are usually only obedient to those in power! What else can you do!"). The quote emphasizes how aware they are of their position that they do not have any abilities so that they are limited to being able to obey those who regulate, with the hope that those who govern can be kind and honest with them.

Likewise, when traditional breeders face those who have economic capital such as traders, financiers, and other investors. When their livestock products are sold, only a small profit is commensurate with the maintenance costs, they say: "*ya lumayan duwe turahan ora mung balik modal, idep-idep nabung pakan! Senajan sapiku ki apik ning sing nduwe duwit tur ora tau ngapusi wanine mung semono, ya uwis tak culna wae!*" (meaning: "it's seen that there is enough leftover money, not just a return on capital, like saving food! Even though my cow is pretty good, but those who have money (traders) are only that brave and have never cheated, so I just let it go!"). The quote confirms how they have an *istiqomah* attitude to get the same results as the maintenance costs, he does not complain about the energy and thoughts that have not been calculated for the price.

In fact, the sociocultural conditions of traditional breeders in their professional activities are faced with four groups of power authorities, all of which adhere to the capitalist principle, which is profit-oriented. The four feudalistic capitalist groups include: 1) the authorities with symbolic capital (official elements, village government, banking); 2) private authority on cultural and social capital (cooperatives, partnerships, individuals); 3) the authority of economic capital, cultural capital, social capital, and symbolic capital (financier belantik, investor butcher, trader, belantik, butcher); 4) the authority of cultural and social capital (community leaders, local cultural environment). The four levels inherit feudalistic relations with a capitalist pattern, while traditional breeders, even though they have a similar style, have high endurance to resist lust so that a bad mentality can be defeated by moral awareness.

Starting from the brief description above, it can be concluded that the form of discourse on the trapping of the domination of capitalist culture lies in the historical aspect of feudalistic relations and the organizational system adopted by the capitalist pattern. Examples of trap discourse identification data on behavioral patterns, discourse symbols, and forms of trap discourse can be seen in the research results table, which cannot be discussed in detail in this paper due to the limited number of pages. Furthermore, to be able to see the details of the discussion of the dominance of capitalist culture over traditional breeders in Magelang Regency, it can be followed after the dissertation process ends.

## **CONCLUSION**

Based on the above discussion, it can be concluded that the socio-cultural conditions of traditional farmers in Magelang Regency are faced with various discourses on the trappings of capitalist cultural domination which are rooted in the historical aspects of feudalistic relations and the organizational system they adhere to. The efforts to dominate the capitalist culture that occur in the organizational system adopted are at the level of the ruling authority; private authorities; community authority; and the commercial arena. Each of these authorities is divided into parts characterized by capital, namely: economic capital, cultural capital, social capital, and symbolic capital.

The condition of society that has been built with historical discourse based on feudalistic relations with a capitalist pattern has the potential to become a replica of the cultural mentality of its people which gives rise to the phenomenon of the behavior of capitalist cultural domination. In other words, the phenomenon of the behavioral pattern of domination of capitalist culture that occurs against traditional breeders cannot be separated from the historical discourse which is discoursed through feudalistic relations and organizational systems which are discoursed as a form of the legitimacy of the current system. This triggers the community to replicate these habits in sociocultural practice, which gives rise to the phenomenon of community behavior with dimensions of capitalist culture as a way to dominations that tend to marginalize other communities that are seen as inferior.

## **REFERENCE**

- Barker, C. (2011). *Cultural Studies, Teori & Praktik*. Yogyakarta: Pustaka Pelajar.
- Barker, C. & E. A. J. (2001). *Kajian Budaya Teori dan Praktik*. Yogyakarta: Pustaka Pelajar.
- Black, J. A. & D. J. C. (1992). *Metode dan Masalah Penelitian Sosial*. Bandung: Remaja Rosdakarya.
- Creswell, J. W. (2007). *Qualitative Inquiry & Research Design Choosing Among Five Approaches*. California: Sage Publication Inc. C.
- Heddy Shri, A. P. (n.d.). *Etnosain dan Etnometodologi*.

- Kamahi, U. (n.d.). Teori Kekuasaan Michel Foucault: Tantangan bagi Sosiologi Politik. *Jurnal Al-Khitabah, III*.
- Krisdinanto, N. (n.d.). Pierre Bourdieu, Sang Juru Damai. *KanaL, 2*.
- Magnis Suseno, F. (2001). *Pemikiran Karl Marx*. Jakarta: PT Gramedia.
- Moleong, L. J. (1991). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Skeggs, B. (2013). "Perasaan Kelas (Sosial): Afeksi dan Budaya dalam Penciptaan Relasi Kelas (Sosial)" dalam *The Wiley-Blackwell Companion to Sosiologi*. (G. Ritzer, Ed.). Yogyakarta: Pustaka Pelajar.
- Sukron Mazid, D. (n.d.). Nilai-Nilai Kearifan Lokal Sebagai Pembentuk Karakter Masyarakat. *Jurnal Pendidikan Karakter*.
- Sutopo, H. . (2003). *Metodologi Penelitian Kualitatif: Dasar teori dan terapannya dalam penelitian*. Surakarta: Universitas Sebelas Maret.



# SYMBOLIC MEANING IN KIRAB KEBO KYAI SLAMET ON THE NIGHT OF ONE SURA

Yunus Khoirul Amal<sup>1</sup>, Bani Sudardi<sup>2</sup>

<sup>1</sup>Sebelas Maret University, Yunus.amal@student.uns.ac.id

<sup>2</sup>Sebelas Maret University, Banisudardi@yahoo.co.id

**Abstract:** Javanese people have their own way of celebrating the Islamic New Year's Eve or what is commonly called the Night of One Sura. This culture has existed around the 20th century carried out by the Keraton Kasunanan Surakarta and Pura Mangkunegaran together with the people around the Surakarta residence. The one sura night program aims to invite people to reflect and introspect themselves because in a series of ceremonies it has many symbolic meanings. The purpose of this study is to reveal the true symbolic meaning of Kebo Kyai Slamet and some of the offerings used in the 1 Sura night cultural carnival ceremony at the Keraton Kasunanan Surakarta. In this study using a qualitative descriptive method with the object of research is *Kebo bule* Kyai Slamet. To answer these problems the researchers used a symbolic meaning approach through observation. The results showed that. 1) *Kebo bule* are animals given by the Duke of Ponorogo to Pakubuwana II; 2) *Kebo bule* have a symbol of community livelihood as farmers or an agrarian country; 3) *Kebo bule* are the spearhead in the 1 sura night carnival; 4) Kyai Slamet is a king's heirloom guarded by a pair of albino buffalo.

**Keywords:** Kebo bule, offerings, symbolic, night 1 sura.

## INTRODUCTION

The history of the city of Solo cannot be separated from the history of the establishment of the Keraton Surakarta Hadinigrat as the successor of the *Kerajaan* Mataram Islam, now the city of Solo is known as the center of ancient Javanese culture, because it has traditionally been the center of politics and the development of Javanese traditions during the era of his glorious kingdom. Javanese people have always interacted with nature since ancient times. Nature is a subject, because the conditions experienced by the powerless Javanese people lasted for thousands of years, say in the elite circles starting in the 1990s When ideas of progress, ideals of progress and environmental gross roots began to be found, even today, then Javanese cultural identity is taken from it (Kuntowijoyo, 1990: 108). Culture can be reflected through symbols such as belief, science, myth, language, art, and literature, therefore it is not surprising that self-actualization of belief is cognitively realized through traditional rituals until now.

The form of traditional ceremonies relating to religious worship is a form of human servitude to God Almighty, such as the tradition of the arrival of the month of *Sura* (Muharam) as the first month at the beginning of the year in the Javanese calendar. Islam entered the archipelago with the Hijri calendar tradition, but in Java it already has its own calendar called the *Saka* calendar which began on March 15, 78 AD. The renewal carried out by Sultan Agung Raja of Mataram Islam in 1613-1646 by changing the Javanese calendar by combining the Javanese calendar tradition (*saka*) with the Islamic calendar tradition (*Hijriah*).

Javanese people have their own way of celebrating the Islamic New Year's Eve or commonly called the Night of One Sura. This culture has existed around the 20th century carried out by the Keraton Kasunanan Surakarta and Pura Mangkunegaran together with the people around the Surakarta residency. The one sura night program aims to invite people to reflect and introspect themselves because in a series of ceremonies it has many symbolic meanings.

This study uses the theory of symbolic meaning. Ernst Cassirer (in Budiono Herusatoto, 1987:10) says that humans think, feel and act with symbolic expressions. Humans never see, know and discover and know the world directly but through various symbols. Reality is always more than just a pile of facts, but reality has a psychological meaning, for which the symbol contains elements of liberation and expansion of the scene. The symbol is an outward form that contains the intent, while the meaning is the meaning contained in a particular symbol. Thus, symbols and meanings are two different elements, but they are interrelated and even complementary. The unity of symbols and meanings will produce a form that contains a specific purpose. The symbolic meaning in this study is the meaning contained in the meaning of Kyai Slamet's kebo as the Kirab equipment contained in the One Sura Kirab.

## **METHOD**

Qualitative research contains words and language that is carried out by way of description in a certain natural context (Moleong, 2013). The method used in this paper is the library method, namely, the method by taking data from library materials that are relevant to the research material. In addition, the method used is the observation method, namely, the method of collecting data using the senses. The method of data collection is to find information through books, magazines, newspapers, and other literature, which aims to form a theoretical basis (Arikunto, 2006).

## **DISCUSSION**

### ***Kirab Kebo Bule***

New Year's celebrations are usually celebrated with various lively events, such as setting off fireworks and processions. It is different with the turn of the Javanese New Year or commonly called *Suraan* which is not greeted with festivities, but with various rituals as a form of self-introspection.

The series of one suro night ceremonies are usually carried out by jamasan ceremonies and heirloom carnivals in the late afternoon around 16.00 WIB. In the Surakarta palace environment, this ceremony is held together with slametan prayers and preparation of offerings. The jamasan ceremony is not only the palace heirlooms that are washed or cleaned, besides that Kebo Bule Kyai Slamet is also bathed using setaman flower water, besides that caos dhahar is carried out using offerings shown to the rulers of Mount Lawu, Mount Merapi, the South Sea, etc.

Starting from the northern kemadungan complex through the Borojono gate then circling the entire palace area in a counterclockwise direction and ending at the North Kemandungan courtyard, in the palace heirloom procession at the forefront a group of Kebo Caucasians are placed who are always the center of attention from the community and followed by palace officials, relatives and the ranks of the palace complete with palace clothes and ended by the community. The heritage procession involved around 600 courtiers carrying 13 heirlooms of the Surakarta Palace. Usually the heirloom carnival is carried out by carrying torches and ting lights for lighting around the komplek Keraton

Then from Pringgitan KGPAA Mangkunegaran IX, walk to the terrace of Pendhapi Ageng to release four heirlooms. Before being paraded around the Mangkunegaran Temple, the heirloom is washed with water. At around 21.00 WIB, a cultural carnival and procession of Kebo Caucasians were held through the streets around the Surakarta Palace. Before being paraded around the Mangkunegaran Temple, the heirloom was washed with water. After that, Kyai Slamet's kebo carnival is at midnight. Usually the kebo carnival depends on the will of Kyai Slamet's kebo. Because, there are times when Kyai Slamet's kebo just comes out of the drum after 01.00.

### ***The meaning of Kebo Bule***

The existence of *Kebo bule* Kyai Slamet in the Surakarta Palace has a symbolic meaning as a symbol of safety, and the *kebo* (buffalo) is used by the community in farming, therefore it is also called a symbol of an agrarian country.

*Kebo bule* itself was a gift from the Duke of Ponorogo to Pakubuwana II, when he fled from the Keraton Kartasura because of the Chinatown commotion. Then after Pakubuwana II met his brother Prince Kalipo Kusumo in Sawoo, Pakubuwana ordered him to meditate under the twin Sawoo tree until he finally got Kyai Slamet's heirloom. In further instructions that Kyai Slamet's heirlooms must be "*rekso*" or guarded by a pair of bule or albino buffalo if you want a safe and lasting kingdom, then after knowing that, Adipati Ponorogo also looked for two pairs of Caucasians to guard Pakubuwana II and Kyai Slamet's heirlooms to go to Kartasura as a form of "*pisungsung*" or the regent's offering to Sinuwun.

*Kebo bule* for generations have always served as Kyai Slamet's heirloom guards until the people of Surakarta and surrounding areas refer to the buffalo as *kebo* Kyai Slamet's. However, actually the name *Kebo* Kyai Slamet means the buffalo that guards Kyai Slamet, Kyai Slamet itself is an invisible heirloom that only Sinuwun knows and most people don't know and call the buffalo as Kyai Slamet.

The meaning of *kebo bule* which is often misunderstood by the community is actually the meaning of the buffalo itself as the legitimacy of royal power.

*"Dalam budaya agraris, kerbau simbolisasi kekuatan petani. Sosok kerbau dihadirkan dalam kirab, yang diikuti abdi dalem dan rakyat, sebenarnya ingin menunjukkan legitimasi keraton atas rakyatnya yang Sebagian besar petani"*.

Javanese society considers Kebo Caucasians as a sacred animal, the people of Solo also participate in preserving it until now. Since ancient times, every public heirloom carnival ceremony has always waited on the streets of Solo to see and celebrate the New Year of Sura. The herd of buffalo amounted to 12 tails. However, the Caucasians who are believed to be native descendants, they are Kyai Bodong, Joko Semengit, Debleng Sepuh, Manis Sepuh, Manis Muda, and Debleng Muda. Javanese people consider dirt from *Kebo bule* a blessing for those who take it, no wonder many people in Solo and surrounding areas are scrambling to get it, some are kept to bring sustenance, even though it's

actually just a myth, but many Javanese people believe in it and do it until now. The above activities are usually referred to as "*Ngalap berkah*".

On the other hand, Gusti Puger said that the Surakarta Palace had never stated that buffalo dung could bring blessings.

*“Kalau kotoran kerbau dianggap menyuburkan sawah karena dapat dibuat pupuk, itu masih diterima akal. Namun kami memahami ini sebagai cara masyarakat menciptakan media untuk membuat permohonan. Mereka sekedar membutuhkan semangat untuk bangkit”.*

## CONCLUSSION

The meaning of the appointment of Kyai Slamet's kebo as the forefront in the procession of the carnival is as the *cucuk lampah* (leader of the troops). Then accompanied by the King and his family then continued by courtiers and residents to surround the Surakarta Palace and proceed to walk in the Solo city area to go to Pura Mangkunegaran and return to the Keraton Surakarta. The meaning of the buffalo is actually a symbolic form that we are an agrarian country. Many Javanese people are helped by the presence of buffalo to work. In fact, not many people still consider Caucasians to be sacred animals, and their droppings can bring sustenance.

Kyai Slamet's name is not the name of the buffalo or the owner of the buffalo. Kyai Slamet is an heirloom obtained by Pakubuwana II in his hermitage in Ponorogo which is required to be guarded by a pair of *kebo bule* (albino buffalo).

In fact, the message expected by the Keraton Surakarta in a series of ceremonies is to worship God, but it is packaged with a cultural approach. The night sura ceremony is a tradition that contains noble values, namely historical, educational, and religious values. One of them is the implementation so that the community respects and is proud of all the relics of their ancestors. In terms of the value of education, people can recall the stories of ancient kings to be imitated which will shape the personality of the community to be more courageous, work hard, and be responsible.

## REFERENCES

- Ade, Nicolaus. 2018, Tradisi kirab *kebo* Kyai Slamet Keraton Kasunanan Surakarta. Yogyakarta: Universitas Sanata Dharma.
- Ayu, Riza. 2014, Fenomena *Kebo Bule kyai Slamet* dalam kirab 1 *Sura* Keraton Kasunanan Surakarta. Surakarta: Universitas Sebelas Maret.
- Imelda Wiseso. (2013). Pemaknaan Ritual Adat Kirab Mubeng Benteng Atau Malam Satu Sura (Kajian Etnografi Komunikasi pada Upacara Tradisi Menyambut Tahun Baru Jawa oleh Masyarakat Keraton Surakarta Hadiningrat). Universitas Multimedia Nusantara.
- Kurniawan, Andri. (2018). *Keistimewaan Lingkungan Daerah Istimewa Yogyakarta*. Yogyakarta: Gadjah Mada University Press.
- Moleong, Lexy J. (2010). *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakur.

- Nurshodiq. (2012). Tradisi Suran dalam Masyarakat Jawa (Studi Perbandingan Antara Wilayah Surakarta dengan Wonosobo. *Journal of Educational Social Studies*, 1(1), 56-59.
- Rudianto, Widaningrum Ida, dan Widiyahseno Bambang. (2020). Penelusuran Sejarah Kebo Bule “Kyai Slamet” di Keraton Surakarta dan Kelahiran Kesenian Kebo Bule sebagai Media Dakwah Islam di Ponorogo, *Sebatik*, 2621-069X, 240-251.
- Saputro, Luthfiyansyah Hanif. (2019). *Relevansi Kirab Budaya Malam Satu Sura Dengan Substansi Kehidupan*. Surakarta: Universitas Sebelas Maret.

# THE VIRTUE OF KNOWLEDGE IN THE SAGA OF QODI MUQOBIL

Afita Arbasari<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup> Indonesian Literature Study Program, Faculty of Cultural Sciences  
Sebelas Maret University, [afitaarbasari@student.uns.ac.id](mailto:afitaarbasari@student.uns.ac.id)

<sup>2</sup> Indonesian Literature Study Program, Faculty of Cultural Sciences  
Sebelas Maret University, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** Hikayat Qadi Muqobil is an ancient manuscript that tells about the virtues of knowledge that must be possessed by a human being. This saga is told at the time of Sultan Harun Al-Rasyid which has relevance to life in the era of globalization. The method used in this research is qualitative. Meanwhile, to present good and correct text editing, the critical edition method is used. The edits are then analyzed using a semiotic approach. The results of the study are (1) that science is the main capital for humans to be able to live by the nature of their creation; and (2) the purpose of studying should be returned to the nature of human creation. That is, the acquisition of knowledge is not solely for the sake of obtaining a title, position, or property, but for the sake of gaining the pleasure of Allah SWT.

**Keywords:** Manuscripts, Hikayat Qodi Muqobil, and the virtue of knowledge.

## INTRODUCTION

Hikayat is one form of old Malay literary works written in prose and contains various kinds of stories, laws, biographies, and so on. As for more clearly, the KBBI explains that hikayat is an old Malay literary work in the form of prose that contains stories, laws, and genealogies that are fictional, religious, historical, biographical, or a combination of these characteristics, are read for solace, to generate fighting spirit, or just to enliven the event (Anon 2016). The contents often describe the knowledge, thoughts, and norms of society prevailing at that time. Existing knowledge about people's lives in ancient times is very interesting to study again today.

Manuscripts from the past can be a reference for life lessons in today's life. Many of the events in the past can be studied and taken to the core. Events, knowledge, and culture that existed in the past can also be a treasury of cultural wealth owned by Indonesia. The virtues of knowledge that are timeless and can be studied from generation to generation can also be found from past texts. Various types of knowledge can be taken, such as religious science, general science, political science, and so on.

The object of research in this article is the manuscript collection of *the Bibliotheque National de France* with manuscript code Malayo Polynésien 84 with the title *Hikayat Qodi Muhammad Muqobil*. The discussion that will be presented is focused on the virtues of the knowledge contained in the manuscript. This saga contains many lessons about the virtues of knowledge that can be learned by the reader. The virtue of knowledge that can be obtained comes from one of them is the teachings of Islam which are tucked away in the reading of *Hikayat Qodi Muhammad Muqobil*. The teachings of Islam are very thick in this saga

because in it it is clear to write down the words of Allah and also the words of the Prophet in every dialogue made by the characters in the saga.

## LITERATURE REVIEW

The previous study used by the author as the first reference is the thesis of Chyntia Dyah Rahmadhani (2021) with the same object of research, namely *Hikayat Qodi Muhammad Muqobil*, a manuscript collection belonging to BNF. The thesis is entitled *Suntingan Teks Disertai Analisis Fungsi Hikayat Kadi Muhammad Muqabil*. The author learns several things about the manuscript that is used as the object of research from this previous study. From the results of existing research, the author is more focused on the virtue of knowledge obtained from the saga in the manuscript.

The second review is derived from previous studies on science education, especially from the view of Islam. The study was conducted by Sudarto, Cecep Bahrudin, et al (2019) with the title *Bunga Rampai: Pendidikan Agama Islam*. Islam from the beginning of its presence has given great attention to science. Even in the Qur'an, it is written clearly about the importance of studying and will be a very useful provision in the life of every human being.

The results of previous research are used by the author as a reference and add insight into the process of writing this article. The author tries to develop existing knowledge and research results from previous thoughts and ideas. The author wants to further develop and focus this research on the essence of the *Hikayat Qodi Muhammad Muqobil* related to the virtues of knowledge that can be taken from the story in the manuscript.

## METHOD

Research methods are steps taken by researchers to collect data or information to be processed and analyzed scientifically. According to Prof. Dr. Sugiyono, research methodology is a scientific way to obtain data with certain goals and uses (Purbowati 2021). In conducting research, a method must be needed so that the research carried out can occur coherently and no steps are missed and can also guide research to the goals that have been set at the beginning and are focused.

The method used in this study is qualitative. The qualitative method is a research method whose results tend to be descriptive texts and the explanations are presented in detail and tapered. The qualitative research method itself requires the author to be able to explain the results of his research as well as possible.

Meanwhile, to present good and correct text editing, the critical edition method is used. Critical edition in text editing means making improvements to the text of the manuscript, trying to restore the text to its original form. A critical edition is done to find out the closest possibility of the original form of the manuscript.

Furthermore, the edits are then analyzed using a semiotic approach. A semiotic approach is an approach in the form of a sign system. The sign in literature is given in a text form, both within the text structure and outside the text structure of the work (Lustyantie 2012).

## RESULT AND DISCUSSION

*Hikayat Qodi Muhammad Muqobil* is a manuscript that contains prose and tells about the Qodi character and the thief. The dialogues carried out by the characters are mostly related to the words of Allah in the Quran and the words of the Prophet. This happened because it could not be separated from the influence of Islam which had entered and was present in the archipelago when this manuscript was written.

The conversation in the script is dominated by the two characters, namely Qodi and also the thief. So that this manuscript can be included in oral literature because of its contents.. *Hikayat Qodi Muhammad Muqobil* describes its didactic mirror through fragments of existing Quranic verses, mentioning truth and untruth through Quranic verses and their translations (Rahmadhani 2021).

The virtue of knowledge or can also be interpreted as an obligation to study at this time cannot be denied to be something that is needed by everyone, especially in the face of today's fast-paced and practical era of globalization. Seeking knowledge is an effort made by a person to achieve happiness in life, in this world, and the hereafter (Sudarto et al. 2019). Knowledge, which is essentially a virtue and will lead to the path of truth, if it is properly demanded and understood correctly, will bring benefits and goodness to yourself and others around you.

Most of the Hikayat contains dialogue about the qodi and the thief who wants to try to snatch the clothes and horse belonging to the qodi. However, the dialogue carried out by qodi and thieves cannot be separated from the element of teaching about religion in the teachings of Islam. Many verses of the Qur'an and al-Hadith are mentioned to answer each other's statements.

There is some content of *Hikayat Qodi Muhammad Muqobil*, such as a dialogue between qodi and thieves about the knowledge possessed by qodi by mentioning the word of God in the letter al-Hijr verse 16. The thief doubts the knowledge possessed by qodi because according to him the qodi does not have enough knowledge because do not know the exact times for prayer.

There is also a dialogue between qodi and thieves regarding the punishment of cutting off hands for thieves under what is taught in Islam. There are verses of the Quran in this saga, in this case, the Quran, Surah al-Ma'idah verse 38, and also Surah al-Baqarah verse 195, regarding the law of cutting hands.

There is also Surah An-Nisa verse 10 which contains the word of God which warns mankind, especially Muslims, to always protect and look after orphans. As a person who has wealth and is sufficient, he must not forget other humans, must continue to take care of each other, and share. In the property owned by a person there must be the property of others who are more in need so that for the property to be a blessing, it must be shared with other people, especially orphans. When their rights are not granted, they are included in the group of having wronged orphans. Of course, wrongdoing will be rewarded in the form of hell on the last day.

As for the hadith mentioned in this saga, regardless of the strength of the hadith because the information about the hadith conveyed is not clear, it is a hadith quote as follows: "Because of the words of Rasulullah salillahi alaihi wa salam, I like to pray with the trees and gardens. " Through this hadith, the qodi also wants to do it at night, under a tree, in his garden.

The stories that were narrated proved that at that time the influence of Islam was already there and one way of spreading it was by writing texts about various things to be disseminated to the public. Because of this knowledge, people now know how the general picture of people's lives at that time was. Such as knowledge of language use, choice of words used in daily conversation, events of the entry of Islam, and one way of spreading it to the archipelago, namely through the form of saga scripts. Existing manuscripts can contain various kinds of cultural paintings, teachings of character, thoughts, entertainment, taboos, advice, and so on, including in the religious life of the people at that time. (Baried Baroroh, Soeratno C, and dkk. 1985)

Apart from the primacy of knowledge obtained from Islamic religious lessons that have been conveyed through quotes from the Quran and al-Hadith, in the *Hikayat Qodi Muhammad Muqobil*,



various benefits can also be found, such as solace, and soul perfection with the teachings conveyed in this book in it.

The consolation in question is the influence given to the reader in the form of consolation. In line with that, the KBBI also explains that the meaning of solace is consolation for a grieving heart (Anon 2016). The choice of beautiful words and the use of appropriate figures of speech in the story give a good impression.

The use of beautiful figures of speech in literary works makes literary works more interesting and also has an aesthetic that is interesting to study further. The use of figures of speech that beautify the *Hikayat Qodi Muhammad Muqobil* among others, is the use of repetition of words and phrases. As in the words "... serta dengan sungainya pun terlalu indah-indah ...". beautiful words that are repeated give a different impression on and there is indeed beauty in the description of beauty written in the manuscript.

Likewise with the use of other figures of speech which later can also be a picture as if the reader is involved in the story written by the author in the related saga. The participation of readers who seem to also sense something that is being explained by the author is a beautiful thing.

Knowledge needs to be owned by everyone because it is human nature to live in this world to study as much as possible and it is hoped that later it will be a provision for humans to return to the afterlife. Human nature, which was created with the aim of seeking knowledge and obtaining the essence of the virtues of knowledge, is illustrated by the story in the *Hikayat Qodi Muhammad Muqobil* namely in conversations between characters who express their answers to each other using sentences from the Quran and also Hadith. That means that from the beginning, the Qur'an and Hadith were indeed present to be the main guidelines for humans to seek knowledge and gain the primacy of knowledge from all events of life in this world, and become provisions for life in the hereafter.

## CONCLUSION

Of the various tasks that humans carry out on this earth, studying is one of the most important things. The virtue of knowledge will be felt to make life easier because one of the provisions in living life is knowledge. In the *Hikayat Qodi Muhammad Muqobil* which is the object of this research, it provides an overview of the importance of the virtue of knowledge possessed by a person. The teachings of Islam are also evident in this Hikayat because in every dialogue the characters engage in, they often mention the words of Allah in the Quran as well as the words of the Prophet.

The virtue of knowledge that can be taken from the *Hikayat Qodi Muhammad Muqobil* is about religious knowledge which is widely conveyed in stories. The dialogue carried out by the qodi and the thief contains their conversation about the experience of the qodi who is going to pray but in the middle of the road is stopped by the thief who wants to ask for the clothes worn by the qodi and also the horse that is being ridden by the qodi. Both of them exchanged questions and answers regarding issues related to including verses in the Quran and some also from the Hadith of the Prophet.

Humans are in this world from the beginning intended to study as much as possible to become human provisions for human life in the future. From the *Hikayat Qodi Muhammad Muqobil* it can be seen with certainty that the Qur'an and Hadith are the main guidelines for humans to seek knowledge, both knowledge in everyday life experienced by everyone and other sciences such as science, political science, and also science. religious. Al-Quran and Hadith came for humans which should be used as the most appropriate step in finding the virtue of knowledge as the main human nature from birth. To return to the main human nature, one must always present the Qur'an and Hadith in every knowledge he acquires.

## REFERENCES

- Anon. 2016. *Kamus Besar Bahasa Indonesia*. Kementerian Pendidikan dan Kebudayaan.
- Baried Baroroh, Siti, Siti Soeratno C, and dkk. 1985. *Pengantar Teori Filologi*. edited by N. Hasjim. Jakarta Timur, Indonesia: Departemen Pendidikan dan Kebudayaan.
- Lustyantie, Ninuk. 2012. "Pendekatan Semiotika Model Roland Barthes Dalam Karya Sastra Prancis." *Seminar Nasional FIB UI* 1–15.
- Purbowati, Deni. 2021. "Metode Penelitian Kualitatif Dan Kuantitatif: Mengenal Penelitian Ilmiah." Retrieved (<https://akupintar.id/info-pintar/-/blogs/metode-penelitian-kualitatif-dan-kuantitatif-mengenal-penelitian-ilmiah>).
- Rahmadhani, Chyntia Dyah. 2021. *Suntingan Teks Disertai Analisis Fungsi Hikayat Qadi Muhammad Muqabil*.
- Sudarto, Cecep Bahrudin, Muntiara, Sri Agustini, Rahmiah Rony Prasetyawan, M. Supiannor, Siti Rahmawati, Hj Muslimah, and M. I. Pd. 2019. "Bunga Rampai : Pendidikan Agama Islam." 140.

# DIDACTIC VALUES IN "THE TALE OF SULTAN MAHMUD AZNAWI"

Akhida Rukhul Qisthi<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup> Universitas Sebelas Maret, [akhidarukhul@student.uns.ac.id](mailto:akhidarukhul@student.uns.ac.id)

<sup>2</sup> Universitas Sebelas Maret, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** This article describes the didactic values contained in the magical adventure saga entitled *Hikayat Sultan Mahmud Aznawi* (HSMA). The saga is thought to have entered the early days of Islam because most of its contents still retain Hindu-Buddhist elements, but there are changes in the characteristics of the characters. The researcher uses the *Hikayat Sultan Mahmud Aznawi* object with the script code of Schoemann V 13 from the Staatsbibliothek zu Berlin collection. HSMA is a Classical Malay text that tells the story of a sultan named Mahmud Aznawi who led an Aznawi country and his two loyal prime ministers named Khoja Hasan Maymandi and Khoja Irhas. This research is a literature study using qualitative descriptive methods with data collection techniques through reading techniques. Through reading data, the analysis is carried out by identifying parts of the saga text based on intrinsic elements and various didactic values then describing and concluding. The educational value contained in the HSMA is expressed either implicitly or directly. These values include the value of politeness, the value of respect for parents and teachers, the value of the importance of knowledge and life skills, the value of piety to God, the value of generosity, the value of sincerity, and the value of honesty. Through the didactic values attached to the characters, readers can find out how ancient people behaved and were able to implement them in today's life because these didactic values will continue to be useful in life, both to support personal life and social life.

**Keywords:** Magical Adventure Hikayat, Didactic Values, Classical Malay Literature

## INTRODUCTION

The story of magical adventures is one of the themes in Classical Malay literature that carries didactic values rather than just solace. Didactic values are values such as traits and attitudes that are important and useful as guidelines for educating humans in behaving and thinking more maturely (Ismawirna and Rocki, 2020). The magical adventure saga that entered the transition period from the Hindu-Buddhist period to Islam has characteristics in the form of an adjustment to the names of the characters from Hindu-Buddhist elements to Islamic elements. Edwar Djamaris (in Diana, 2015) explains that literary works that reflect the combination of Hinduism and Islam are called Hindu-Islamic transitional influence literature. For example, changing the title from king to sultan then adding Islamic names such as Hasan, Irhas, Ahmad, and so on. There is a change from God called Dewata Raya to Allah Subhanahu wa Ta'ala. This can be seen in one of the classic Malay literary works entitled *Hikayat Sultan Mahmud Aznawi*. Snouck Hurgronje (in Braginsky, 2015: 36) argues that *Hikayat Sultan Mahmud Aznawi* is indeed a form of adventure-themed narrative storytelling that contains didactic values from a character named Sultan Mahmud Ghaznawi, a leader of the Seljuqs in Turkey. Through this background, this research will answer the formulation of the problem regarding what are the didactic values contained in the *Hikayat Sultan Mahmud Aznawi*. The researcher uses the *Hikayat Sultan Mahmud Aznawi* with the script code of Schoemann V 13 from the Staatsbibliothek zu Berlin collection as the object of

research. Following the metadata presented, the manuscript has a volume of 253 pages without information on the year of copying and the name of the copyist or author.

## LITERATURE REVIEW

Previous research on didactic values has been studied in the article *Nilai-Nilai Pendidikan dalam Hikayat Bakhtiar*, the saga contains educational values of piety, responsibility, character, the importance of knowledge, and the value of aesthetic education. Furthermore, there is an article entitled *Fungsi Dan Kedudukan Hikayat Nabi Bercukur*, the results of his research explain the function of the script, which is physically magical and textually meaningful as teaching to foster a heroic spirit and religious values apart from merely entertaining. Meanwhile, the latest research on didactic values is in an article entitled *Analisis Nilai Didaktis Dalam Hikayat Ibrahim Hasan Karya Nurman Syamhas*. The results of the study explained that the *Hikayat Ibrahim Hasan* contains the values of skills, social, religion, self-control, ideals, intelligence, self-respect, morals, and beauty. The delivery of didactic values can be seen from the direct statements of the characters or the storytelling of the atmosphere in the saga. This saga becomes a reading suggestion for educators, parents, and children as a reference for planting character values for children's development so that they can grow into successful children for their personal lives and in social life

## METHOD

This research on the *Hikayat Sultan Mahmud Aznawi* uses a qualitative descriptive method, Ratna (2015: 46) explains that this method generally uses interpretation with the final result in the form of a description. The researcher applied this method with several working steps, namely: 1) reading the edited *Hikayat Sultan Mahmud Aznawi*; 2) selecting words, sentences, discourses that contain didactic elements; 3) formulating the results of the selection contained in the *Hikayat Sultan Mahmud Aznawi*; 4) conclude as a result of the analysis of the *Hikayat Sultan Mahmud Aznawi* with theoretical concepts. Through reading data, the analysis is carried out by identifying parts of the saga text based on intrinsic elements and various didactic values then describing and concluding.

## RESULT AND DISCUSSION

*Hikayat Sultan Mahmud Aznawi* is one of the Classical Malay manuscripts which tells the story of a sultan named Mahmud Aznawi who led an Aznawi country and his two loyal prime ministers named Khoja Hasan Maymandi and Khoja Irhas. This adventure-themed saga has various interesting episodes about life in the Aznawi Country and the royal figures, such as the empress, Sultan Mahmud Aznawi, his two loyal prime ministers, and Mahmud Aznawi's sons and daughters. The beginning of the saga opens with the loyalty and wisdom of the two prime ministers, many symbols are used to explain human moral values. Then the love journey of a Sultan Mahmud Aznawi to get the heart of his empress, Dewi Nur Sekandariah, then various unique events when Dewi Nur Sekandariah disguised herself as Sultan Mahmud Aznawi or as a man to guard the kingdom when Sultan Mahmud Aznawi visited a foreign land and saved her husband. from the captive of King Ahmad Patalawi in the land of Patalawi until finally the two kingdoms were united because of the marriage of the two sons of Sultan Mahmud Aznawi with the son of King Ahmad Patalawi. Through careful reading and selection of words, sentences, and discourses, seven didactic values are found in the *Hikayat*

*Sultan Mahmud Aznawi*, the seven didactic values will be described in the explanation below. The seven values are reflected in the attitudes and words spoken by the characters.

### 1. Politeness

Courtesy is a reflection of a person's attitude towards others by respecting others in their attitude, he considers others to be better than himself (Cahyaningsih, 2017). The representation of that attitude is exemplified in the following quote,

“Hai anak ku itulah masjid tempat orang sembahyang berjamaah.” Maka kata Hasan itu, “Ya ayanda, baiklah hamba pergi berhenti di sana pada masjid itu.” Maka kata orang tuah, “Baik jika anak ku hendak diam di sana.” Maka lalu menyembah seraya berjalan ke masjid, dilihatnya oleh Hasan banyak juga orang dalam masjid itu. Maka Hasan memberi salam kepada segala orang itu. Maka segerah dijawab salamnya Hasan itu seraya ditegurnya dan disuruhnya masuk ke dalam masjid itu.” (Anonymous, 80)

The quote tells of Khoja Hasan who was stopping at a mosque after traveling from the Aznawi country to find the sultan's dream consort. He is a foreigner in the country, so he must be good at acting by greeting people who are already in the mosque. It is also a reflection of a clever attitude in placing oneself in a social environment.

### 2. Respect for Parents and Teachers

Parents and teachers are a place for someone to get good teaching in life. Especially in ancient times when people considered teachers as people who had more abilities in everything, so teachers were seen as people who were trusted and imitated (Damanik, 2002). It is for the role of the teacher that a student must respect him, as Ahmad's attitude is in the following quote:

Ahmad itu disuruhnya duduk bersama-sama tiada mau karena takut akan menteri Hasan itu sudahlah seperti ayahandanya sendiri kepada Hasan itu amat sopan. (Anonymous, 133)

Ahmad because he was too respectful with the teacher, he even felt reluctant to just sit next to the teacher Hasan because he considered himself only a student, not placing himself as the son of the sultan. Courtesy is important in the formation of individuals who will later have commendable traits so as to form piety to God. The example of this attitude was also shown by Dewi Nur Sekandariah, she asked her parents to say goodbye solemnly because she was going to move to the Aznawi Country to follow her husband.

*Setelah sudah diperhiasinya maka Nur Sekandariah itu lalu menyembah kepada ayah bundanya, maka kata ayah bundanya.* (Anonymous, 100)

### 3. The Importance of Knowledge and Life Skills

Education is needed to be a person's provision in solving every problem faced as well as possible (Sudiati, 1996). Education can be in the form of religious knowledge, general knowledge, and anything related to the interests of life. At HSMA, the didactic value of the importance of knowledge is told through the following passage.

“Hai tuan-tuan sekalian adapun sekarang ini betapa bicara tuan-tuan sekalian ini akan anak kita ini? Karena kehendak hati kita baiklah suruhkan mengeja quran dahulu dan apabila sudah tamat quran lalu mengeja kitab.” (Anonymous, 133)

“Ya tuan ku Syah Alam adapun yang kehendak Duli Syah Alam itu tiadalah dapat disalahkan lagi oleh sekalian patik yang diperhamba ini, tetapi apabila sudah tamat mengeja kitab itu kehendaklah disuruhkannya kepada suatu mengajar adat dengan istiadat kemudian belajar pula menaiki kuda supaya dapat dipermain-mainkannya kuda itu serta berlajar alim silat pekarangan daripada panah dan tombak.” (Anonymous, 133)

Excerpts from the words of Sultan Mahmud Aznawi to his minister Khoja Hasan describe the role of parents who uphold education. Ahmad, his young son, was told to learn to recite the Koran and learn to ride horses and self-defense. This teaches the importance of adhering to science, especially religious knowledge from an early age so that an individual does not lose his way in navigating life. The forms of life skills such as self-defense and horse-riding if compared to today are skills that support a person's quality of life.

#### 4. Piety to God

Human life always needs to hold on to a power greater than itself, in this context what is meant is to make God the handle of life. The religious teachings applied by Muslims are prayer, this is illustrated in the following quote.

“Adapun di dalam beberapa hari lamanya berjalan itu apabila sampailah ia/ kepada waktu pekerjaannya sembahyang itu maka dikerjakanlah oleh Hasan itu. Maka tiadalah ditinggalkannya.” (Anonymous, 176)

Tells about Khoja Hasan who is traveling a long way to carry out the duties of the sultan, even though he still carries out the obligation to pray every time. this value is didactic to show that no matter how obedient a person is to the leader, he must be more obedient to his Lord by not forgetting the obligation to worship.

#### 5. Generous and Charity

Generosity is the attitude of someone who likes to give alms, generous (Kementerian Pendidikan dan Kebudayaan., 2017). With the generous nature possessed by a country leader, his people will prosper and feel happy. Just like what Sultan Mahmud did when celebrating an event, he would distribute the best food, drinks, and even clothes to ministers, royal religious leaders, and their people.

Maka baginda memanggil beberapa banyak perempuan dijadikannya inang pengasih dan dayang-dayang dan segala bait-bait perwara yang mengawal anakanda baginda itu serta dengan kasih sayangnya akan anakanda baginda itu. Maka Sultan Mahmud pun semangkin kasih sayangnya kepada Dewi Nur Sekandariah itu. Kalakian maka baginda menyuruh membukakan bait almali mengeluarkan harta dalam bait almali itu disodaqohkannya kepada segala kadi dan ulama dan segala yang alim-alim dan segala fakir dan miskin maka segala kadi dan ulama itupun banyaklah memintakan doa akan baginda Sultan Mahmud itu. (Anonymous, 137)

Maka baginda Sultan Mahmud itu menyuruhkan membekalkan perbendaharaan maka baginda memberi anugerah kepada segala raja-raja dengan beberapa laksa dinar emas dan persalin pakaian kerajaan dan segala anak raja-raja dan segala menteri-menteri dan hulubalang dan segala punggawa-punggawa dan segala ... dan ulama dan yang alim-alim dan segala guru-guru dan segala fakir dan miskin dan segala pandai dan segala rakyat bala tentara yang hina dina dan yang kecil besar semuanya dianugerahi oleh baginda dengan selengkapnya. (Anonymous,142)

The events that occur in the first quote describe the birth of the sultan's first son, this is celebrated by donating his property to all the people. Then in the second event tells about the coronation of Ahmad, the son of Sultan Mahmud became king. The sultan's happy feelings are represented by distributing alms, besides that this is also an expression of gratitude so that the people also enjoy the sultan's happiness.

#### 6. Sincerely

Taufiqurahman (2019) defines sincerity as an attitude that motivates one's mind to worship Allah, it can also mean sincerity of intention in doing every act only because of Allah. Someone who has a sincere nature will feel calm in his heart. Everything that is done is solely for the sake of Allah. This attitude is implied in the following quote from the saga.

“Adapun kambing itu hamba tiada ambil harganya tunai, akan janji hamba ini berakal Sultan Mahmud Aznawi itu telah kembali ke Rahmat Allah. Maka segeralah tuan hamba bayar harganya kambing hamba itu.” Maka kata segala mereka itu “Baiklah.” Serta dengan suka citanya hatta mereka itu menengar perkataannya Khoja Hasan itu. Maka sekalian mereka itupun memintakan doa akan baginda Sultan Mahmud Aznawi. Demikian katanya, segala mereka itu “Ya Illahi Ya Rabbi Ya Sayyidi Ya Tuhan ku rabbil ‘alamin, lanjutkanlah kiranya oleh Allah Subhanahu wa ta’ala akan usianya Baginda Sultan Mahmud Aznawi, supaya harga kambing Khoja Hasan itu lambat kita membayar dia.” (Anonymous, 6)

It is said that before Khoja Hasan was appointed minister of the Aznawi Kingdom, he was a dervish or Sufi who raised thousands of goats but he did not sell all the goats for cash. For anyone who needs goats to serve food during certain events such as birth ceremonies, entertaining guests, and so on, then he orders the buyer to pay off the payment if Sultan Mahmud Aznawi has died. He advised every buyer to pray for a long life for Sultan Mahmud. A Hasan whose whereabouts may not even be known by the sultan, donated all his goats because he wanted many of his country's leaders to pray for long life. It was thanks to this sincerity that Sultan Mahmud Aznawi entrusted the position of the lurah tua to him. In life, every job that is based on sincerity will give good results that were never expected before. Someone who has a sincere nature is a religious person. Taufiqurahman (2019) again explains, if someone religious is a pro-social person, he will easily empathize, be honest, fair and show respect for pro-social norms.

## 7. Honest

Honesty is an important attitude for every individual to have. People who have an honest attitude in life will always get the trust of others. This attitude means every decision that a person has to express his feelings, words and actions in accordance with the reality that occurs and does not manipulate things so that he gets an advantage (Banurea, 2020). In addition to minister Hasan, there was minister Irhas who became the sultan's confidant because he was known for his ingenuity and honesty.

Sebermula tatkala/ Irhas menyapu itu apalah barang sesuatu yang tertinggal oleh dayang-dayang itu daripada genting atau/ suatu jarum atau selembat benang, apabila sampai esok hari pada pagi-pagi hari segeralah ia/ dikembalikan kepada yang empunya barang itu. (Anonymous, 26)

Maka Irhas itupun datanglah perlahan-lahan/ seraya mempersembahkan cincin baginda itu, katanya, “Ya junjunganku, inilah cincin Duli Syah Alam/ patik peroleh di bawah istana Duli Syah Alam.” (Anonymous, 30)

In the two quotes above, it is told that Irhas' attitude in working in the royal environment very honest in every action. Every item he finds while working on sweeping work, he will save to be returned to the owner. In fact, at one The day Irhas was tested for his honesty when the sultan accidentally dropped the ring around his place sweep, then the next day the ring that is told is worth the equivalent of three merchant ships and its contents, he returned to the sultan. Thanks to his honesty, he was appointed as minister in the Aznawi Kingdom.

## CONCLUSION

The didactic values contained in the *Hikayat Sultan Mahmud Aznawi* include seven values, namely the value of politeness, the value of respect for parents and teachers, the value of the importance of knowledge and life skills, the value of piety to God, the value of generosity, the value of sincerity and the value of honesty. All of these values are represented by the main characters in an advanced storyline. Various scenes contained in the saga illustrate the content of high educational values.

## REFERENCES

- Anonymous. (nd). *Hikayat Sultan Mahmud Aznawi*. Berlin, Jerman: Staatsbibliothek Zu Berlin.
- Banurea, S. J. (2020). Nilai Pendidikan Karakter Dalam Hikayat Raja Pasai. *Skripsi*. Universitas Sumatera Utara.
- Braginsky, V. (2015). *The Turkic-Turkish Theme in Traditional Malay Literature: Imagining the Other to Improve the Self*. Leiden, Belanda: Brill.
- Cahyaningsih, N. (2017). Pendidikan Akhlak : Pembinaan Sikap Sopan Siswa Terhadap Guru Di Mts Negeri I Rakit Kecamatan Rakit Kabupaten Banjarnegara. *Skripsi*. IAIN Purwokerto.
- Damanik, R. (2002). Nilai-Nilai Didaktis Dalam Syair Nasihat Kepada Anak Karya Raja Ali Haji. Perpustakaan Universitas Sumatera Utara.
- Diana, A. (2015). Fungsi Dan Kedudukan Hikayat Nabi Bercukur. *Jurnal Pesona*, 1(1), 15–27.
- Ismawirna, E. dan Rocki, A. (2020). Analisis Nilai Didaktis Dalam Hikayat Ibrahim Hasan Karya Nurman Syamhas. *Jurnal Metamorfosa*, 8(1), 105–111.
- Kebudayaan., K. P. dan (2017). *Kamus Besar Bahasa Indonesia, Edisi Kelima*. Jakarta, Indonesia: Kementerian Pendidikan dan Kebudayaan.
- Ratna, N. K. (2015). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta, Indonesia: Pustaka Pelajar.
- Sudiati. (1996). Nilai-Nilai Pendidikan dalam Hikayat Bakhtiar. *Diksi*, 10(4), 46–54.
- Taufiqurrohman. (2019). Ikhlas Dalam Perspektif Alquran (Analisis Terhadap Konstruksi Ikhlas Melalui Metode Tafsir Tematik). *Eduprof*, 1(2), 94–118.



# CULTURAL INHERITANCE THROUGH WAYANG JEMBLUNG IN SOKARAJA

Bambang Triatmo, Bani sudardi, Wardo, Sri Nanik Prihatini,  
PT Dimulti Jakarta, haryoputih@gmail.com

Universitas Sebelas Maret, BaniSudardi@yahoo.co.id,  
Universitas Sebelas Maret, wardo2013@staff.uns.ac.id,  
ISI Surakarta, naniksprihatini53@gmail.com,

**Abstract:** Jemblung is a traditional speech art performed by five players. The word "Jemblung" itself is a jarwodhosok or a combination of two words into a new word formation which means "jenjem-jenjeme wong gemblung", or a sense of peace felt by crazy people. But, there are those who also say that Jemblung is a jarwodhosok from the word "Jejere budaya luhung". Many young people do not understand about Wayang Jemblung. This is a threat to the existence of Wayang Jemblung. Inheritance is the process of transferring knowledge and skills from the older generation to the younger generation to maintain the existence of the local culture of Wayang Jemblung.

The purposes of this study are (1) to analyze the elements of wayang jemblung performances as inheritance material, (2) to analyze the cultural inheritance system in wayang jemblung in Sokaraja Regency, (3) to analyze the inheritance of wayang jemblung cultural values. This research is a type of qualitative research with data from natural sources and as it is as a direct data source. The research design uses phenomenology. This study presents facts in accordance with the results of observations, interviews and documentation. The data validity technique uses source triangulation. The data analysis technique uses the flow model from Miles & Huberman, namely through the process of data reduction, data presentation and data verification.

The results showed that the cultural inheritance of wayang jemblung in Malang Regency were (1) elements of wayang jemblung performances as inheritance material including characters, dance moves, puppeteers, fashion, stories, music accompaniment and stage arrangements, (2) wayang jemblung cultural inheritance system was carried out through oral tradition. that occurs during the training and performance process, (3) wayang jemblung cultural inheritance raises moral values and cultural values that occur due to relationships or interactions and values that are instilled in both the performance elements of the inheritance system. Thus, cultural inheritance through wayang jemblung where there are elements of performance as material that is inherited through the process of training and performances, raises moral and artistic values that are beneficial for future generations. Suggestions for policy makers is, so that the results of research findings can be used as a reference for curriculum development in formal education.

*Keywords: inheritance, culture, wayang jemblung*

## INTRODUCTION

Banyumas has various traditional arts and its own aesthetic values, including Ebeg, Begalan, Jemblung, Calung, Lengger, and many other traditional arts. One of the traditional arts that is still developing today is Jemblung. Jemblung is a traditional speech art performed by five players. The word "Jemblung" itself is a jarwodhosok or a combination of two words into a new word formation

which means “jenjem-jenjeme wong gemblung”, or a sense of peace felt by crazy people. But, there are those who also say that Jemblung is a jarwodhosok from the word “Jejere budaya luhung”.

People tend to be more interested when they understand the chronicle stories and legends that they feel are important as role models. In addition, the way of conveying the content of the story in this art is different from other arts. In Jemblung art, there is a humorous element that makes people feel interested to this. Historically, Jemblung art is a type of oral folklore. Jemblung art is one of the entertainment media as well as verbal education conveyed by Jemblung players to the public.

This art emerged with the intention of giving teachings about certain characters in chronicle stories and legends for the purpose of introspection in everyday life. Jemblung art has form, function and meaning contained in it. This can be seen from pre-show to post-performance Jemblung art. This Jemblung art involves a dalang, a sinden (singer), and three people as wiraswara. Jemblung art is also usually played along during celebrations, or events, if the organizer wants to perform it.

Jemblung art is one of the traditional arts that is still developing today. This is inseparable from the support and sense of belonging from the community, especially in the Pesantren Village, Tambak District, Banyumas Regency. Jemblung art should be maintained because in addition to providing entertainment, in Jemblung art itself there are meanings and functions contained in it. Currently the existence of Jemblung art is starting to be abandoned. In addition, in the art of Jemblung there are various chronicle stories and each story has a meaning that can be used as a teaching about everyday life. In the Jemblung art performance, there is a humorous element that distinguishes it from other arts. The uniqueness that distinguishes it from others, is that Jemblung art is an imitation of Javanese gamelan presentation, usually the voice of the players is arranged in such a way that it is similar to certain instruments as in Javanese gamelan. Gendhing in Jemblung is built and presented from a series of instrument and vocal sounds created through the mouths of the players.

## **Jemblung Art**

Jemblung is a traditional speech art performed by five players. Many think that the word "Jemblung" is a jarwodhosok (combination of two words to form a new word) which means “jenjem-jenjeme wong gemblung” (a sense of peace felt by crazy people), (<http://panginyongan.blogspot.com/2008/12/.series-art-local-banyumas-jemblung.html>).

However, the real meaning of Jemblung is “Jejere budaya luhung”. Usually the implementation of the Jemblung show is held for about two hours or all night depending on the host.

Jemblung art is an imitation of Javanese gendhing arrangements which are usually presented through gamelan instruments. As a form of Javanese gamelan imitation, the voice of the players is usually arranged in such a way that is similar to certain instruments as in Javanese gamelan. Gendhing in Jemblung is built and presented from a series of instrument and vocal sounds created through the mouths of the players. Jemblung is a traditional speech art performed by five players.

There are several versions that mention the birth of Jemblung art. However, in the history of the Banyumas story, it is stated that the art of Jemblung appeared for the first time in the Duchy of Sokaraja.

Jemblung art is usually carried out during other celebrations, or if there are people who want to held it. Jemblung art performances are held for two hours or even all night depending on the host.

## **The beginning of the emergence of Jemblung art in the Pesantren Village**

Historical data that can be used to strengthen evidence regarding the background of Jemblung art comes from the oral stories of the people who developed it from the Sokaraja chronicle. But the history and development of Jemblung art in Banyumas cannot be traced with certainty due to limited information, because in general the existence of traditional arts is usually carried out hereditary. In addition, there is no complete written data to support the emergence of Jemblung art in the Pesantren Village, Tambak District, Banyumas Regency. However, people think that this art was born in the Duchy of Sokaraja. At that time the name Jemblung still used the name Maca kandha (singing while

telling stories), over time the name Maca Kandha was changed to the name Jemblung because it was easy for the public to memorize. So, if there was muyen or muyi event (seeing a newborn) the surrounding community enthusiastic to hold Jemblungan at the muyen place and usually sing the macapat song until all night long. Jemblung art performances are held at night because when it is carried out during the day people are busy with their respective routines. The time for this art is performed only takes two hours, but when it is performed at the venue, it can last all night depending on the wishes of the host or those who have the intention.

### **Functions contained in Jemblung Arts**

The life and death of a traditional art is largely determined by the problem of its function in the life of the supporting community. In contrast to the culture of the palace which already has strong standards so that it is often used as a role model for other arts around it. Thus, the problem of the function of an art, in this case the art of Jemblung, is important to be expressed in order to maintain its sustainability.

Jemblung art as a culture has a close relationship with the community. This is as a result of human creativity or artists are sociologically members of society. The birth of this art cannot be separated from the role of function for the supporting community. Along with the changes and developments of the times, the existence of the function of Jemblung art has also changed. In line with the changes and developments of the times, it also affects changes in the mindset of humans related to the demands of life. The development of the human mindset is able to provide opportunities for all fields to develop.

The development of the function of Jemblung art is closely related to the social conditions of the supporting community. The name Jemblung emerged as a result of the influence of a more creative human mindset. Unlike the Maca Kandha in the past which consisted of only one puppeteer, now its members are starting to increase from wiraswara, sinden, even to lengger. Currently Jemblung art are performed during celebrations, and when someone perceives it.

Jemblung art is a form of art created by people who are still traditional, so this art appears as a simple work of art. In an agrarian society or farmers, Jemblung art is used as a medium of entertainment on the sidelines of busyness in cultivating agricultural land. Besides, this is also an entertainment and communication medium between Jemblung arts players. Jemblung art is a legendary folk art that has educational value. The value of learning in Jemblung art can be seen in the entire Jemblung art performance which presents examples of life values. In the Jemblung art performance as a whole there is a teaching about the origin of Jemblung in Banyumas.

Other teachings are also seen in the actors or supporters of the arts, many examples of good attitudes or actions are taken from these. One of them is from the clothes worn by the performers of this art. The puppeteers and wiraswaras wear beskap-style clothing (jas), surjangaya Jogja, blangkon Jogja style, blangkon Banyumasan style and Jogja style nyamping cloth (kain jarik), and sinden is wearing Kartini's kebaya, Banyumasan nyamping cloth (jarik cloth), and a scarf. In addition, there is also a humorous element in this art that creates its own admiration for the audience.

### **Meaning of Art and symbolic meaning in Jemblung Art** **Jemblung Art Meaning**

In the meaning of Jemblung art, there are two elements contained in it, namely (1) story elements, and (2) supporting elements. The elements of the story consist of: a) the origin of Jemblung, and b) the content of the story. Then the supporting elements include, a) makeup, b) fashion, and c) the number of Jemblung art performers. The meaning contained in the story about the origin of Jemblung is Banyumas is so that the younger generation will not have a character like Raden Kaligenteng who wants something that is not his (greedy) because in the end they will also experience defeat. If you really have the ambition to have something, you should be polite and if you still don't get it, you must be patient and not prioritize emotions.

## Symbolic or Ubarampe Meaning

The symbol or ubarampe is one of the complements in Jemblung art. The symbols found in Jemblung art in the Pesantren Village, Tambak District, Banyumas Regency include strong tumpeng (cones) and Ambon bananas. Besides, there are also other ubarampe complements such as cimplung, boiled beans, and boiled bananas. Ubarampe used in Jemblung art performances include, a) strong tumpeng (cones), around the strong tumpeng there are various vegetables, such as noodles, pare, and urap. In addition, there are soy chips (fried) and salted eggs, b) Ambon bananas, and c) traditional snacks consisting of cimplung, boiled peanuts, and boiled bananas. The meaning of a) the strong cone itself, which is symbolized as a mountain. While the kluban is symbolized as a forest around the mountain. The meaning of other vegetables and side dishes is as a complement to the strong cone, b) Ambon banana is symbolized as a gaman (weapon), c) traditional snacks in the form of cimplung, boiled peanuts, and Ambon bananas are only used as a complement to the main ubarampe, which are strong cone and Ambon banana.

## References

- Adams, J., Khan, H.T.A, Raeside, R., and White, D. (2007) *Research Methods for Graduate Business and Social Science Students*. California: SAGE Publications
- Bowers, R., and Brumfit, C. (1994) *Applied Linguistics and English Language Teaching*. London: Macmillan Publishers Limited
- Collins, J. and Blot, R.K. (2003) *Literacy and Literacies: Text, Power, and Identity*. New York: Cambridge University Press
- Coulthard, M. (2002) *Advances in Spoken Discourse Analysis*: New York: Routledge
- Creswell, J.C. (2009) *Research Design: Qualitative, Quantitative, and Mixed Methods Approach*. California: SAGE Publications, Inc.
- Engel, R.J., and Schutt, R.K. (2017) *The Practice of Research in Social Work*. California: SAGE Publications, Inc.
- Fraenkel, J., Wallen, N., and Helen, H. (2012) *How to Design and Evaluate Research in Education*. New York: McGraw-Hill Companies, Inc.
- Freedman, E.B. (2006) *Feminism, Sexuality, and Politics*. North Carolina: University of North Carolina Press
- Fromkin, V. (2000) *Linguistics: An Introduction to Linguistic Theory*. Massachusetts: Blackwell Publisher
- Fromkin, V., Rodman, R., and Hyams, N. (2011) *An Introduction to Language*. Wadsworth: Cengage Learning
- Gay, L.R., Airasian, P., and Mills, G. E. (2012) *Educational Research: Competencies for Analysis and Applications*. Boston: Pearson Education Inc.

# JEDORAN AND THE STRUGGLE FOR PUBLIC SPACE "From The Islamic Da'wah Media, The Entertainment, To The National Da'wah Media"

Risa Winanti<sup>1</sup>, Bani Sudardi<sup>2</sup>

<sup>1</sup>Post Graduate Programs Sebelas Maret University, [risawinanti@student.uns.ac.id](mailto:risawinanti@student.uns.ac.id)

<sup>2</sup>Culture Studies Department Post Graduate Programs Sebelas Maret University,  
[Banisudardi@yahoo.co.id](mailto:Banisudardi@yahoo.co.id)

**Abstract:** The writing was designed to reconstruct the Tulungagung Jedoran art with a life time of about 5 (centuries). The Jedoran have passed through several different periods of time, ranging from the time of the traditional, colonial, to national. It's interesting to consider why this Jedoran was able to exist through some of the changing times. Is the Jedoran's existence about its ability to read the new discourse of the age or its negotiation of the times to stay in existence? This argument leads to the question whether Jedoran has different meanings in each period? Tulungagung provide the room for these arguments. It,s genealogy of Tulungagung that's a perdikan from Kasultanan Yogyakarta. Certainly Tulungagung as a perdikan adopted Kasultanan Yogyakarta culture.

The existence and meaning of the jedoran can we analysis through 2 (two) methods, the first methods of historical research used to help analyze Jedoran in the past. Second is the ethnographic method used to help analyze contemporary Jedoran. Discourse Theory also used to help analysis Jedoran related. So foucault makes a simple analogy: if people want to understand human behavior in a particular place and time, then find the discourse that dominates it. It may be that jedoran was able to grab discourses in each period. Through domineering discourse, Was able to negotiate its function with the changing times so it can survive existence in society.

This writing contains 2 (two) conclusion, first: Jedoran's ability to read the dicourses of dominance in society is the key word Jedoran can exist and be accepted by society. Second, there are changes in jedoran's meaning or social functions as an existential effort. The change of function was from the Islamic dakwah media, the entertainment, to the national da'wah media.

**Key Words:** Jedoran; Discourse, Existence

## INTRDUCTION

Art has proved to be a success in delivering Islam to the masses of the 16th century(Sunyoto, 2018, p. 5). This statement can be proved by the presence of the Wali Songo who brought syncretism in the arts (red=Jawa-Islam). For example: in the Islamic Da'wah Media, such as jedoran, gending, tayuban, and other synthetic arts (Sunyoto, 2018) Jedoran's existance for more than 5 (five) centuries is certainly not as a coincidence. Ricklefs in his book "Mengislamkan Jawa" argued an interesting

argument that could explain it. According to him, Islam is also accommodate it self in the cultural environment of Java Being Java and muslims are viewed not as problematic (Ricklefs, 2013: 30). So, Java became a medium in Islam, resulting in a synthetic culture.

Jedoran as one of the actualization of the synthetic culture and at the beginning of the emergence was widely accepted by society. Sunan Kalijaga capable of carrying this art to the massively growing of the environment within the kingdom. Outside the walls kingdom, Sunan Kalijaga could place jedoran as an art musical at the Maulid Nabi on one of the masjid in the city of Demak (Sunyoto, 2018, p. 17). The success of jedoran's existence in society indicates that jedoran's have acculturation Javanese and Islamic.

Now, in fact, Jedoran art still exists. From the 16<sup>th</sup> century to the 21<sup>st</sup> century Indonesia as a nation experiences many historical events, particularly long colonialism. A time of colonialism, It doesn't make jedoran an art form extinct. The days of colonialism the arts and popular culture flowed in, such as dance, theater, cinema, etc (Afiyanto, 2019, p. 30). In the 1970s, when the culture of hijab and its massively development of Islamic arts was considered a Puritan, like hadrah and gambus, they don't make jedoran disappear (Hasanah, 2017, p. 17).

The narrative of Jedoran's existence that has life time around 5 (five) centuries, create an interest in research and writing them. By viewing from a jedoran historical perspective in every historical development, then it can solve the problem. First to Jedoran's existence, Jedoran's existence can be seen in jedoran's version of negotiation across the age. Second, with the sense of what meaning does jedoran make in our time. Culture in which there are elements in the form of art, can't exist without its ability to read the soul of the ages. So, the possibility of jedoran existence is due to the ability to read the soul of the ages.

## **METHODOLOGY**

The study uses a mixed method, between: a historical study method with ethnography. Historical research methods are used to help analyze jedoran's past, and ethnography is used to help analyze contemporary Jedoran. The method of historical research is a critical process of testing and analyzing Metodologi sejarah di awali dengan cara mengumpulkan sumber sebanyak-banyaknya. (Gottschalk, 1986, p. 32). The historical methodology starts with the collection of sources or the heuristic. The sources used in this research were oral sources such as interviews. Interviews may be conducted with jedoran groups, such as: Mugi Langgeng Santosa. For the past jedoran to use documentary sources.

To analyze existing Jedoran, using ethnographic methodology. Ethnography has a distinctive feature: it is the complete involvement between researchers with the culture of the community being researched and the depth of data collection (Windani, 2016, p. 87). The first step is setting up informants, the informant that writers use is Mugi Langgeng Santosa Jedoran's artists. Secondly, is the process of interviewing informants, how can jedoran exist until now, How is jedoran defined in every age, and why would the jedoran shrink even though it existed? Making ethnographic records into the third procedure after the interview. Etnographic notes are the main points that a source will ask. The purpose of point notes is to develop question patterns by not going out of paradigms. For example: what is the jedoran in the monetary crisis, etc.

## **DISCUSSION**

### **The Spirit Of Islamic Da'wah Media In Jedoran Discourse**

Jedoran in the discourse of the day should be the ideal Jedoran society wants. Power cannot dominate Jedoran, if not manifested in a public discourse. The discourses that dominated society when the 16<sup>th</sup> century was hindu-buddhist culture. This poses a particular challenge to Islam, as a new religion and culture if you want people's attention. Certainly, to get people's attention, then Islam must be able to see the discourse that grows in society. Through analysis of the Foucault discourse, we can

see the discourse in the community is Hindu-Buddhist culture. The symbols that appear in Hindu-Buddhist cultural discourse are art, clothing, Javanese, etc.

So, if Islam wants to dominate the public sphere, it must form a self-concept as desired by the power in the discourse. This is evidenced, Sunyoto says that Jedoran's early appearance as an art musical at the Maulid Nabi on one of the mosques in the city of Demak (Sunyoto, 2018). The argument from sunyoto concludes the success of Islam in view of the dominant narrative by putting Jedoran as art acculturated with Islamic da'wah for the purpose of Islamization. Further, the success of Islam sees the discourse and presents jedoran as its da'wah media, thus resulting in the opening of the mindset of the community towards Islam and make Jedoran win the struggle for public space in the 16<sup>th</sup> century.

The 20th century or 1950 medium the Jedoran still existed in Java, especially in the Tulungagung. Aksin Wijaya in his book the *Menusantarkan Islam* mentions that Islam came to the nusantara to develop and dominate (Wijaya, 2015, p. 43). In 1950 the discourse of Islam was not to expand but to dominate. Jedoran remained an Islamic da'wah media, but with a different discourse dominance. Cause rebellion of 1948 PKI Madiun, bring up the discourse of Islamization in accordance with the culture of the people. After the 1948 PKI revolt the discourse that dominated Karesidenan Madiun and Tulungagung were the Islamization of abangan PKI followers. So, Jedoran is again able to capture this discourse by acculturation Javanese and Islamic culture in a show.

Tulungagung of time was one of the bases of communism. The number of abangan groups in Tulungagung encourage the emergence of the discourse of Islamization which became the dominant power in it. The Jedoran's glory is marked with the birth of many Jedoran sanggar. The conscious community is dominated by Islam with its artistic packaging *Shalawat* nabi and Barzanji be the song to be played with the intention of imitating his prophetic characteristics. Rhythm in the Jedoran's langgam It has a distinct characteristic, melodious rhythm with the intention of inviting people to enjoy it. Jedoran was totally able to adopt Javanese langgam but with an Arabic poem pronounced with a Javanese dialect. **Entertainment Domination In Contemporary Era**

Entering 1970 until now there is a social transformation in society .That social transformation is the massive development of new information through television and radio media. The spread of information from television essentially gives rise to entertainment discourse in society. Entertainment is considered to spread the spirit of the community in busy activities. The entertaint discourse has emerged some of the popular gambus groups. The group carried Indonesian Islamic songs with more complex instruments like: guitars, pianos, violins, to drums. Singers wear long, hooded gamis dresses and make up adds to the appearance of luxury, modern, and entertaining.

The entertainment discourse raises symbols, according to Foucault can be understood as a mikro discourse. Such mikro discourses include: the ideal art is entertaining; the ideal art is modern. It is this discourse which Jedoran is able to capture so it can exist. Jedoran when there is a change of discourse dominance, then immediately create a new concept of self-change. The Jedoran's Tulungagung players have created something new by presenting an alternative Jedoran. Alternative means flexible, like spatial flexibility (read:stage), flexible the song, to flexible its meaning.

There is an alternative to the social effort of the jedoran players to make Jedoran out of his exclusive space using the dominant discourse. The Jedoran is not only shown Maulid Nabi dan Israj' Mi'raj, but also at the wedding, khitanan, bersih desa, selamatan, etc. So the Jedoran open up social space, interactions, and a new communication room for the viewer. The alternative to the song is also shown by the Campursari as one of the songs sung in the show. The goal was to open up social communication to the general public.

In 1970 until now Jedoran was also able to read other discourse, like national messages. The development of pop culture that re-enters Indonesia through songs, movies, foreign products fear they will erode national and cultural identity for loss of national and local identity. Some Islamic societies in Indonesia offer a new idea regarding the Islamic pop culture. According to wasisto, the Islamic pop culture is defined as Islamic values that exists in daily activities other than religious activities (Jati, 2018: 8), It means soft and accommodating toward the modern Islam-culture (Jati, 2018: 8). The new

narrative is used by the jedoran player to add elements to the label "alternative toward the implanting of national value as a filter into pop culture from overseas.

## CONCLUSSION

Of the Foucault discourse analyse used can answer the question of why jedoran, which appeared in the 16th century, existed until now. Jedoran's ability to read the developing discourse of dominance in society is the keyword that Jedoran can exist and be accepted by society. Jedoran's ability to read dominance has resulted in a changing cultural function of Jedoran. For example, when modern art enters and develops in society then Jedoran changed its function into entertainment media according to the discourse.

This is Jedoran's adaptive effort so it doesn't look old fashioned, namely making alternative creations through campursari songs, furthermore Jedoran's adaptive efforts in filtering pop culture from abroad are transforming the moral message of Islamic da'wah into a national message. There is a social transformation from Jedoran's goal to a national moral message brought the consequences of Jedoran being displayed in the celebration room for the big days of the Indonesian state. Jedoran songs were also changed, from shalawat nabi, campursari, to songs of struggle, such as: Hari Merdeka, Garuda Pancasila, etc. Finally, when Jedoran emerged as a medium of Islamic da'wah, then because discourse turns into entertainment, then there are challenges from change and development of the times become a tool of social communication in the context of strengthening the ukhuwah of the Indonesian nations.

## REFERENCE

- Afiyanto, Hendra. (2019). *Mengurai Simpul Kelanggengan Domestikasi: Perempuan Yogyakarta dan Drama Kesehariannya*. Banyuwangi: Samudra Biru.
- Gottschalk, Louis. (1986). *Mengerti Sejarah*. Jakarta: Universitas Indonesia Press.
- Hasanah, Nurul. dkk. (2017). Identitas Penampilan Perempuan Yogyakarta 1950'an hingga 1970'an. *Jurnal Penelitian Islam, Vol. 11, No 1*, 159
- Sunyoto, Agus. (2018). *Atlas Walisongo*. Jakarta: Pustaka Iman.
- Jati, Wasisto Rahardjo. (2018) Membaca Kelas Menengah Muslim Indonesia: *Jurnal Politik, no.3*,
- Wijaya, Aksin. (2015). *Menusantarakan Islam*. Yogyakarta: Nadi Pustaka.
- Windani.dkk. (2016). Membaca Kelas Menengah Muslim Indonesia. *Jurnal Dimensi, Vol. 09 No.02*



# Markobar Oral Tradition as Local Wisdom of the Mandailing Community

Yunarni Siregar<sup>1</sup>, Novi Anoegrajekti<sup>2</sup>, Siti Gomo Attas<sup>3</sup>

<sup>1</sup>Univesitas Negeri Jakarta, [yunarni\\_siregar2015@gmail.com](mailto:yunarni_siregar2015@gmail.com)

<sup>2</sup>Univesitas Negeri Jakarta, [novi\\_anoegrajekti@unj.ac.id](mailto:novi_anoegrajekti@unj.ac.id)

<sup>3</sup>Univesitas Negeri Jakarta, [tigo\\_attas@yahoo.co.id](mailto:tigo_attas@yahoo.co.id)

**Abstract:** The culture or oral tradition in Indonesia is very rich and diverse. This tradition is even still preserved in many tribes and ethnicities. One of the oral traditions that are still being carried out is the markobar tradition in the Mandailing custom. As an oral tradition, markobar is a message of advice delivered in a family atmosphere, both at parties as well as mourning. This research is intended as an effort to explore the meaning of character education through spoken language. This research was descriptive qualitative research that refers to the practice of the Markobar oral tradition in the Mandailing community, North Sumatra. The data was taken by interviewing respondents who are figures who are usually involved in markobar events with the snowball technique. The data were analyzed using a pragmatic approach. The results of the study indicate that a more flexible and functional approach is needed in carrying out markobar efforts with more emphasis on meaning and purpose. The involvement of the younger generation and integrated value learning with Indonesian language learning can be done as an effort to preserve oral traditions that are full of wisdom values.

**Keywords:** oral tradition, markobar, mandailing, psycholinguistics

## INTRODUCTION

Culture can be seen as a way of living and adapting a group of people that is passed down from generation to generation. Culture in the active sense of culture is dynamic in accompanying the development of civilization that forms patterns of individual and community behavior in dealing with the development of life and civilization. Culture contains all the values that characterize and characterize people's strengths in the knowledge, beliefs, arts, morals, laws, customs, and habits of the people. Culture at this point inherits values and character as a modality of life. Culture is the capability of intelligence, emotion, and spirituality to improve the quality of the community. With this, the community develops by maintaining its developing habits in line with global influences. ([www.liputan6.com](http://www.liputan6.com); Marzali, 2014).

One way people adapt is to preserve cultural values from generation to generation through a series of habits known as tradition. Tradition is a belief or behavior carried out by a community group (*folk custom*) that contains special food as a legacy of the past and is a way of communicating with God. Tradition is therefore not only an ancient conservative force and custom. More than that, tradition contains strength (spirit) and moral attitude as a continuation of the expression of ethos. The tradition includes several words that imply assimilation of the past to understand the present. The tradition, therefore, becomes an awareness of identity that links one generation to the next (Yves Congar, 2016).

But unfortunately, modernization seems to be in a position opposite to tradition and which seems to be attached to rigid customary norms and rules. Modernization and globalization changed cultural norms and habits as well as values and the structure of society. The development of information and technology affects cultural values and ultimately has an impact on the preservation of traditions that are full of values (Yao, 2018). Therefore, it is necessary to explore relevant efforts and steps to adapt tradition as an effort to maintain and pass on the superior values of society from generation to generation (Prayoga & Danial, 2016). In addition to the traditions found in ethnic texts, culture presents a tradition that can be said to be a connector and a medium of communication between generations is an oral tradition that lives in speech acts. Speech acts are individual actions

that are expressed orally which are usually psychological and are understood through eating actions that are seen from the meaning of the actions in the narrative. At this point, the oral tradition has a function, meaning, and purpose in line with the situation, setting, and capturing the meaning of the speech partner (Chaer, 2010). An Oral tradition is a form of embodiment of an ethnic culture that is common throughout Indonesia. The existence of an oral tradition is an important testimony of an oral site that covers all aspects of human life, referring to the condition of our ancestors who were familiar with the teachings of life in the oral tradition. Oral tradition is something that is spoken in society. The speaker does not write what he says but speaks it, and the recipient does not read it but listens. Oral traditions can be carried out in formal or informal settings. Both oral traditions in formal and non-formal settings have messages containing a depth of meaning that cannot be underestimated, even more so that it can often be used as a guide in living life. However, repeated oral traditions require re-interpretation remain in the perspective of the community group that performs it as a point of view. This needs to be done so that the impression of tradition as something rigid and conservative moves the truth that is believed and attractive to generations, as well as a bridge of communication between generations (Boyer, 1990).

Mandailing is a tribe originating from the area around South Tapanuli, Mandailing Natal, and North Padang Lawas. Mandailing or Batak Mandailing are nomad tribes whose people are spread not only in North Sumatera but also in the archipelago to Malaysia and Singapore. As a nomad tribe, the Mandailing community still carries out several oral traditions as part of the implementation of customs at traditional ceremonies. Some oral traditions that can be mentioned are *Mangambat*, *Mangandung*, *Mangalehen manganese*, *Mangupa*, *Manjeir*, *Maralok-alok*, *Marbue-bue*, *Marburas*, *Markobar*, *Maronang-onang*, *Marsitogol/jengjeng*, *Marturi*, *Marungut-ungut*, and *Marma-yam*. The entire oral tradition or oral literature is almost extinct, if not completely lost. Yet in each of these traditions, there is a wisdom and excellence of goodness that is deep and full of meaning.

Markobar as one of Mandailing's oral literature is recorded as local wisdom that must be preserved. Until the late 1990s, this oral tradition developed rapidly in the Mandailing community. Of course, this is closely related to the linguistic attitude and linguistic ability of the Mandailing community in using an established language (*pantis marata jana raot marumpama*). In the Mandailing community, markobar has its own charm because it is a form of love (*olong*) in the custom that involves all parties in *Dalian na Tolu*, important relatives. The positioning of *Dalian Na Tolu* provides opportunities for adapting roles in adat, although sometimes it presents conflicting relationships that will be seen at times, especially weddings. For those who do not understand this due to the constraints of custom and meaning, markobar may be a rigid tradition, a waste of time, and useless. However, if you enter the depth of the meaning of markobar as love and advice, then markobar will become even more interesting. Moreover, if it is associated with the involvement of markobar in almost all ceremonies that are closely related to the episodes of individual life in the middle of society from birth to death. It can also be observed that markobar is also present in other rituals of mandailing traditions such as mangupa, mangalehen mangan, pasahat boru, and others (Lubis, 2006; Harahap, S. P., & Hadi, 2019; Lubis, 2018).

For some people who do not understand Mandailing customs, do not understand the variety of Mandailing languages, and do not know the kinship and social relations of the Mandailing people, maybe this markobar event is considered very boring, a waste of time, especially if some of the topics for Mandailing cutlery are just that. However, this is the application of *olong* (love) in the Mandailing custom. All family members who are considered important relatives must be marked. Maybe for those who do not understand it seems useless, but on the other hand, people who understand their position and position will be very offended if they are not included in the customary density or given the opportunity to speak in negotiations. adapt. It can also lead to internal conflicts in a relationship (Lubis, 2006; Lubis, 2018).

*Markobar*, namely the delivery of welcome usually contains advice by party elders found in the Mandailing community. Markobar is understood by the Mandailing community as a formal conversation in the Mandailing traditional ceremony; both in *Syriaon* (good mood) and in *siluluton* (sad atmosphere). Markobar has procedures and ritual sequences that are agreed upon by the

Mandailing community as a standard that is passed down from generation to generation. Markobar contains advice according to the context and purpose of the traditional ceremony. This seems to be an absorption of Islamic teachings as the religion of the majority of the Mandailing community which states that giving advice is an obligation for every Muslim according to his abilities and abilities, being serious in giving advice and warnings until his obligation falls and he can give instructions to others (Putra, 2020).

As an oral tradition of delivering messages and advice, markobar has a depth of meaning (*virtue*) in shaping the character of society. Parinduri in (Lubis, 2006) explains that at least markobar has four functions, namely *marsipaingot concerning to Amar ma'ruf nahi munkar* (inviting goodness and preventing bad deeds), standard customary traditions that must exist and are inherent in ceremonies, attractions of words, and the negotiation of the parkobars (*parhata-hata*) in the decision-making process in *mangaririt* (meresek) , *manyapai boru* (applying) , *pataru rod boban* (submitting), and looking for a potential partner (*maligin boru*), and the function of the *artistic language of the arts*. very visible when Parkobar expresses advice using a distinctive language style, choice of words, and interesting intonation. These four functions will be seen with the style of speech according to the situation and conditions. *Anak boru* speaks lowly and pitifully and conveys complaints, *mora* will speak with agility and authority, and *kahanggi* will take the middle position. The choice of diction, negotiating position, and of course, the psychological dynamics of the language will be an important bargaining power to be maintained and passed on to generations, in addition to of course the depth of meaning.

This study focuses on the research problem of how to preserve the markobar oral tradition as a character advantage that comes from local wisdom in the perspective of the perpetrators of the traditional Mandailing oral tradition.

## METHOD

This study uses a qualitative descriptive method that is pragmatic because the objectives to be achieved are related to the meaning and types of speech acts, including speech acts concerning to the research topic. The relevance and relevance to the material studied is the meaning and speech acts in the Markobar oral tradition ceremony which is carried out by the North Padang Lawas people who are scattered in the North Sumatra region. The study of pragmatics examines the meaning that exists in the context, both explicitly and implicitly, pragmatics tends to be how speakers use their knowledge to express meaning to listeners so that communication becomes fluid. The study involved five respondents who used to be parkobar or parhata in the markobar oral tradition. The five respondents who were interviewed in the *Focus Group Discussion* (FGD) process through zoom meetings were spread over the areas of Medan, Binjai, Portibi, and Rantau Parapat as well as Jakarta. Respondents were obtained by snowball and came from a large family from Mount Martua. All respondents gave each other advice on who to interview with information related to the position and degree of understanding in customs and rituals. The five were given the initials N, Sak, Sar, DH, and R.

## RESULTS

According to Sak and Sar, basically, markobar is giving news. It's just that in practice, markobar contains more messages and advice. As for advice in the family, of course, involving parties relevant to the position and situation of the message. What is important to understand and be prepared for is the position in adat. The position in this custom should pay attention to *dalian na tolu* (three interlocking pedestals). *Dalian na tolu* explained the pattern of kinship with the event *organizer* (*suhut*): whether as a *mora*, *kahanggi*, *anak boru*. In the mandailing philosophy, it is explained that one must be loyal to *mora* (*somba Marmora*), pay attention to brothers and sisters (*manat markahanggi*), and love boru children (*E lek maranak boru*). N, as *mora* (in his current position) and the eldest person in the extended family who was interviewed and had just held a markobar event after the departure of his husband, added that it is forbidden for mandailing individuals to have feuds with *kahanggi* (*young nialo kahanggi urang panobuti*), with children boru (*Young Nialo Anak Boru Urang Ma Pargogo*), and fighting *Mora* (*Young Nialo Mora Inda Marsinabue Suan-suanan*).

In short, mora is glorified and as a place to complain, mora must be represented metaphorically as the sun (*Mataniari na so gagakon*), the gap (*Liung na turuk naso tungkiron*), and springs (*Ulu ni Bondar na so asopsopan*). In this metaphor, mora a figure that should not be opposed, feared, and as well as a shelter. Kahanggi is the younger sister equivalent help each other, friends negotiate and cooperate. Kahanggi integral (*gotap tampulon aek*), kinship (*sasiriaon sasidangolon*), and compact (*Salaklak sasingkoru -saanak saboru*). The son of boru is a position that owes to Mora because he has proposed and married a daughter from a family whose function is to serve mora and kahanggi. Therefore, mora and kahanggi must love the son of boru and be good at taking his heart. This is because the child boru is a cover for shortages (*sitamba na urang siorus na lobby*), supporting for difficult situations (*sulu sulu in na golap, tungkot in na landit*), and is multifunction (*in ginjang becomes a bungkulan pole in toru becomes sinot*) as a support pole or a reinforcing peg in family matters, especially when there is an event (*horja*). All three are described as a three-legged stove (almost like *tigo tungku sajarangan* in Minangkabau custom) with the same upright position as the foundation or principle of relationship in different functions. With this understanding, a person is good at positioning himself when switching roles in various large families and when playing a role when being a parhata in a markobar according to the purpose of the meeting initiated by the *Suhut* (event organizer, host representative, or presenter). (N, Sak, Sar, DH).

However, there are different views regarding the importance of the markobar tradition. N, Sak, and Sar are of the view that markobar is an important tradition to do because of the message content and purpose of the implementation of markobar. Sak who often acts as *king* explained that this is an important reason for gatherings between families who are far apart. When the markobar is held, it becomes a moment of meeting and releasing longing between brothers and sisters. Sar as kahanggi feels that markobar is a bridge between generations. Markobar becomes a kind of school of life that teaches how a mandailing should live life and face problems. Markobar becomes a kind of *pangngot* for someone when advised by various loving parties. Markobar can also be used as a place to express the emotions of love and deep emotions.

On the other hand, DH, although heavily involved in markobar and fluent in *marhata*, feels that markobar is not important and is just a waste of money and time. DH's view is by telling how Markobar is carried out all day long, it could even take days depending on the economic position and role in the extended family of the *Suhut*. Not to mention the pre-requisites for the markobar event, which must serve food served as a buffet to serve all those present, especially those who become kings. There are times when the king as a more acts to force dishes according to customary standards. For example, in the event of a disaster, the family of the disaster expert must serve food in tahlil on the third day a buffalo that has been cooked is served as a buffet. Yet people are in a state of misfortune. Not to mention the message content that does not develop.

R, is more neutral in seeing this. R feels that markobar is still needed as a means of character building for generations by making adjustments to customs flexibly and functionally. For example, because the message conveyed is the same and the same, it can be agreed that it is only delivered from representatives of each position in adat and family. Traditional food servings are given conditionally as long as the customary protocol is fulfilled and the ritual function is conveyed. In response to this, DH seems to agree by adding that there is a need for an intergenerational learning process so that it is not monotonous, boring, redundant, and useless for that person only.

Sak and Sar as people who are love their ancestral traditions believe that it is a shame that many young people do not understand this. According to both, there are many functions of markobar in preserving tradition, including linguistic preservation, silaturrahi functions, maintaining tradition, and moral education. From the language side, there are so many vocabularies that are almost inaudible, from the markobar side of the relationship as a place for large family gatherings, from the markobar tradition to preserve cultural values, and from the educational side, markobar events can be used to revive the values of independence. However, both acknowledged that the implementation of the markobar event needed to be made more attractive and more economical. Sar gave an example in Mora's position, " *Assalamualaikum warahmatullahi wabarakatuh. Parjolo hita panjatkon praises Dohot, thank God, Lord, Rabbul Alamin. Shalawat dohot greetings hita panjatkon*

*the prophet Muhammad saw. So, hello, sude mora, kahanggi dohot, son of boru sudena, hopefully hita will be killed by rasoki and torkis ni rohatta. Au marsantabi is sude kouw sisolkot. Songoni mada bere, adong sahotik, nami's advice is hami da bere, rare Pagirot matobangmu, antong sude pangalaho dipatobang ma. Najolo, when you're nape, this couple can muyu be dope-enhancing your dohot matobang. Ringgas maho bere marusaho. Malo-malo ho markoum. paingot ma hata ni teacher. On sude na I jolo mu on, upa-upa ni tondi on dohot body, godang ni roha. On ma na malo au bere mangkatahon. Saima jolo hata sian au. Finish ma dohot greetings. Wassalamualaikum warahmatullahi wabarakatuh".* This looks like a short speech, although it can be delivered in lengthy words, there are four contents in a markobar, such as parhataon, opening words, prayers, advice, and closing. The essence of markobar is precisely in the prayer and advice. So, it is very important to be preserved as character education for the life of the generation.

In response to this, DH, even though he felt unattractive, felt the need to incorporate markobar values in learning moral and cultural values. R responded that indeed markobar would be more useful and sustainable if it was presented attractively in tradition and more attractively. For students, incorporating markobar material in language and moral learning will be more efficient.

## CONCLUSION

The results of the study show that markobar is an oral tradition that is full of the meaning of prayer and advice that is useful not only in life but also for generational character education. Indeed, Markobar and other oral traditions need and can be preserved. In the Markobar oral tradition, the values of character education include religious advice, honesty, discipline, love, tolerance, peace, social care, and responsibility as well as communication, negotiation, and community skills. Another thing that needs to be imitated is cultural heritage.

Concerning character education, markobar can instill the values of personality and community identity which aims to make people pious, have character, and are competent. The findings, which show that there is a decline in interest and sustainability in this oral tradition, need to be preserved as an embodiment of the value of friendship in a more attractive, attractive, and functional way. The learning can be integrated into language and character education (Nasution et al., 2019; Nisa & Muis, 2016; Widayanti, 2019). Efforts to integrate character education into learning are hampered by too-curricular views that are summarized in the formulation of ready-to-eat menus without seeing the results of the process carried out (Abtahi, 2019; Komalasari, 2018; Mahayanti, 2020; Hodson, 2017; Pulla, 2017). The formation of individual character cannot be said to be achieved because the education process in Indonesia places too much emphasis on evaluating individual performance with certain reference parameters, especially logical-mathematical as the main measure that places a person as a citizen.

In the process, morally oriented character education was eliminated and as a result, there were many real failures in the dimensions of individual character formation. One form of character education that must be applied is the cultivation of local wisdom values (Komalasari, 2018; Mahayanti, 2020; Pulla, 2017). In Indonesia, local wisdom is very different for each region. For the existence of culture to remain strong and maintain the character of the nation's children, it is necessary to instill a sense of love for local culture in the next generation and to straighten the struggle of the nation. One way that can be taken is to optimally integrate and apply the values of local cultural wisdom in the learning process, extracurricular activities, or student activities at school through a wisdom-based character education program that is integrative with everyday learning at school.

## REFERENCES

- Abtahi, Y. (2019). Mathematical Morality Tales: Mathematics Education in Canadian Newspapers. *Canadian Journal of Science, Mathematics and Technology Education*, 19(1), 48–60. <https://doi.org/10.1007/s42330-019-00042-0>

- Boyer, P. (1990). *Tradition as truth and communication: a cognitive description of traditional discourse*. Cambridge University Press.
- Chaer, A. (2010). *Telaah bibliografi kebahasaan: bahasa Indonesia/Melayu*. Rineka Cipta.
- Harahap, S. P., & Hadi, W. (2019). Panaek Gondang pada Upacara Adat Perkawinan di Tapsel (Kajian Pragmatik). *JURNAL SASINDO*, 8(2).
- Hodson, D. (2017). Going Beyond the Consensus View: Broadening and Enriching the Scope of NOS-Oriented Curricula. *Canadian Journal of Science, Mathematics and Technology Education*, 17(1), 3–17. <https://doi.org/10.1080/14926156.2016.1271919>
- Komalasari, K. (2018). The influence of living values education-based civic education textbook on student's character formation. *International Journal of Instruction*, 11(1), 395–410. <https://doi.org/10.12973/iji.2018.11127a>
- Lubis, K. (2006). Kearifan Mandailing dalam Tradisi Markobar Gordang Sambilan. *Ju*.
- Lubis, K. (2018). *Semiotik Fauna dalam Acara Mangupa Pada Perkawinan Adat Tapanuli Selatan: Kajian Ekolinguistik*. 3(1).
- Mahayanti, N. W. S. (2020). Analytical reconstruction: A language education philosophical foundation of lyrics and video "baby shark." *Asian EFL Journal*, 27(1), 102–126.
- Marzali, A. (2014). *MEMAJUKAN KEBUDAYAAN NASIONAL INDONESIA*. 26(3).
- Nasution, N., Cahyani, I., Permadi, T., Pascasarjana, S., Indonesia, U. P., & Selatan, T. (2019). *NILAI-NILAI KARAKTER DALAM TRADISI LISAN*. 716–720.
- Nisa, M. K., & Muis, T. (2016). Studi Tentang Daya Tangguh (Resiliensi) Anak Di Panti Asuhan Sidoarjo A Study Of Children Resilience In Sidoarjo Orphanages. *Fkip*.
- Prayoga, R & Danial, E. (2016). Pergeseran Nilai-Nilai Budaya Pada Suku Bonai Sebagai Civic Culture Di Kecamatan Bonai Darussalam Kabupaten Rokan Hulu Provinsi Riau Ryan Prayogi, Endang Danial. *Humaniora*, 23(1), 26.
- Pulla, S. (2017). Mobile learning and indigenous education in Canada: A synthesis of new ways of learning. *International Journal of Mobile and Blended Learning*, 9(2), 39–60. <https://doi.org/10.4018/IJMBL.2017040103>
- Putra, D. (2020). TRADISI MARKOBAR DALAM PERNIKAHAN ADAT MANDAILING DALAM PERSPEKTIF HUKUM ISLAM. *El-Ahli: Jurnal Hukum Keluarga Islam*, 1(2).
- Widayanti, S. (2019). Menepis Hoax Melalui Pendidikan Karakter dan Pembelajaran. *Edukasi Lingua Sastra*, 2.
- Yao, Y. (2018). *Traditional vs. modernity: an exploratory study of the Impact of the colonial education system among Maasai children in Laiboni village, Tanzania*. Univeristy of Canterbury.
- Yves Congar, O. (2016). *The Meaning of Tradition p 1.pdf*.

#### CITATION FROM WEBSITES

*Pengertian Budaya Menurut Para Ahli, Jangan Keliru Memaknainya*". Liputan 6 tanggal 11 Januari 2019. Diakses dari <https://www.liputan6.com/citizen6/read/3868276/pengertian-budaya-menurut-para-ahli-jangan-keliru-memaknainya> pada tanggal 10 Oktober 2021.

# Living with Different Believers in Merapi Mountain Slope Area: Maintaining Harmony through Local Traditions

Anik Farida,<sup>1</sup> Zakiyah,<sup>2</sup> and Joko Tri Haryanto<sup>3</sup>

<sup>1</sup>The Ministry of Religious Affairs, Jakarta Indonesia, anikfarida16@gmail.com

<sup>2</sup>The Ministry of Religious Affairs, Semarang Indonesia, zaki\_smart@yahoo.com,

<sup>3</sup>The Ministry of Religious Affairs, Semarang Indonesia, jokotriharyanto2015@gmail.com

**Abstract:** This article concerns on the issue of how local tradition can bind people and create harmony among them although they followed different religions and believe systems. Data of this study were gathered using these methods; interviews, observations, and library research. Findings of this study show that people living in the Merapi Mountain Slope area in Magelang District Central Java have practiced various traditions like *sambatan*, *nyadran* and *Merti dusun*. These activities have certain rituals and various values that can bind people with different social and religious background. In *Sambatan*, for instance, people will help each other when their neighbors hosted *hajatan* (celebration), building house, and commemoration of their family's member death. Meanwhile, in *nyadran* and *merti dusun* all residents of the village will come and participate in the rituals. They will bring foods coming from their land during *nyadran*, and then they will eat together. Meanwhile, in *merti dusun* people will clean the village which has meaning not only to clean the physical aspect but also it has meaning as gratitude toward all the fortune they gained during the year. In addition, in the village there are many art performances existed and approved by residents in which these also play as a media to unite people in the village. Hence, these local traditions and art performances have contributed to create harmony in the area

**Key words:** *Local wisdom, harmony, religion, rituals, social cohesion.*

## INTRODUCTION

People in the mountain slope area, in Ngargomulyo village, Dukun sub district, Magelang Central Java consist of populace who followed Islam and Christian which have lived side by side since a long time ago. They can live in harmony and there is no conflict based on the religion. In this sense, community have maintained peace through various efforts, such as maintaining local traditions who can play as the media to bind people from different social and religious background. There are many studies mentioning that local tradition can be a way to resolve conflict and maintaining harmony. For instance, Suprpto (2011) said that local wisdom in Lombok West Nusa Tenggara like *sesengak*, *perteke* and *lelakaq* can be employed to develop peace (Suprpto: 2011). Fuad (2016) in his article mentioned that local wisdom such as brotherhood, respecting and honoring others can be a foundation to build peace culture. Darisma, Midhio and Prasetyo (2018) mentioned in their study that *nyadran*, a local tradition practiced in Giyanti, Wonosobo regency Central Java can play as a way to unify community and to create harmony in the society (Darisma, Midhio, and Prasetyo 2018).

Local tradition as the social institution in the community has several harmonious values that can be a source of social cohesion. Therefore, this article concerns on how the existed local tradition existed in the Ngargomulyo village can contribute in making harmony. In this paper, there are three traditions as the main focus of the study, namely *sambatan*, *nyadran* and *merti dusun* which have been practiced by the community for many years.

## LITERATURE REVIEW

There are many studies on institutions and traditions containing local wisdom in building harmonious social relations. Some of these studies focus on the indigenous communities which generally hold strongly to tradition. The Tengger tribe in the area of Mount Bromo in East Java, for example, still maintains the tradition of *gentenan* (taking turns) to help each other, *sayan* (invitation to celebrations), *nglayat* or *salawatan* (helping neighbors who are affected by calamities), *genten*



*cecelukan* or *gentenan nedha* (taking turns inviting to eat), as well as the *Karo* and *Kasada* traditions. These various traditions are able to build harmony among people in Tengger eventhough they have different religions. Furthermore, these traditions can play as a medium to resolve conflict on the differences in beliefs (J. T. Haryanto 2014; Tuanaya 2007; Sodli 2012)..

The next studies are about harmony between religious believers that can be found in many communities. These studies show that those community maintain various local traditions involving members of interfaith communities, such as in Ambarawa Central Java with Eid traditions, *Sonjo* culture, and *Cheng Beng* ceremonies (Sulaiman 2014). In Boyolali Central Java, the *nyadran* tradition forms an attitude of mutual cooperation, solidarity, and togetherness between residents so that it becomes a medium of accommodation and develops multicultural harmony in society (Riyadi 2017). Likewise, in the *Aboge* community in Banyumas Central Java, local wisdom is maintained because it is seen as having Javanese values, such as mutual respect (tolerance), respect for differences, respect for ancestral spirits, and togetherness. These values can build harmony between culture and religion as well as between community members (Fidiyani 2013).

There are also several researches on the local traditions practiced by communities around the slopes of Mount Merapi, Magelang Central Java. These various traditions are believed to be their efforts to build harmonization, not only harmony between fellow humans, but also with the environment, especially with Mount Merapi itself. Communities in the slopes of Mount Merapi have practiced the Labuhan ritual, the silent asceticism ritual, and the mountain alms ritual in which all of them are aimed to preserve nature, the values of togetherness, in the context of and mutual respect to achieve inner and outer harmony (Permana et al. 2017). They believe that the eruption of Merapi is a source of soil fertility, therefore they try to live in harmony with Merapi to get happiness in life. Moreover, they have conducted various ceremonial traditions to build harmony between them and the environment as well as supernatural powers (Hastuti 2018; Fatkhan 2006). Interfaith harmony can be achieved through collective cultural values including various local traditions. Communities on the slopes of Mount Merapi with different religions have established active communication and interaction in various aspects of life, such as cooperative actions for environmental conservation, socio-religious interactions and cultural actions. This is because in the public sphere, culture plays an important role in creating harmony (Sahfutra 2012)

It can be understood from the mentioned researches that public spaces are areas for intercultural encounters and to build understanding of differences and awareness of pluralism, where this will encourage inter-religious communities to respect other religious teachings and to build tolerance (Faridah 2013; Attabik and Sumiarti 2008). Arifuddin Ismail revealed in his study that local traditions form a social space for cultural dialogue that can open a feeling of belonging to a social atmosphere, eliminate suspicion, and excessive fanaticism in religion. This social space is able to construct a sense of togetherness, brotherhood, and getting to know each other so that the awareness of religious communities arises to blend in naturally, not because of politically forced interactions (Ismail 2010). Furthermore, Haryanto (2015) mentioned that there are three forms of social relationship patterns, namely relations between religion and local traditions, relations between religion and ethnicity, relations between religion and religious thought. In this case, religious and cultural relations can be used as a strategy to build internal harmony and among different beleivers in general (J. Tri Haryanto: 2015).

Local traditions that are maintained in the form of a social space called *adat* become functional for the community whose owns the culture. As explained by Malinowski, *adat* has a social function, namely to shape behavior and social institutions that are integrated into certain social systems. These various traditions become a means for the community to meet their needs because they must "function together". In general, culture is an instrument for people to overcome concrete problems from their environment in order to fulfill their basic needs, including the need to live together (Bakar: 2007). Malinowski's functional view concerned that all cultural activities are actually intended to satisfy a series of human instinctual needs related to all aspects of life (Mujianto: 2016). All human activities according to Malinowski form a social system that was integrated functionally and created social structure (Amri: 1997).

Harmony among religious believers, especially those formed through the process of preserving local culture, is a moderate form of religiosity in the Indonesian context. This is because religious behavior in Indonesia is characterized by an attitude of moderation, where historically the presence of religions in Indonesia has occurred peacefully. Religious moderation is a religious attitude that is "in the middle" between not leaning towards exaggeration (ifrâth) or underestimation (tafrîth) in various issues related to religion or the world, avoiding extreme attitudes, namely between liberalism and radicalism (Zamimah :2018).

The studies presented in this part reflect that there are many local traditions contributing in building harmony and forming social structure. Meanwhile, this article concerns on the issue of local traditions practiced in Ngargomulyo village that have contributed in creating harmony between people with different social and religious background. This research explored more on the traditions and the people in the Mount Merapi slope area that is categorised as the red zone when the mountain erupted. In addition, this paper discussed how the local traditions were institutionalised and become part of the social structures.

## **METHOD**

This is a qualitative research conducted in Ngargomulyo village, Dukun sub district, Magelang, Central Java. This village located in the western part of Merapi mountain slope area and it is about 5.7 kilometer from the peak of the mountain. This area is categorized as the disaster prone area level III. It is as the Center for Research and Development of Volcanic Technology divide three levels of disaster prone area, namely level 1, II, and III in which level three is the red zone and the closest area to the Peak of Merapi Mountain. This area will be very dangerous when the eruption happened, like there will be hot clouds, lava flows, rock avalanches and heavy ash rain. Thus, this area is eventually not recommended as the permanent residence. People in Ngargomulyo followed Islam (60%) and Catholic (40%). Because of the composition on the religion followers, there is no domination in their life, they live in harmony. In addition, they live in the vulnerable area; therefore they have shared concern on how to help each other whenever the disaster emerged.

Data were gathered using three methods namely observation, interview and library research. Observation was conducted to obtain data related to the relationship between Moslem and Catholics adherents and the life of society in the village. Interview was done in order to collect data on the people's view on the local tradition and its' relation to the peace building. In addition, library research was used to search the previous related research and documents on the local tradition and harmony. Data found then was analyzed using the Malinowski a functional theory of cultures. He mentioned that people behaviors are sociologically inherited, not biological inherited.

## **RESULT AND DISCUSSION**

### **Local Traditions in the Merapi Mountain Slope Area**

Ngargomulo village located in the Merapi Mountain Slope Area has been inhabited by 2,479 residents and 805 families. This population consists of Islam and Catholic adherents. Both of them are follower of such religion since their birth, because their parents either Moslem or Catholic. There is no religion conversion, which is why they have built a good relationship since a long time ago. Historically, Catholic was brought to the village by a missionary named Franciscus Georgius Josephus Van Lith, SJ also known as priest Van Lith. He initially baptized people in Sendangsono Muntilan Magelang. Then he built a school to train people becoming a teacher in Muntilan and fought for the educational status of indigenous people during the Dutch colonial occupation. Furthermore, Priest Van Lith during his work was very accommodative toward local tradition. He used Javanese tradition in the Catholic worship, for instance he used *gamelan* (Javanese musical instrument) in every religious rituals. This indicate that Priest Van Lith was very open toward syncretic tradition in Java (Madinier and Picard 2011). He also argued that Catholic should be more accommodative to the local culture in order to be accepted by the local community and Catholic should experience "indigenization" with Javanese culture (Madinier and Picard 2011).

Priest Van Lith disseminated Catholic with respecting tolerance values since at that time local people had already followed Islam. Madinier and Picard (2011) mentioned in his writing that invitation of *selamatan* to him by Moslem residents was considered as a media for him to be closer to them and to know the religious tradition of Javanese people. This accommodative response bring a harmony between Catholic and Moslems

The good relationship between people in the village has continued until now. They preserved and transmitted it from generation to next one. For instance, during the Ied Fitr festive for Moslem, all villagers will visit each other house whether they are Moslem or Catholics. This tradition is called *ujung*. The term *ujung* in Javanese means visiting elders, families, neighbors and the respected people. During this *ujung*, they will shake hand, ask forgiveness, and request a good praying. Furthermore, Kyai Nastain (A Moslem scholar in the village) mentioned that all people will participate in *halal bi halal* (one of the Ied Fitr ceremony). In this occasion, Moslems will sit together inside the room for reciting *tahlil* and praying, while Catholic will sit outside room. This arrangement was aimed to make space for Moslem to do rituals solemnly, and then after the rituals ended both Moslem and Catholic sit side by side for eating together.

The religion leaders of both Islam and Catholic emphasized the important of tolerance, so that there will be no misunderstanding and conflict between them. Sardi, one of the Moslem leaders, mentioned during the interview:

“jika kita terus menerus mempersoalkan perbedaan keyakinan, hanya akan membuat hidup kita tidak kopen (terurus). Jika sedikit-sedikit mengatakan mereka kafir, akhirnya kita tidak punya tetangga, akibatnya hidup kita kaperan (sengsara)”

“If we always focus on the differences of faith, this will make our life neglected. If we said that they are infidel, then we will not have any neighbor and our life will be miserable”

Similarly, Mujiono, one of the Catholic leaders said that the statement of Sardi was correct, as he mentioned in his interview<sup>1</sup> as follows:

“Yang disampaikan oleh mbah Sardi benar adanya. Dalam keimanan saya yang Katolik ini ada namanya hukum kasih, di mana di dalamnya umat Katolik wajib mengasihi Tuhan Allah dan mengasihi sesama manusia tanpa membeda-bedakan”<sup>10</sup>.

“The argument given by Mr Sardi was correct. In my faith, as a Catholic, there is a teaching about loving; every Catholic has to love God and all human beings” (Interview with Mujiono, 29 May 2021)

The tolerance between villagers is also seen when they conducted local traditions such as *sambatan* and *merti dusun*, this activity will not be done on Sunday and Friday, because these days are for worshipping in a church and a mosque respectively.

*Sambatan* is one of tradition existed in Ngargomulyo village which is to help each other. The traditions are usually to help people when they want to build a house, erecting of pillars supporting the house tile; in Javanese term, this activity is commonly known as “*ngedekne omah*”. People living in the same neighborhood will be invited to participated in *sambatan*, before erecting the pillars, participants of *sambatan* will be started with *kenduri*, a ceremony and eating together. These participants will not receive salary, but they will get help when they need it, this is as said by a village secretary;

“Dalam sambatan, semua warga suka rela bergabung. Sepertinya ini menjadi sebuah kesadaran, karena jika ada warga yang tidak pernah ikut sambatan, akan disebut sebagai “ora umum” (tidak seperti biasanya sebagai warga). Kegiatan ini tidak ada upahnya, paling-paling pemilik hajjat menyediakan makan. Tetapi kegiatan ini sangat mengikat warga. Suatu saat tiap

---

<sup>10</sup> Interview with Mr Mujiono, a Catholic leader, 2 May 2021

orang akan membutuhkan *sambatan* jika mereka ada kerepotan, *ngedekke omah* (membangun rumah) atau hajatan lain, seperti perkawinan, kematian, dan hajatan lainnya”

“In *Sambatan*, people voluntarily participated in the activity. This becomes consciousness of the residents, it is because if they have never involved in *sambatan*, they will be called as “not common”. There is no wage for *sambatan*, the host will only provide food, but this activity bind people tightly. People will need *sambatan*, whenever they faced difficulties or hosted ceremony/activities like building house, wedding ceremony, death ceremony, and others (Interview with village secretary, 27 May 2021).

The next tradition practiced in the village is *nyadran*. It is a yearly ritual done in *ruwah* month (based on the Javanese calendar), before the *ramadhan* month started. People go to the cemetery to pray for their ancestor, cleaning the tombs, pouring flower on tombs, and *kenduri* (eating together of all the *nyadran* attendees). *Nyadran* is one the traditions practiced in Java, but each of the village will have their own uniqueness, as it is said by residents of Ngargomulyo village;

“Biasanya dalam upacara ini, masyarakat di beberapa daerah membersihkan makam sambil membawa bungkusan makanan hasil bumi yang disebut *sadranan*. Namun tidak semua masyarakat Jawa selalu membawa *sadranan* ke makam. Di Ngargomulyo, masyarakat tidak membawa *sadranan* saat membersihkan makam. Sehari setelah pembersihan makam, mereka baru menyajikan makanan saat doa bersama untuk mendoakan para leluhur yang telah berjuang di masa lalu”.

“In this ceremony, people in several places clean their cemetery and bring food cultivated from their land called as *sadranan*. However, residents in this Ngargomulyo village do not bring food on the day they clean cemetery. They will bring food a day after, in this occasion they will pray for the ancestor who had struggle in the past, and then they will eat together” (Interview with Kyai Nastain, 30 May 2021).

Similarly, Budianto, one of the Ngargomulyo residents, mentioned about the value of the *nyadran*;

“Masyarakat yang melakukan tradisi *nyadran* percaya bahwa membersihkan makam merupakan simbol dari pembersihan diri menjelang bulan suci. Bukan hanya sebagai bentuk hubungan antara manusia dengan Sang Pencipta, namun juga sebagai bentuk bakti kepada para pendahulu dan leluhur. Di sisi lain tradisi yang sudah dipelihara selama ratusan tahun selalu menghadirkan rasa hangat nya persaudaraan dan kerukunan”.

“People participated in *nyadran* believed that cleaning cemetery is a symbol of cleaning before entering a holy month. This is not only a symbol of relationship between human being with God, but also as a means of obedient toward their ancestor. In addition, this preserved tradition for many years has created warm brotherhood and harmony” (Interview with Budianto, May 2021)

Furthermore, Irfan, one of the Muslim youth figure explained that *nyadran* is actually a tradition existed since the Hindu and Buddha era in 15 century. At that time, Walisongo, a group of Moslem preachers, disseminated Islam by integrating Islam and local tradition, therefore Islam will be easily accepted by the local people. Walisongo maintained the local tradition and inserting Islamic values in the tradition such as reciting Qur’an, reciting *tahlil*, and praying. During *nyadran*, not only Moslem participated in the activity but also Catholic attended this tradition. At this *nyadran*, Catholic adherents will recite *kidung* coming from bible (Interview with Irfan, May 2021).

All those information given by villagers explained that people from different religious backgrounds met together and interact as well as communicate each other. Hence, this activity can be considered as an interfaith activity, although Islam and Catholic followers practiced their own rituals referring to each religious teaching.

The next tradition is *merti dusun*, it is a cleaning the village activity. This is also a symbol of community gratitude to God for what has been given to them; these gifts can be in the form of abundant fortune, safety, peace and harmony in this world. Javanese people believed that even when they are hit by deep sorrow and calamity, there are still many things to be grateful for. In Ngargomulyo village, *merti dusun* is also a symbol community of gratitude for living peacefully on the slope of mount Merapi.

During *merti dusun* activity, hundreds of villagers are sitting cross legged on the ground and prayed solemnly for about an hour. This is a yearly activity that has transmitted from generation to the next one, conducted on Wednesday *pon* in the month of *Rajab* (based on the Javanese calendar). In this tradition, women wearing *kebaya* (Javanese traditional cloth) carry bamboo food containers called *ancak* that contained side dishes of rice, traditional snacks and produce of farming as a form of gratitude to God. Meanwhile men and children brought ritual equipment such as gamelan, gongs, and spears.

Those hundreds of *ancak*, which is also a symbol of harmony between residents, are then neatly arranged in the middle of the residents who sit in a circle in the village hall. Then, in turn, Moslems and Catholic pray led by their respective religious leaders. After that, the ceremony was continued with “Kembul Bujono” eating those foods together. The *tumpengan* and its accessories presented on the banana leaf, this *tumpeng* rice was surrounded by various side dishes meant that it is a symbol of togetherness with different backgrounds becoming one unity at the top.

### **Local Culture and Maintaining Harmony**

Culture means a comprehensive pattern of life. This culture is a complex, abstract, and broad term. There are many aspects of culture that can determine the human social activities. In addition, regularity in culture between humans in a society will be greatly influenced by the communication process. Culture has existed since the humans think, create and work while at the same time showing how people think and interpret their environment. In its culture, there are elements and values that are embraced by the local community and it forces humans to behave according to their culture (Kusumohamidjojo, 2010). In this sense, culture is embraced by a certain group of people who are inherited by their descendants. This inherited culture will gradually become a tradition. The tradition is an essential part of the human need to study themselves and then develop it. Tradition in this case can be interpreted as a special culture or a symbol of the culture itself.

It can be understood that in every culture there are local elements and values that must be used as guidelines for behavior in the community. These contain goodness, so it must have a wise dimension that refers to local values. The culture is then institutionalized. In this article, there are three local traditions as the focus of this study, namely *sambatan*, *nyadran* and *merti dusun* which can be recognized as the forms of cultural institutions that support the creation and maintenance of a harmonious life.

In *sambatan* there are several dimensions that shape the creation of a harmonious life, namely: togetherness, equality, cooperation, and tolerance. In *sambatan*, activities are carried out on a voluntary basis, so that the principle of reciprocity, namely who helps neighbors in need, will surely be helped when they are in need (Anam 2017). In other words, someone who voluntarily joins the *sambatan*, then later when he needs help, the residents will voluntarily provide help. Conversely, someone who has never involved in *sambatan* activities, then later if he needs the help of others, other people will be reluctant to provide help. This is in line with Ms. Sardi's statement that every human being will get what their deed; in Javanese term it is called “*ngunduh wohing pakerti*” (Interview with Sardi, 30 May 2021).

The dimension of equality in *sambatan* can be seen from the relationship between citizens. They are not distinguished by their backgrounds, including religion. They met and mingled in the activity. In *sambatan*, there are no differences between them, even if they came from these backgrounds; social class (rich-poor), religions (Muslim-Catholic and other religions), occupation (farmers, civil servants, traders, and so on), and so on, they are the same. Therefore, *sambatan* becomes a medium that brings them together to dialogue and work together. No one gets paid for this



activity. All of those characteristics indicate that an equal position exists for every resident. In addition, *sambatan* has united differences to work together, helping each other voluntarily. For the lower social classes, this *sambatan* tradition is very helpful because of their limitations on many aspects (Tuti 2015).

*Nyadran*, a tradition that has developed during the Hindu era or before Islam was present in Java. The arrival of Islam had an influence on the tradition. Some rituals that are not compatible with the Islamic teaching have been changed with rituals that are more in line with the teachings of Islam, such as burning incense as a symbol of worshiping ancestral spirits was changed to reading the Koran. In addition, in Ngargomulyo village, this tradition has also become the tradition of Catholics, because the ritual of burning incense has been replaced with the reading of *kidung* coming from Bible. So, when Muslims read the Koran, Catholics read the *kidung*. During this praying, each group is not in the same place, they are solemn with their respective worship rituals. But when the ritual is over, they will mingle again, have a dialogue, and joke around while enjoying the dishes brought by each resident.

The dimension of tolerance can be seen in the *nyadran* tradition, as each community respects each other and develops an attitude of tolerance. This finding strengthens Riyadi's study (2017) which states that *nyadran* can be a medium of accommodation and media to increase a sense of harmony between human beings, especially in a pluralistic and multicultural society. The *nyadran* tradition unites people despite their different religions and beliefs (Riyadi 2017).

In *merti dusun* tradition, it contains the values of harmony, as anyone with any background can participated and be in the same place to work together. They have the same goal, namely a form of gratitude to God for all the graces and abundance of blessings as well as hope for a better life in the coming year.

The findings of this study indicate that the local traditions in Ngargomulyo village have several functions; firstly, as a means of gathering or a forum for community dialogue. Secondly, it is as the expression of gratitude to God Almighty, for the abundance of fortune obtained so far. Thirdly, it is as a way to preserve culture as an ancestral heritage. Moreover, these traditions have the dimensions including mutual cooperation, piety, harmony and deliberation. Thus the traditional ceremonies in the village can be a unifying medium between residents so that a close relationship can be established that fosters a sense of brotherhood, increases community harmony and fosters a sense of togetherness regardless of social status.

All local traditions, which are institutionalized in *sambatan*, *nyadran* and *merti dusun*, have functions to create and maintain a harmonious life. These local traditions can play as an instrument to prevent any religious fanaticism and extremism. Every member of society, although hierarchically stratified, still has a function. This is in accord with the structural functionalism point of view in which all members of society are a structure with interrelated parts (Malinowski 1960). It is stated that all human activities are part of the culture aimed to satisfy the needs of human beings. For instance, a social group is initially started from the need of humans to meet and socialize, and then this behavior continued and institutionalized as a group.

## CONCLUSION

Ngargomulyo Village, Dukun Subdistrict, Magelang Regency, which is located on the western slope of Mount Merapi, still maintains various local traditional institutions. Among the traditional ceremonies that are still being carried out by the Ngargomulyo community including *sambatan*, *nyadran*, and *merti dusun*. These traditions can play as a social cohesion for the Ngargorejo community with different beliefs through direct meetings and the values implied in the process and equipments in traditional ceremonies. All local traditions encourage a meeting room between residents where these meetings strengthen the bond of solidarity which in the local language is called "guyup rukun". In addition, processions and ceremonial equipment are arranged in such a way that contained social values, such as *ancak* or *tumpeng* which symbolizes harmony between residents, *kembul bujana* or eating together as a value of togetherness, and harmony.

The traditional institutions of the Ngargorejo community have implications for the realization of harmony among citizens of different religions and beliefs. This local tradition encourages people to interact as well as strengthen the bonds of social solidarity. Tradition becomes a shared social identity so that it becomes a strong binder between citizens and transcends individual differences, including differences in religion and belief. Thus, this local tradition on the slopes of mount Merapi becomes a model for strengthening religious moderation and building interfaith harmony.

## REFERENCES

- Amri, Emizal. 1997. "Perkembangan Teori Pertukaran, Struktural Fungsional, Dan Ekologi Budaya. Padang:" Padang: IKIP Padang. <http://repository.unp.ac.id/id/eprint/804>.
- Anam, Caherul. 2017. "Tradisi Sambatan Dan Nyadran Di Dusun Suruhan." *Sabda : Jurnal Kajian Kebudayaan* 12 (01): 77–84. <https://doi.org/https://doi.org/10.14710/sabda.v12i1.15255>.
- Attabik, and Sumiarti. 2008. "Pluralisme Agama: Studi Tentang Kearifan Lokal Di Desa Karangbenda Kecamatan Adipala Kabupaten Cilacap." *Jurnal Penelitian Agama* 09 (02): 271–91.
- Bakar, Bustami Abu. 2007. "Konsep Fungsi Dalam Tradisi Ma'meugang Di Aceh." *Jurnal Adabiyah* 08 (16): 30–38.
- Darisma, Nuryani Siti, I Wayan Midhio, and Triyoga Budi Prasetyo. 2018. "Aktualisasi Nilai-Nilai Tradisi Nyadran Sebagai Kearifan Lokal Dalam Membangun Budaya Damai Di Giyanti, Wonosobo." *Jurnal Damai Dan Resolusi Konflik* 04 (01): 21–44. <http://jurnalprodi.idu.ac.id/index.php/DRK/article/view/204>.
- Faridah, Ika Fatmawati. 2013. "Toleransi Antarumat Beragama Masyarakat Perumahan." *Komunitas: International Journal of Indonesian Society and Culture* 05 (01): 14–25. <https://doi.org/https://doi.org/10.15294/komunitas.v5i1.2368>.
- Fatkhan, M. 2006. "Kearifan Lingkungan Masyarakat Lereng Gunung Merapi." *Aplikasia, Jurnal Aplikasi Ilmu-Ilmu Agama* 08 (02): 107–21.
- Fidiyani, Riri. 2013. "Kerukunan Umat Beragama Di Indonesia (Belajar Keharmonisan Dan Toleransi Umat Beragama Di Desa Cikakak Kec.Wagon Kab.Banyumas." *Jurnal Dinamika Hukum* 13 (03): 468–82. <https://doi.org/http://dx.doi.org/10.20884/1.jdh.2013.13.3.256>.
- Haryanto, Joko tRI. 2015. "Relasi Agama Dan Budaya Dalam Hubungan Intern Umat Islam." *Jurnal SMaRT: Studi Masyarakat, Religi Dan Tradisi* 01 (01): 41–54. <https://doi.org/https://doi.org/10.18784/smart.v1i1>.
- Haryanto, Joko Tri. 2014. "Kearifan Lokal Pendukung Kerukunan Beragama Pada Komunitas Tengger Malang Jatim." *Analisa Jurnal* 21 (02): 201–13. <https://doi.org/https://doi.org/10.18784/analisa.v21i02.15>.
- Hastuti. 2018. "Happiness Behind The Threat of Disaster: Women in The South Merapi Slope." *Karsa: Journal of Social and Islamic Culture* 26 (01): 129–49. <https://doi.org/https://doi.org/10.19105/karsa.v26i1.1611>.
- Ismail, Arifuddin. 2010. "Refleksi Pola Kerukunan Umat Beragama (Fenomena Keagamaan Di Jawa Tengah, Bali Dan Kalimantan Barat)." *Junal Analisa* 17 (02): 175–86. <https://doi.org/https://doi.org/10.18784/analisa.v17i2.36>.
- Madinier, Remy, and Michel Picard. 2011. "The Catholic Politics of Inclusiveness: A Jesuit Epic in Central Java in the Early Twentieth Century and Its Memory." In *The Politics of Religion in Indonesia: Syncretism, Orthodoxy, and Religious Contention in Java and Bali*. England: Routledge.
- Malinowski, Bronislaw. 1960. *A Scientific Theory of Culture and Other Essays*. New York: Galaxy

Book with The University of North Carolina Press.

- Mujianto. 2016. "Pendekatan Fungsional-Struktural Dalam Adat Pernikahan Sunda." *Jurnal Linguistik Terapan (JLT)* 06 (01): 37–46.
- Permana, Septian Aji, Dewi Liernoor, Achmad Slamet, and Juhadi Juhadi. 2017. "Community Rituals in Facing Volcanic Eruption Threat in Java." *Komunitas: International Journal of Indonesian Society and Culture* 09 (01): 29–36. <https://doi.org/https://doi.org/10.15294/komunitas.v9i1.7069>.
- Riyadi, Agus. 2017. "Kearifan Lokal Tradisi Nyadran Lintas Agama Di Desa Kayen-Juwangi Kabupaten Boyolali." *Jurnal SMaRT: Studi Masyarakat, Religi Dan Tradisi* 03 (02): 139–54. <https://doi.org/https://doi.org/10.18784/smart.v3i2.486>.
- Sahfutra, Surya Adi. 2012. "Pendekatan Budaya Dalam Harmonisasi Relasi Muslim Dan Non Muslim." *Ibda' Jurnal Kebudayaan Islam* 10 (02): 270–78. <https://doi.org/https://doi.org/10.24090/ibda.v10i2.63>.
- Sodli, Ahmad. 2012. *Kearifan Lokal Bagi Kerukunan Umat Beragama Di Probolinggo Jawa Timur*. Semarang: Balai Litbang Agama Semarang.
- Sulaiman. 2014. "Nilai-Nilai Kerukunan Dalam Tradisi Lokal (Studi Interaksi Kelompok Umat Beragama Di Ambarawa Jawa Tengah)." *Jurnal Harmoni* 03 (01): 2–12.
- Suprpto. 2011. "Penguatan Kearifan Lokal Untuk Resolusi Konflik Dan Upaya Bina Damai Di Pulau Seribu Masjid." *Jurnal Indo Islamika* 01 (01): 21–40. <https://doi.org/https://doi.org/10.15408/idi.v1i1.1484>.
- Tuanaya, A Malik. 2007. *Pura Dan Masjid: Konflik Dan Integrasi Pada Suku Tengger*. Jakarta: Balai Litbang Agama Jakarta.
- Tuti, Siti Noer Tyas. 2015. "Tradisi Nyadran Sebagai Komunikasi Ritual (Studi Kasus Di Desa Sonoageng, Kabupaten Nganjuk)." Malang.
- Zamimah, Iffaty. 2018. "Moderatisme Islam Dalam Konteks Keindonesiaan (Studi Penafsiran Islam Moderat M. Quraish Shihab)." *Al-Fanar Jurnal Ilmu Al-Qur'an Dan Tafsir* 01 (01): 75–90. <https://doi.org/https://doi.org/10.33511/alfanar.v1n1.75-90>.



# **WOR, THE BIAK TRADITIONAL FOLKSONGS: THEIR TYPES AND FUNCTIONS**

Reimundus Raymond Fatubun  
Markus Ricky Rumansara

English Education Study Program, Cenderawasih University,  
Jayapura 99351, Papua, Indonesia  
e-mail: mal1959ever@gmail.com

**Abstract:** The Biak tribe inhabits the Biak Island, in the Cenderawasih Bay, to the north of the island Papua. For generations this tribe has preserved their art traditions, one of which is called *wor*. *Wor* is a kind of folksong accompanied by traditional musical instrument called *tandip* and dances. *Wor* is divided into several types, distinguished by melody, rhythm, and social functions. Every *wor* is divided into a *kadwor* or tip and a *fuar* or root. *Wor* is an obligatory ritual that must be performed by the Biak people throughout life. To save this tradition from extinction, this study was done. This study tried to find out the types and explore the functions of *wor*. The study found ten types: (1) *Kankarem*, as an opener *wor* sung in a reciprocal manner in a ceremony, (2) *Byeuser*, sung to tell the experience of an individual or somebody else's, (3) *Erisam*, sung to entertain a leader on his way battle lift up his bravery, (4) *Kayoub*, sung to comfort those who are sad, (5) *Mamun*, sung describe the situations before and after a battle, (6) *Wonggei*, sung to tell good news or to invite people to a thanksgiving, (7) *Arbur*, sung to drive away evil spirits, (8) *Kansyaru*, sung to inspire someone to participate in an activity, (9) *Randan*, sung to ask for blessings upon someone, and (10) *Morinkin*, sung to ask the almighty to protect those holding an ceremony.

**Key words:** *wor*, Biak, folksongs, types, functions

## **INTRODUCTION**

The Biak tribe inhabits the Biak Island, located in the Cenderawasih Bay, to the north of the big island Papua. In daily communication the Biak people use a language called *Wos Byak*. Genetically, this language is included in West Papua New Guinea family, a sub group of language cluster of the Austronesian-Melay Polynesian. Biak language has about six variants, with subdialects in terms of phonology and lexicon (Sanjoko, *et al.* 2016, p. 131).

The Biak people have their own ancestral religious ceremony called *wor*. Rumansara (2003, p. 216) mentions that *wor* is a medium used by the people to bring them closer to God called *Manseren Nanggi* aka *Manseren Manggundi*. They also believed in *Koreri*, a bountiful era, in which there is no more death, no more sufferings, there is abundance and happiness. There are spiritual persons called *Konor* and *Mon* believed to be the messengers of *Manseren Manggundi*, the king of the *Koreri* (Mansoben, 2003, p. 25).

## **LITERATURE REVIEW**

### ***Folk Song***

Folksongs are unique artifacts distinguished by their display of a relatively personalized, lyrical, form of communication. In *Literary Terms and Literary Theory* (1992, p. 323) it is said that "This kind of song belongs to oral tradition ... and is thus passed on from mouth to mouth. It is a communal form of expression and appears to be universal." Baldick (2001, p. 99) mentions that folk song is a song of

unknown authorship that has passed on, preserved, and adapted in an oral tradition before later being writing or recorded.

### *Functions of Folk Songs*

The main purpose of literary works is to entertain its audience (Barry, 1995, p. 22). Furthermore, literary works also have educational values. Like other literary works, folk songs have aesthetic values that are entertaining but can also contain of moral values or it can be used as an educate medium. Wilkinson (2019) conveys several reasons why folk song is important in life: spark memories, connect the generations, helps everyone to feel competent, is a quickest way to engage.

### *Wor: What is it?*

*Wor* has two different meanings, first, it is a traditional ceremony or *munara*, an obligatory ritual among the Biak people; second, it is traditional folk songs (Rumansara, 2003, p. 214). In Biak society, *wor* is passed down from one generation to the next orally. It is one is divided into dozens of types distinguished by melody, rhythm, and or social function, sung by Biak people accompanied by a traditional musical instrument called *Sandip* (Rutherford and Yampolsky, 1996, pp. 5-6). Every *wor* consists of a *kadwor* or tip and a *fuar* or root.

Rutherford and Yampolsky (1996, p. 5) maintain that “*Wor* is a deeply rooted in every corner of Biak people life.... The central medium for expressing their social identity, *Wor* served to legitimate clan claims to territory, to express demands for gift of food and drink, to evoke sympathy, support, anger, or sorrow”.

### **Previous Studies**

There is a number of studies related to issues under discussion. Sriyono, *et al* (2015) discusses *The Cultural Codes in Oral Literature of Biak Papua*, a study aiming to describe the cultural codes in the Biak oral literature, using Umberto Eco’s semiotic approach.

Dimara’s study *Bentuk dan Implementasi Nilai Pendidikan Karakter Dalam Cerita Mitos Manarmakeri Suku Biak Numfor Provinsi Papua* aims to reveal the educational value in the *Manarmakeri* myth among Biak tribe and a description of their life and social reality and as a medium to foster intelligence, love, and respect as part of the ancestral heritage.

Usmany’s *Biak Noemfoor Shipping Before the 19th Century the Review of Maritime History* discusses the history of Biak traditional knowledge in making sail, expedition during 16<sup>th</sup> century, explanations on topography, and how it influences people’s natural ability, especially in astronomy.

Rumbekwan’s study *Peristiwa-Peristiwa Perang Suku/Tradisional di Pesisir Utara Papua* is study about the historiography reconstruction of life dynamic tribes in the North of Papua Island. The time was around 15<sup>th</sup> century to 19<sup>th</sup>. There are some moments recorded in this study, one of which is the civil war among tribes in Papua, and the Biak people was the dominant one during that era. This study also presents about the hegemony of Biak people in dominating the territory from Cenderawasih Bay to north of Papuan coast.

In a research report entitled *Biak Numfor Oral Prose*, Fatuban (2017) mentions various archetypes that exist in oral prose in the Biak community. He also wrote (2017) "An Archetypal Reading the *Manarmakeri Myth from Biak, Papua: Its Development Implications and Political Significance*" ([Australian Journal Of Basic And Applied Sciences \(AJBAS\) \(journal-index.org\)](http://www.ajbas.ac.id)) discussing the big myth in Biak i.e. *Manarmakeri* in its development implications and political significance in the thinking and behavior of the Biak people in everyday life. In his *Archetypes in Biak Folktales: Characters, Symbols, and Concepts*" Fatubun (2021, p. 244), ([Linguistics and Culture Review \(lingcure.org\)](http://www.lingcure.org)) when discussing these issues, states that

“Politically, the most important archetypal characters ... are ‘the pure virgin maiden’, ‘the hero’, ‘the outcast’, ‘the virgin birth’, .... Environmentally the most important archetypal characters are ‘wise old man’, Madira with the 7 protectors.

Politically the most important archetypal symbol is ‘the Morning Star’, ..., and the archetypal concepts are ‘Paradise’, ‘Supreme God’, ..., and ‘the Era of Bountiful’ ...

From a number of studies discussed above, this study is still concerned with literary work as what Fatubun did since it looks at the lyrics of *wor*

## METHOD

A qualitative inquiry is, according to Ary, *et al* (2014, p. 421) a generic term for a variety of educational research approaches variously labeled as ethnography, naturalistic inquiry, case studies, fieldwork, and observation. Since this is a study of an aspect of an ethnic group, this is an ethnographic study, carried out from February 2021 through the end of March, 2021.

The research site was the Biak-Numfor regency, where there are most indigenous people of Biak live and most importantly the elderly having knowledge of history, cultural background, beliefs, arts, and especially about *Wor*; they served as valid sources. Data were obtained from field study, interviews, and recordings, as well as data from social media and books. For validity enhancement triangulation, cross-validation (Sugiyono, 2007. p. 372) in terms of sources, theories, researchers, and methods (Alwasilah, 2008) was done.

## RESULTS AND DISCUSSION

### *Types and Functions of Wor*

The study found ten types of *wor* which are presented as the following with their functions explained simultaneously.

#### **1.Kankarem**

*Kankarem*, an opener *wor*, is sung in a reciprocal manner in a ceremony. This type of *wor* is always displayed in the form of reciprocity. Usually, it is used as the opening *wor* in a particular traditional ceremony. The style and lyrics in this folk song are believed to be able to encourage the spirit of everyone involved in the folk party.

Nowadays, this *wor* is collaborated with singing and dancing or as welcome dances to community leaders considered to play important roles for a community, e.g. government officials, churches, etc. An example this *wor* is as follows with its English version.

The Biak Language	English
<i>Wowo wo mak iwa deki kyankondo</i>	O star there ascend to the throne
<i>Mendep kar mandorek dorek arwo</i>	Beside the cloud, bird singing, chirping, morning
<i>Sampari mak iwa deki kyankondo</i>	Morning star there ascends to the throne
<i>Mandep kar mandorek dorek arwo</i>	Beside the cloud, bird chirping, morning

#### **2.Byeuser**

*Byeuser* is sung to tell the experience of an individual or somebody else’s by a person or a group of people to tell stories or events experienced by the person, the group, or others. *Byeuser* may also be sung to express one’s feelings or expression of gratitude to the ruler of the universe *Manseren Nanggi* for his blessings and protections throughout the life of both individuals and relatives in a group because of doing good deeds to others. In addition, *Byeuser* may also be used as a medium of request from a man to his sister for her apology. An example of this *wor* is the following with its English translation.

The Biak Language	English
<i>Aye man yeja man berow</i>	Oh my bird, bird that flies
<i>Befnak berarwai sup marin yejano</i>	Play, visit my land of paradise
<i>Rasine waburi wawai karuri beyao</i>	Today you go, turn away from me
<i>Aroro iroro</i>	What a pity
<i>Aye manyeja man berow</i>	Oh my bird, the bird that flies
<i>Befnak ro Papua sup marin yejano</i>	Play in Papua, my land of paradise

### 3. *Erisam*

*Erisam*, sung to entertain a leader on his way to battle and to lift up his bravery. ‘Er’ means ‘house’, especially a small house on a boat; ‘isam’ means ‘hot’. So, in the word ‘erisam’ can be interpreted as a ‘hot house’, referring to the person in the house. This *wor* is used to entertain him in the hut. This is done because it is believed that every verse in the lyrics of this folk song is able to evoke courage and a sense of spirit in the soul of the leader to defeat the enemy.

Today, this *wor* is used as a part of performances in celebrating important religious events, governmental events, etc. It is believed that each lyric can liven up the atmosphere and make the party more memorable. An example is given below with its English translation.

The Biak Language	English
<i>Woo.. o ryokira isaibo-isaibo</i>	Wow, the sound is echoing
<i>Isai muraba robero sinan sya bepono</i>	Keep on echoing, from ancestors long gone
<i>Woo aryo naeko</i>	O brother
<i>Sireb ai maremi ryokira isaibo-isaibo</i>	The sound of the wooden drum of *maremi echoing
<i>Isai muraba ro bero sinan sya bepono</i>	Go on echoing, from ancestors long gone (*merami is a type of wood)

### 4. *Kayoub*

*Kayoub*, sung to comfort those who are sad, this type of folk song is used as an expression of comfort to those grieving, especially for little children under five years old left behind by their mother for a while or forever. In general, *Kayoub* itself is rarely found in the lives of Biak people today because of a variety of factors such as applying personally and for a short time. In other words, it is not a public *wor* like the other types of *wor*; therefore, it is difficult to realize in life in the present day. The Biak society is knowledgeable that *wor* is a good medium used to convey feelings because each lyric will build, unite, and balance the understanding of the different social classes. An example of *Kayoub* is given with its English rendering below:

The Biak Language	English
<i>Aye kyansido wunira wakakyuki</i>	Oh, when he cries, you take, coax him
<i>Ro babirawa ayumbab babirawa</i>	Down there, a cool place down there

<i>Aryo awine kapira kyansido wunira wakakyuki</i>	Oh madam, when the baby cries, take, coax him
<i>Ro babirawa ayumbab babirawa</i>	Down there, a cool place down there

### 5. *Mamun*

*Mamun*, sung to describe the situations before and after a battle, this type of *wor* is sung to describe a state of war particularly in the past. In the pre-war situation, this *wor* functioned as a form of worship ritual to ask for protection and victory from the ruling spirit of the universe. In the post-war period the ancestors of Biak usually told the state of war using this *wor*, either telling the victory or remembering war events in the past.

Because it is considered that magical power is in every lyric of this folk song, the lyrics can awaken the fighting spirit or courage of anyone involved in war. If the war was lost, then they still have respect people lost in the battlefield through singing this folk song.

This *wor* is still alive and found in the life of the Biak community in the present era because the values and motives of the struggle found in each lyric can be applied in human life. This *wor* is also used along with other types of *wor* to enliven folk parties in modern times, such as welcoming important guests. The following is an example with its English rendering.

Biak Language	English
<i>Siponyama, siponyama</i>	They come, they come
<i>Siponyama, siponyama</i>	They come, they come
<i>Siponyama, manggamum beyaro kamasan</i>	Here they come, steel spies, black smith
<i>Sup kobe bero way rareni</i>	Our land on the prow of the boat
<i>Siponyama, siponyama</i>	They come, they come

### 6. *Wonggei*

*Wonggei*, is another kind of folk song, sung to tell good news, invite people to a thanksgiving, invite others to engage in worship for the almighty for He has brought good in life. This folk song is usually performed after a *mon* performs a meditation ritual to communicate with the ruler of the sky to get clues about the blessings given later. In the Manarmakeri myth, Biak people know and believe in a second life in another world, the 'Koreri' paradise.

In modern times, with the advent of Christianity, this *wor* is carried out in the form of praise and worship to Lord Jesus for eternal life in heaven replacing the old myth. Until now *Wonggei* can still be found even though there is a shift, from local belief to the Christian faith.

*Woiyo.. Naeko srar yena mgo nene*  
*Mgorama kobe oser ima korower parensa refo ineno, refo ineno*  
*Imboi kunima kobuki fyar kenem kobedineno*  
*Kombroro-Kombroro, Kombrordo, wosora kafkofen kobenaneno*  
*Kombroro-Kombroro-Kombrordo woso aryawin manwen naneno*  
*Nanema woso refo ine imewer*  
*Nayano-naryano-woso refo ine ryama ma fyarkorko*  
*Koswaryayeko ma Kobe osero*

O my brothers

You come, we come together to hear the message of this Bible, this Bible

But we take it as our guide in life

We repent, we repent, we repent from scoffing  
 We repent, we repent, we repent of witchcraft  
 The Bible dislikes all of these  
 These things, these things the Bible says, came to teach us  
 We love each other and are united

**7. Arbur**

'Arbur' is a word in Biak language referring to spirits inhabiting large trees. *Arbur* can be interpreted as prayers of worship aimed at keeping the evil spirits, 'Arbur', out of human life. This folk song was used during a traditional feast introducing a baby to the world, after three days of his or her birth. In short, *Arbur* is sung to drive away evil spirits.

Unlike *Wonggei*, the magical values in *Arbur* are considered contrary to Christianity and are now forbidden, and therefore, no longer implemented, although still maintained, and displayed with other styles and motifs. An example is below with its English version.

Biak Language	English
<i>Weki warefo ro dorie</i>	You go up, you stand inside
<i>Weki waref ro dorie sares Byakine</i>	You go up, you stand inside, this Biak sares

**8. Kansyaru**

This *wor* is usually sung to raise the spirit of others in order to involve themselves in an activity being carried out. The message to be conveyed is that with the cooperation of many people, heavy work will be light and succeed well. In brief, *Kansyaru* is sung to inspire someone to participate in an activity. Until now this *wor* can still be found among Biak communities. Even the verses in *Kansyaru* have been widely collaborated with several other types into youth social songs, like *Yosim Pancar*. Below is an example with its English version.

Biak Language	English
<i>Kwon bape woresso</i>	You don't sit but you stand up
<i>Wakimamo bekin sireb yabo</i>	You see the one holding the tifa, happy
<i>benambojareno</i>	O brothers and sisters, do not sit, stand up
<i>Aryo naek-sraro kwon bape woresso</i>	You see, the one holding the tifa of maremi
<i>Wakimamo bekin sireb ai maremi yabo</i>	wood, rejoicing (*tifa=drum)
<i>benambojareno</i>	

**9. Randan**

This Biak folk song is sung to ask for protection and blessings upon a person or a group of people. Usually, this *wor* is shown in traditional parties such as 'kapanaknik', haircuts, performed to a first child, while the perpetrators of the hair cutting ceremony are the brothers of the child's mother. This practice of hair cutting still prevails in the life of the Biak communities to this day, but the ritual undergoes a significant shift, the traditional *Randan* is no longer used as a medium of blessing and protection, but replaced with Christian teachings. Below is an example with its English version.

Biak Language	English
---------------	---------

<i>Neno, neno nene dadoi kyondo</i>	Lord, Lord He came down to sit on
<i>Yen Saoneko-yen Saoneko</i>	Sawnek sand, Sawnek sand
<i>Yore mamo, mamo dadoi kyondo</i>	I you see, you see Him down sitting on
<i>Yen Saoneko, yen Saoneko</i>	Sawnek sand, Sawnek sand
<i>Neno, neno nene Manseren Bebai Dado Kyondo</i>	Lord, Lord, Lord Most holy Great He came down to sit on
<i>Yen Saoneko, Yen Saoneko</i>	Sawnek sand, Sawnek sand

### 10. Morinkin

It is a traditional folk song usually sung while dancing. This folk song is in the form of a poem containing magical elements. The function of this song is to ask for protection from the ruler spirit of nature for family members who carry out a traditional feast. In brief, *Morinkin* is sung to ask the almighty to protect those holding a ceremony. An example is given below with its English translation.

Biak Language	English
<i>Kamayow ya, Nakamayowe...</i>	Cover, wrap, cover, wrap up
<i>Apeno besasyek woro kapanaknik</i>	Embers of hair cutting events
<i>Kamayowe.... ya, nakamayowe</i>	Close, wrap, close, wrap up

### CONCLUSION

From the ten types of *wor*, one can see that these folk songs are sung for various functions: to encourage the spirit of everyone in a folk party or to welcome community leaders; to tell the experience of an individual or somebody else's or to express gratitude to *Manseren Nanggi* or to ask for an apology; to entertain a leader on his way to battle and to lift up his bravery, or for celebrating religious, governmental events, and other similar occasions; to comfort those who are sad; to describe the situations before and after a battle; to tell good news, invite people to a thanksgiving, invite others to engage in worship for the almighty; to drive evil spirits away; to inspire someone to participate in an activity; and to ask for blessings upon someone.

### REFERENCES

- Alwasilah, C. (2008). *Pokoknya Kualitatif*. Jakarta: Pustaka Jaya.
- Ary, D., Jacobs, L. C., Sorensen, C., & Walker, D. (2014). *Introduction to Research in Education*. Belmont: Wadsworth.
- Baldick, C. (2001). *The Concise Oxford Dictionary of Literary Terms*. New York: Oxford University Press.
- Cuddon, J. (1992). *Dictionary of Literary Terms and Literary Theory*. London: Penguin Books.
- Fatuban, R. R. (2017). An archetypal reading of the manarmakeri myth from Biak, Papua: Its development implications and political significance. *Australian Journal of Basic and Applied Sciences*, 11(9), 157–164.
- Fatuban, R. R. (2021). Biblical Allusions in Papuan Mythical Folktales and Their Effects on Material Culture Development for the Papuans. *KnE Social Sciences*, 144–159–144–159.
- Mansoben, J. R. (2003). Sistem Politik Etnis Byak; Kajian tentang Pemerintahan Tradisional. *Jurnal*

- Antropologi Budaya*, 1(3).
- Rumansara, E. H. (2003). *Transforamsi Upacara Adat: Wor Dalam Lingkaran Hidup Orang Biak*. Jayapura: Humaniora.
- Sugiyono. (2007). *Metodologi Penelitian Pendidikan*. Bandung: Alfabeta.
- Wilkinson, M. S. (2019). Five Reasons Why Folk Songs Are So Important. Retrieved July 7, 2021, from [www.teepsnow.com](http://www.teepsnow.com) website: [www.teepsnow.com](http://www.teepsnow.com)



# THE MEANING OF MYTH IN INDONESIAN LITERATURE WITH THE CULTURE OF THE NUSANTARA

Nur Pitri Amalia<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Makassar State University, [ftriiiii18@gmail.com](mailto:ftriiiii18@gmail.com)

<sup>2</sup>Sebelas Maret University, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** Indonesia is a country that is rich with old traditions that have been passed down from generation to generation by ancestors until now. Indonesia is thick with old traditions that can still be enjoyed in various cultural treasures. One of the ancestral heritage is in the form of literary works, both literary works that live in a society in general and even literary works that develop in the palace.

In exploring the culture of the archipelago, a book entitled "Islam Malaysia vs Islam Jawa: MenelusuriJejak Karya Sastra Nusantara 1" by Maharsi Rei focuses on literary works in the history of the archipelago. In this book by Maharsi Rei, he tells about the background, as well as the origins of the ancestors in the archipelago.

**Keywords:** *Myth, Culture, Literatur*

## PRELIMINARY

Myth in the context of old mythologies has the meaning of a form of society that is usually oriented from the view of the past or from history that is static and eternal. Myth in the old sense is synonymous with history, even the form of society at that time. On the other hand, myth (Roland Barthes) is defined as a mythological speech not only in the form of oral speech but speech that can be in the form of writing, photography, films, scientific reports, sports, performances, advertisements, paintings. Everything has a mode of representation and has a meaning that cannot necessarily be captured directly. In this case, myth cannot be said only as a stagnant object, concept, or idea but as a mode of signification. myth is a mirror of a supporting culture with all its variations correctly describing cultural values that are reflected in the attitudes and behavior patterns of the actors involved in the fairy tale (Iswidayati & Pendahuluan, 2007). Myths are folk tales whose characters are gods or demigods who happened in another world or the past and is considered to have happened by the followers of the story. The myth comes from the Greek mythos which means word of mouth, or in other words story informally a tribe that is passed on from one generation to the next. Usually, myths tell about the occurrence of the universe, the world, the distinctive shape of animals, the shape of the universe topography, adventures of the gods, and so on.

Myths contain wisdom, experience, and cultural values. The method of teaching culture through stories that have a moral message has been carried out for thousands of years, the same stories are passed on from generation to generation and experience distortions in their delivery so that the truth can no longer be known. Rodriguez (cited in Samovar, Porter, & McDaniel, 2010:38) says some of the goals of myths, legends, and fairy tales in cultural development:

*Dongeng tidak hanya dianggap sebagai pengawas terbaik bahasa dan warisan budaya, tetapi juga merupakan penolong hebat dalam proses sosialisasi, mereka mengajarkan anak-anak pelajaran yang kadang-kadang sulit tentang bagaimana berinteraksi dengan orang lain dan apa yang terjadi ketika kebaikan diadu dengan kejahatan.*

According to Stephens and Eisen, the importance of myths in people's daily lives (quoted in Movva, 2004:42), namely:

*Myth is the story that we tell to explain the nature of our reality. It is a whole picture constructed out of the particular pieces of our attitudes and beliefs. Myths become our touchstones to what is "real" and what is "important". They encompass the most basic, fundamental, and ultimate. They are the*

*“truths” to which we look when trying to decide how we should conduct our lives, what we should actually do, and how we should think and feel.*

So it can be concluded that the purpose of myth is as a glue for the society that can explain reality and existing culture. Myths guide what is real and what is important for the life of a group of people. Associated with myths and legends, symbols and metaphors play a key role in transformation, whether at the individual, group, organizational, or social. This is because symbols and metaphors have an interest in the non-rational and human emotions, and has a profound impact on human consciousness. In the world of literature, myths are the inspiration for fiction writings, and not infrequently new myths too formed as a development or a combination of old myths. An example is Tolkien who wanted to create an Anglo Saxon myth from a collection of Celtic myths and ended up writing very famous fiction. In the modern world, myths also have a function in everyday life and in organizations. Belief in myth shapes the human mindset and even values in organizations. The research in this article has the following objectives. First, what are the functions of myths that have the most famous themes of cultures around the world; second, is there a relationship between these myths and modern culture. It is hoped that by obtaining research results from the problems above, a background on the culture and behavior of modern society, including in their organizational life, is obtained. The research objectives of this article are first, to find out the function of myths with the most famous themes of cultures in the world. Then second, knowing the background and relationship between myth and modern society's culture (Angeline, 2015).

In this modern era, cultural issues are very influential in moving people's thoughts in the general public, many like educational experts, everywhere are always facing problems. In every question, the power of culture manifests itself as an unavoidable factor, which inevitably must be taken into account so that these efforts do not fail. From within the culture, people explore motives and incentives to uphold the development of society. Culture is a human creation that takes place in life, from spoken and written. Culture is something that continues and has not stopped at a certain point, even today. When a culture in human life has stopped at one point and does not develop anymore, then it is called civilization. Culture is the result of the interaction of life together. Humans as members of society are constantly changing. A movement of conjunctions or changes in the ups and downs of the cultural waves of a society in a certain period is called cultural dynamics. In the process of development, creativity, and the level of civilization of the community as the owner so that the progress of culture that exists in a society is a reflection of the progress of the civilization of that society. The basic difference that places humans as the highest beings is that humans have reason or reason so that humans are the only living beings who can create things that are useful for their survival (cultured creatures). Humans must adapt to their environment to develop behavioral patterns that will help their business in utilizing the environment for their survival. Humans also make plans to solve problems in life. Everything that is produced and created by humans in meeting the various needs of life is called culture (Bahar & Teng, 2017).

### **RESEARCH METHODOLOGY**

Islam in the archipelago is not only understood as a "religion", but also has become a self-identity in people's lives. Although many experts argue about the historicity of this type of literary work, this Nusantara literary work for its supporters is still believed to be the history of its ancestors. Even more interesting, this historical literary work of the archipelago developed during the Islamic period in the archipelago. Some experts state that Islam is the originator of the birth of this type of literature (historical) in the archipelago. Of course, the Islamic elements contained in historical literature are very urgent and interesting to study more deeply. Some experts say that Islam is the originator of the birth of historical literary works in the archipelago. As a literary work that was mostly written after the arrival of Islam, Nusantara literature contains many Islamic elements that developed at that time. In fact, in this historical literary work of the archipelago, it will be understood how the color of Islam is contained in a society that supports the work. This fact is what underlies the rejection of the argument that Islam Nusantara was introduced by traders. If this is the case, why did Islam only become apparent in the 13th century? The archipelago has been visited by Islamic traders since the VII and VIII centuries. To answer this fundamental question, this book offers a study with a different approach

and focus when compared to previous studies. As is well known, the historical literature of the Archipelago is a unique literary work. For his supporters, this literary work is considered the history of his ancestors. However, for researchers of history, this historical literary work has absolutely no historical value because there are so many myths and legends that do not reflect logical historical writing. On that basis, the use of appropriate theories and approaches to study historical literature can make the literary works of this archipelago history full meaning and can be positioned in its place. Thus, literary works This history can be used as a historical source if a thorough analysis is carried out critical and adequate, so that it does not appear that historical literary works have final as a historical source. By using the theory of myth and Levi Strauss' literary works, this book attempts to reveal the meaning of mythical stories contained in both the Babad Tanah Jawi and in Malay History which are linked to the cultural structure that gave birth to them. The text of the Babad Tanah Jawi is analyzed based on the Javanese cultural background which is the context for the birth of the myths contained in the work. While the Malay History text is studied by looking at the context of Malay culture at the time the text was written. As it is known that Levi Strauss' structuralism analysis of myth is influenced by the analysis of language structure developed by Ferdinand de Saussure, Jakobson, and Nikolai Troubetzkoy. In the historical literature of the Archipelago, the myths contained in the story were conveyed by past scriptwriters, while the recipients of the message were present (present) readers. Thus, the relationship between the sender of the message and the recipient of the message is a very distant and one-way relationship. The facts contained in the historical literature of the Archipelago (book) are supported by A. John stated that if Islam in the archipelago was brought by merchants, why did Islam only become apparent in the XIII century. The archipelago has been visited by Islamic traders in the VII and VIII centuries. John also supports that the role of Sufi scholars has contributed to the Islamization of the archipelago. The ability of the Sufis in presenting and teaching Islam by emphasizing aspects of harmonization with local culture is a driving force for the acceptance of Islam by the people of the archipelago (Yusdani, 2010). Malay history is one of the historical literary works that was born at the same time as the growing influence of Islam in the life of the people of the archipelago. The manuscript was completed by Tun Seri Lanang, Treasurer of the Sultanate of Johor in 1612 AD. The writing of this manuscript refers to a Malay saga which is estimated to have been written in the XV century AD. Thus, Malay History is a copy of a previously existing manuscript that was added and reduced by the author in accordance with the political interests of the ruler. Thus, studying Malay History must be balanced by using current historical sources to gain a more objective understanding. Various historical data contained in it that have been mixed with myths must be studied by considering the socio-historical context of the text being produced. The Islamization contained in Malay History supports the Islamization theory which states that Islam was spread by Sufis who deliberately came to the archipelago to spread Islam. Islam quickly spread in the archipelago because they were able to Islamize the rulers who had a very high position in front of their people. The rulers, who occupy the knight caste in the structure of Hindu society, may only accept the teachings of the caste above it, namely the brahmins played by the scholars (Azis, 2016).

#### **CLOSING**

This study to uncover meaning in the historical literature of the archipelago has succeeded in applying a framework of approaches, models, and designs of in-depth analysis by combining paradigmatic syntagmatic and cultural contexts that support each myth for both Malay Islam and Javanese Islam. Academically, the study model as has been carried out in this book is faced with the reality that literary texts were written by past writers and record cultural meanings according to the past context. Meanwhile, the script reader lives in the present, and at the same time, the cultural structure of the community supporting the script has changed. In this regard, a study of alternative models is needed by considering the empirical reality and cultural changes of each of the supporters of the myth.

#### **REFERENCES**

- Angeline, M. (2015). Mitos dan Budaya. *Humaniora*, 6(2), 190. <https://doi.org/10.21512/humaniora.v6i2.3325>
- Azis, . (2016). Islamisasi Nusantara Perspektif Naskah Sejarah Melayu. *THAQAFIYYAT: Jurnal Bahasa, Peradaban Dan Informasi Islam*, 16(1), 53–76.

- Bahar, H. M., & Teng, A. (2017). *Filsafat Kebudayaan Dan Sastra (Dalam Perspektif Sejarah)*. 5(1), 2354–7294.
- Iswidayati, S., & Pendahuluan, A. (2007). FUNGSI MITOS DALAM KEHIDUPAN SOSIAL BUDAYA MASYARAKAT PENDUKUNGNYA (The Function of Myth in Social Cultural Life of Its Supporting Community). *Harmonia Journal of Arts Research and Education*, 8(2), 180–184. <https://doi.org/10.15294/harmonia.v8i2.790>
- Yusdani, Y. (2010). Menggali Makna Mitos dalam Sastra dan Budaya Nusantara. *Millah*, 10(1), 175–182. <https://doi.org/10.20885/millah.vol10.iss1.art11>

# LOCAL KNOWLEDGE OF CIMAHPAR WOMEN IN PROTECTING BAMBOO ECOSYSTEM

Ratna Kumalasari<sup>1</sup>, Sri Kusumo Habsari<sup>2</sup>, Prasetyo Adi Wisnu Wibowo<sup>3</sup>

<sup>1</sup>Universitas Sebelas Maret, ratnakumala@student.uns.ac.id

<sup>2</sup>Universitas Sebelas Maret, skhabsari@staff.uns.ac.id

<sup>3</sup>Universitas Sebelas Maret, prasetyoadiwisnuwibowo@staff.uns.ac.id

**Abstract:** The environmental crisis caused by human greed to control nature is increasingly happening in various parts of the world. One of them is caused by illegal logging. Some elements massively erode the forests for their benefit and development discourse. The fact is that development does not always provide welfare for everyone, especially women. When an environmental crisis occurs, the party who feels the most impact from the damage is women because women have their connection to nature related to their crucial needs. As experienced by Cimahpar women who work as woven bamboo craftsmen, the environmental crisis has impacted their critical condition, namely bamboo trees as an essential plant for them. This paper aims to highlight the role of Cimahpar women in protecting the bamboo ecosystem in their environment through their local knowledge as a form of their strength to deal with environmental degradation issues. This qualitative research uses ethnographic methods conducted in Cimahpar Village Girijaya Cianjur, West Java. The data obtained from this study came from the results of observations, FGDs, and interviews. These data are then discussed through the perspective of ecofeminism and strengthened by the theory of Cultural Capital, which examines women's local knowledge more deeply as their principal capital to fight various forms of impact from capitalism. The results show that Cimahpar women have the awareness and expertise to protect their environment, namely by maintaining the bamboo ecosystem as the primary source of their domestic and economic needs by continuing to use bamboo to preserve nature and their lives.

**Keywords:** Local knowledge; ecofeminism; cultural capital

## INTRODUCTION

One of the causes of environmental degradation in several areas in Indonesia is forest clearing or massive logging. The rise of residential and mining businesses in Indonesia is a scourge for the environment and impacts local communities who depend on nature for their lives. The perpetrators of logging plunder the forest in various ways, from light equipment to heavy equipment, which damages small plants and damages the land area into irregularities (Wahyudin, 2017).

Based on data compiled by the PKTL Directorate General of Forestry Planning and Environmental Management (KLHK) regarding the results of forest monitoring in Indonesia in 2019, it has been shown that the total forested land area of Indonesia is 94.1 million ha or 50.1% of the total land area (KLHK, 2020). Deforestation or the reduction of forested land that is rampant has resulted in very bad impacts on the environment, including reducing water that seeps into the soil, erosion, loss of soil fertility due to continuous leaching of the soil by rainwater, flooding due to soil that cannot absorb water (Arif, 2016).

Meanwhile, since ancient times, the Indonesian people, most of whom are farmers who depend on nature for their lives, following Shiva's (1992) opinion that many communities depend on biological resources for their survival and welfare in the Third World economy. In this society, biodiversity is simultaneously a means of production and an object of consumption. It is the basis of survival that must be preserved because the sustainability of their livelihoods is ultimately related to the conservation and sustainable use of biodiversity. Therefore, those who depend on nature for their lives will face a big threat if their environment or nature is exploited for the benefit of certain parties who sacrifice nature for profit.

The rise of natural degradation that causes suffering to those who depend on nature for their lives, such as local communities or indigenous peoples, is further highlighted by gender observers, giving rise to the ideology that exploitation of nature is equivalent to exploiting women. It is related to the construction of women as a "second sex" considered related to the same inability to overcome differences as a development paradigm that leads to the extinction of diversity in the biological world. In the patriarchal worldview, humans measure all values, and there is no room for diversity. So that women are considered different and treated unequally and inferiorly. It is the same as natural diversity, which is not seen as something intrinsically valuable. However, natural diversity is considered only related to obtaining value through economic exploitation for commercial gain (Shiva, 1992).

Women are considered to have a connection with nature because they are directly related to domestic needs in nature, such as providing food obtained from their care for their nature, especially for conditions in the Third World, including in Indonesia, where natural sustainability must be achieved by two things, namely natural resources and livelihoods (Shiva, 1992). Therefore, the conservation of biodiversity must be linked to the conservation of livelihoods derived from that biodiversity. In this case, women's work and knowledge are very important for the conservation and use of biodiversity because they work in both sectors. The local knowledge possessed by women is the embodiment of the wealth of wisdom and information obtained over centuries from empirical observation and transmitted from generation to generation. It includes various good environmental practices related to cultural norms and social protocols to form a genuine identity (Mazzocchi, 2020).

Most women who depend on nature for their lives think that everything in the universe is related and dependent on each other. They assume that nature and humans are not separate domains but a unity that creates a sense of belonging. This relationship between women and nature is usually described as a symbiotic relationship. From nature, women can obtain their subsistence and autonomy, and at the same time, they also contribute to maintaining it.

Based on the data collected, the world has around 370 million Indigenous Peoples members of 5,000 different groups spread across 90 countries worldwide, and Asia is home to 70% of these communities (Camaya & Tamayo, 2018). Based on this data, it can be seen that the community, including indigenous women, has different local knowledge in each region, including the knowledge, attitudes, and behavior of women in Margorejo District, Pati Regency in optimizing their yards (Budiati & Aji, 2020), local knowledge that owned by jungle women related to their reproductive health (Yenti, 2017), local knowledge possessed by Madurese women related to traditional herbal medicine to maintain their health (Astutik, 2018), local knowledge possessed by West Papuan Arfak women regarding land management and sustainable agricultural practices (Toansiba et al., 2021). In addition, some literature shows the importance of local knowledge held by women around the world as a form of their strength, including local knowledge of indigenous women in the Philippines regarding forest conservation (Gabriel et al., 2020), local knowledge of women in rural Nigeria related to

supplies foods that come from nature (Olatokun & Ayanbode, 2009), to the subsistence of women farmers to local knowledge possessed by women in South Africa (Seleti & Tlhompho, 2014).

This paper adds a list of local knowledge possessed by women, especially those related to nature conservation, which is motivated by the injustice of Cimahpar women who work as bamboo-woven craftsmen. They have to face the impact of bamboo logging by those who want to profit from logging bamboo trees in their area. This paper tries to build an argument by raising the local knowledge possessed by Cimahpar women as the main users of natural resources, namely bamboo, in their daily lives. The bamboo tree is a crucial plant for their lives because it is related to their domestic and economic needs. So that Cimahpar women have their way, especially to protect the bamboo ecosystem in their area from the targets of capitalism.

## **METHOD**

This qualitative research uses ethnographic methods conducted in Cimahpar Village, Pasirkuda District, Cianjur, West Java. The data collection process was carried out using observation, FGD, and interview techniques. The first data collection technique was observation. The observation was carried out to determine the environmental conditions and the lives of women in Cimahpar. The second was the FGD which was conducted as an initial step to explore information related to local knowledge of Cimahpar women on bamboo to protect their nature. The last was an interview conducted with Cimahpar women who work as bamboo woven craftsmen aged 20-70 years to dig deeper information—related to their perception of protecting nature through bamboo trees. The collected data is then discussed using an ecofeminism perspective and strengthened by cultural capital to discuss the local knowledge of Cimahpar women deeply.

## **RESULT AND DISCUSSION**

Cimahpar is one area that is famous for its bamboo woven crafts made by its people, especially in the South Cianjur area. Bamboo for the people of Cimahpar is life to support their domestic and economic needs, especially for Cimahpar women who play the main role in processing these natural resources.

The Cimahpar area is included in the mountainous area because it has a topography surrounded by hills, cool air, and a high soil moisture level. Therefore, the people in Cimahpar Village work as farmers.

80% of the Cimahpar area is overgrown with various types of trees and other plants. The most commonly found in the area are bamboo trees and palm trees, so the people there also work as palm sugar makers and bamboo woven craftsmen.

The most common types of bamboo found in Cimahpar are *apus* bamboo or in the local language called *awi tali*, *ater* bamboo or in the local language called *awi temen*, and *gombong* bamboo or in local language called *awi gombong*. The bamboo most often used by bamboo woven craftsmen is the type of *apus* bamboo (*awi tali*) because the bamboo has a more flexible texture so that it can be easily used as the main material for woven bamboo crafts.

Communities in Cimahpar Village, if seen based on their gender, can blend and complement each other in natural resource processing activities, especially in bamboo processing. Men are in charge of cutting bamboo, and women are in charge of weaving. After further observation,

there is a significant difference between the objectives of bamboo processing by men and bamboo processing carried out by women in the village. Men in Cimahpar are more concerned with profit in processing these natural resources, so they often do logging for bamboo for greater profits. It is evident when a Cimahpar man helps someone who wants the whole bamboo to be sold to the city for a development project and is promised that he will get big profits from the project, without thinking about the impact of the bamboo trees the Cimahpar area run out. While Cimahpar women pay more attention to the sustainability of bamboo trees in the longer term, they make bamboo crafts for their daily needs, especially using utensils for cooking. They are very dependent on bamboo trees when they have no other skills, and they can meet their economic needs through crafts make even though the income they get is relatively low.

The bamboo logging that had occurred in Cimahpar Village caused concern for Cimahpar women. They were worried about natural conditions in their area and worried about meeting their needs which would be affected by the reduction of bamboo trees. However, women in Cimahpar can rise and fight against one form of capitalism that occurs in the environment and impacts their lives based on their local knowledge about bamboo and nature.

### ***Cimahpar Women's Local Knowledge of Bamboo***

Cimahpar women have an intimate relationship with bamboo trees. This closeness has been passed down from generation to generation. So that they have local knowledge about the importance of bamboo trees for their lives. From an early age, Cimahpar women who work as bamboo woven artisans have been introduced to the use of bamboo to how to process bamboo trees into items of high use value.

Woman who is a bamboo woven craftsman said that bamboo has always been one of the plants in their lives from infancy to adulthood. For example, when a baby is born into the world, a tool is used as a knife (*hinis*) to cut the baby's placenta. Then as teenagers, they are introduced to various games made of bamboo. Until after adulthood, bamboo cannot be separated from their lives because they use equipment made of bamboo for cooking, cooking rice, and other domestic needs.

Cimahpar women feel the benefits they get when using domestic equipment made of bamboo. Until now, women in Cimahpar still use some cooking utensils and agricultural equipment made from bamboo, such as *boboko* or basket used to cook rice, *aseupan* or tools used to cook rice on the stove, *ayakan* or winnowing used to winnow rice and drying food, and *dudukuy* or hat commonly used by Cimahpar women when working in the fields.

The use of bamboo made of bamboo used by women in Cimahpar is based on their local knowledge regarding the specialty of bamboo, which has fibers to ward off toxins from agricultural food ingredients, especially materials that have undergone spraying pesticides. Cimahpar women believe that the content in the fiber and bamboo can reduce the impact of these chemicals. In addition, they also believe that the use of bamboo-based cooking utensils is healthier than the use of plastic. This is shown by the use of *boboko* to store rice, which can absorb more steam released from warm rice than using plastic containers, a container made of plastic will cause the rice to go stale and smelly.

The local knowledge of Cimahpar women is also related to bamboo as a protector of the ecosystem in their area. They understand very well the benefits of bamboo for the ecosystem, especially as an erosion-resisting plant. One of the women from Cimahpar said that bamboo could accommodate water supplies in the soil so that the soil will not be easily eroded in their area, especially because most of their area consists of hillsides, so the presence of bamboo is very important to protect their area from natural disasters.



The local knowledge possessed by Cimahpar women shows that although the majority of their educational background does not attend school, they have deep knowledge in the agricultural field, which is their main capital in cultural mobility and their identity as local women.

### *How Cimahpar Women Take Care of Bamboo Trees*

The logging of bamboo in Cimahpar makes Cimahpar women who depend on bamboo for their lives act to protect the bamboo from the threat of environmental degradation caused by irresponsible parties. They do replanting by looking for shoots leftover from felling. Bamboo shoots, or called *bongkot* in the local language, find and then start planting on land prone to soil erosion, which is planted on land with a slope to protect the soil so that fatal natural disasters do not occur.

Bamboo is one of the fastest-growing plants, so the bamboo shoots planted by Cimahpar women within one year after replanting grow well and form new bamboo clumps.

The way Cimahpar women maintain their wise use of bamboo trees shows the bamboo ecosystem. They cultivate bamboo subsistence because they act according to their needs without over-exploiting, which causes bamboo shortages in their area.

Their utilization is based on their local knowledge of bamboo that bamboo is a plant with fast growth; if not used at all, the bamboo tree will gradually die. Therefore, Cimahpar women use bamboo in their daily lives while protecting the bamboo ecosystem in their area to pass it on to the next generation to be used for their children and grandchildren later.

Based on the way Cimahpar women take care of bamboo, it shows that they have a progressive perception of the sustainability of bamboo trees to be used in the long term. In other words, Cimahpar women do not perceive bamboo trees as something that they must be empowered to exploit, but they walk side by side with bamboo trees as elements that need each other.

### Local Knowledge of Cimahpar Women as a Force to Protect Nature

The development paradigm, one of which is the background of deforestation, is considered an effort to improve the community's welfare by increasing various developments. However, not all people feel this welfare, not a few people who are disadvantaged due to rampant development, one of which is people who depend on nature or forest products for their lives who have to bear the terrible impact of the development.

Cimahpar women are local people who do not have high education, but they have extraordinary knowledge in managing their natural resources. If viewed from the development paradigm, the knowledge they have will not be considered important because often, the patriarchal system assumes that the knowledge possessed by women is normal and under their nature as women. However, more than that, the knowledge possessed by Cimahpar women in managing nature is a valuable asset they have as their cultural capital.

The decision of Cimahpar women to use traditional tools made of bamboo in their daily lives has shown how essential the bamboo tree. So that they respect nature by taking care of it and not over-exploiting it because it is related to their lives and livelihoods. They also managed to protect their nature by reducing plastic waste by using traditional tools made of bamboo in their daily life. Based on the conventional development paradigm, Cimahpar women can be considered an ancient society because they still use traditional equipment in a very sophisticated and practical era. However, on the other hand, that is their specialty as women who protect nature through bamboo trees.

Although simple, the perspective, knowledge, and actions taken by Cimahpar women by protecting the bamboo ecosystem from logging while protecting their livelihoods are something big. It is a strength possessed by Cimahpar women to fight various forms of capitalism that can rob them of their closeness to nature. Something small that they do is their foundation in protecting the earth.

## CONCLUSION

Cimahpar women's local knowledge of bamboo trees, from how they care for and protect the bamboo trees from the threat of logging to how they sustainably use natural resources with a progressive perspective, shows the relationship between Cimahpar women and bamboo trees are relationships that need each other. The local knowledge they have is a cultural asset that can affect their identity as bamboo-woven craftsmen. Based on their knowledge, they can respect nature more wisely and pass on the balance of nature that they maintain today for generations to come. It is shown that the knowledge possessed by women is not merely common knowledge but has more meaning because, with the local knowledge they have, life and culture will always grow in that area. Therefore, it is necessary to take action by the local government to pay attention to the privileges possessed by Cimahpar women in processing natural resources, namely bamboo, to develop their skills creatively. In addition, we cannot ignore the local knowledge possessed by indigenous women because they have wiser wisdom in protecting nature. Other people need to set an example of a life that has intimacy with nature.

## REFERENCES

- Arif, A. (2016). Analisis yuridis pengrusakan hutan (deforestasi) dan degradasi hutan terhadap lingkungan. *Jurisprudentie: Jurusan Ilmu Hukum Fakultas Syariah ...*, 3, 33–42. <http://103.55.216.56/index.php/Jurisprudentie/article/view/3622>
- Astutik, R. (2018). Upaya Pemeliharaan Kesehatan Perempuan dengan Jamu dan Spa di Madura. *Jgk*, 190–199.
- Budiati, M. A., & Aji, A. (2020). Hubungan Pengetahuan, Sikap dan Perilaku Perempuan dalam Optimalisasi Lahan Pekarangan di Kecamatan Margorejo Kabupaten Pati. *Jurnal Edu Geography*, 8(3), 189–201.
- Camaya, Y. I., & Tamayo, G. L. (2018). Indigenous Peoples and Gender Roles: The Changing Traditional Roles of Women of the Kalanguya Tribe in Capintalan, Carranglan in the Philippines. *Open Journal of Social Sciences*, 06(02), 80–94. <https://doi.org/10.4236/jss.2018.62008>
- Gabriel, A. G., De Vera, M., & Marc, M. A. (2020). Roles of indigenous women in forest conservation: A comparative analysis of two indigenous communities in the Philippines. *Cogent Social Sciences*, 6(1). <https://doi.org/10.1080/23311886.2020.1720564>
- KLHK, P. R. (2020). *Hutan dan Deforestasi Indonesia Tahun 2019*. [http://ppid.menlhk.go.id/siaran\\_pers/browse/2435](http://ppid.menlhk.go.id/siaran_pers/browse/2435)
- Mazzocchi, F. (2020). A deeper meaning of sustainability: Insights from indigenous knowledge. *Anthropocene Review*, 7(1), 77–93. <https://doi.org/10.1177/2053019619898888>

- Olatokun, W. M., & Ayanbode, O. (2009). Use of indigenous knowledge by women in a Nigerian rural community. *Indian Journal of Traditional Knowledge*, 8(2), 287–295.
- Seleti, Y. N., & Tlhompho, G. (2014). Rural Women Subsistence Farmers, Indigenous Knowledge Systems and Agricultural Research in South Africa. *Journal of Human Ecology*, 48(1), 33–41. <https://doi.org/10.1080/09709274.2014.11906772>
- Shiva, V. (1992). *Women's Indigenous Knowledge and Biodiversity Conservation*. 19(1), 156–180.
- Toansiba, M., Katmo, E. T. R., Krisnawati, K., & Wambrau, Y. L. D. (2021). Pengelolaan Tanah dalam Pengetahuan Lokal dan Praktik Pertanian Berkelanjutan pada Masyarakat Arfak, Papua Barat. *Jurnal Ilmu Pertanian Indonesia*, 26(3), 370–378. <https://doi.org/10.18343/jipi.26.3.370>
- Wahyudin, Y. (2017). *Degradasi Lingkungan dan Ancamannya*. Central for Coastal and Marine Resources Studies. <http://pkspl.ipb.ac.id/berita/detail/degradasi-lingkungan-dan-ancamannya>
- Yenti, Z. (2017). Kesehatan Reproduksi Perempuan Rimba: Studi Tentang Kearifan Lokal Perempuan Rimba dalam Memanfaatkan Lingkungan. *Kafa`ah: Journal of Gender Studies*, 7(2), 159. <https://doi.org/10.15548/jk.v7i2.182>

# REPRESENTATION OF THE CULTURE AND BELIEF OF THE ASMAT SOCIETY IN THE NOVEL “NEGERI PARA ROH” BY ROSI L. SIMAMORA

Selvi<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Makassar State University, [selviphy3@gmail.com](mailto:selviphy3@gmail.com)

<sup>2</sup>Sebelas Maret University, [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstrak** : Literary works, especially about cultural representation, need to be developed more to present various cultures that are not widely known by the public. Readers and enthusiasts of literary works are expected to be able to conduct more studies on literary works, especially those that carry cultural themes. Through this writing, readers are expected to gain knowledge and experience in reading literary works. In reviewing literary works, especially novels, we need to examine and read the contents of literary works repeatedly.

**Keywords:** Culture, Asmat, Spirit

## INTRODUCTION

The division of literary genres can be divided into 3 types, namely poetry, drama, and prose. Poetry is a literary work that comes from the expression or outpouring of the poet's heart. Drama is a type of literary work that describes human life with motion. Drama is a type of literary work that describes human life with motion. The drama depicts the reality of life, character, and human behavior through staged dialogue roles. Stories and stories in drama contain conflicts and emotions that are specifically shown for performance. The prose is a type of writing that is distinguished from poetry because it has a greater variety of rhythms, and its language is more in line with its lexical meaning (Wikipedia).

The prose is divided into two parts, namely short stories, and novels. A short story is a new form of prose that tells a small part of the life of the most important and most interesting of the actors. In the short story, there may be conflicts or disputes, but that does not cause a change in the fate of the perpetrators. The novel is a new form of prose that describes some of the most important, most interesting, and conflicted parts of the main character's life. The conflict or mental struggle results in a change in the fate of the perpetrator (Wikipedia).

Novels can be a means to introduce certain regional cultures to literary connoisseurs. Authors are creative enough to introduce Indonesian culture through their writings, as evidenced by the publication of several novel titles in which Indonesia's culture is very rich. An example of a novel that involves elements of culture is the Land of the Spirits by Rosi L. Simamora.

The novel Land of the Spirits tells about the journey of 5 adventurer trail crews namely Senna, Totopras, Sambudi, Bagus, and Hara who were famous at that time. The novel, which is based on a true story, tells the story of how the four crew after being hit by the waves and trying to survive for several days in the wild. One of the interesting things about this novel is the depiction of the culture of the Asmat community.

Asmat is one of the districts in Papua whose capital is Agats. In Asmat, there is one tribe that was discovered by the Asmat community itself, namely the Asmat tribe. Asmat is known to be very thick

with its customs. In addition, the Asmat community also still performs rituals such as making spirit masks and there are still various types of culture described by the author in this novel.

According to Ratna (Nuzulul Hidayah, 2016) Literature and culture, especially civilization, are related to dialectics. By means of language, both spoken and written, both colloquial and scientific, as well as other written works, literature serves to legitimize various cultural aspects produced through human interaction. Without language, basically, this life and culture itself do not exist. On the other hand, culture as a result of human activity itself becomes the main means to be told. In turn, without cultural activities, literary works do not exist. In short, literature and culture are complementary.

In addition to dealing with literature and culture, literary works are also related to the background of the author. A person can create a literary work based on research, observations of the circumstances, or the culture around him. Consciously or not, to the relationship or interrelationship of literary works with the reality of society. Both the author's personal life and the community around the author. An author who has broad cultural insight will include a culture that is around him through his imaginative process in creating a literary work. Basically, culture is an attitude, belief, way of thinking, and acting as a member of a community or society. The relationship between culture and society is very close because culture is the result of a rule or value that determines the desired action. Everything that humans do actually has its own rules in an area of the community that is occupied (Nuzulul Hidayah, 2016).

## **METHOD**

The data collection technique used in this research is the reading and note-taking technique. Reading technique is a technique used to obtain data by reading the text that is the source of the research by noting or giving signs to the Novel *Negeri Para Spirits* by Rosi L. Simamora.

After this technique, the steps taken are as follows:

1. Reading the novel *Negeri Para Roh* by Rosi L. Siamora for 4 days then repeat the reading.
2. Record or mark data in the form of quotations from novels that show sentences that show culture or beliefs in the form of words, sentences, or paragraphs as a whole.
3. Conducting selection and sorting of marked data (Astutik, 2012).

The data analysis technique uses descriptive analysis and content analysis methods. The analytical descriptive method is a method that uses a method of describing the facts (data) which is then followed by analysis (Astutik, 2012).

1. Data in the form of quotations showing the attitude of life of the Asmat community and the customs and historical relics.
2. Concluding the results of the analysis

## **RESEARCH METHODOLOGY**

.In accordance with the purpose of this study, namely to analyze the culture, habits of the Asmat Community in the novel *Negeri Para Roh* by Rosi L. Simamora, the results, and discussion obtained are as follows.

Novel quotes:

“Manusia Asmat percaya segala sesuatu memiliki roh. Bukan hanya itu, manusia Asmat juga menganggap benda langit sebagai sesuatu yang hidup. Bahkan dalam salah satu legendanya, matahari digambarkan sebagai ibu yang memikul langit dan bumi” halaman 52

“Asmat people believe that everything has a spirit. Not only that, but Asmat humans also regard celestial bodies as living things. Even in one of his legends, the sun is depicted as the mother who bears the heavens and the earth” page 52

In this excerpt of the novel, the author describes that Asmat people believe that everything has a spirit, therefore the community respects and takes care of the surrounding nature, even trees are considered by the Asmat community to have a spirit.

“konon manusia Asmat percaya ada tiga jenis dunia : *amat ow campinmi* atau yang dikenal dengan alam kehidupan sekarang; dampu *ow campinmi* yang merupakan alam tempat singgah roh yang telah mati; dan terakhir safan, surga yang abadi itu. Dan roh-roh dapat dilahirkan kembali dalam diri bayi yang baru hadir di antara lingkungan para kerabatnya” Halaman 118

“It is said that Asmat people believe that there are three types of worlds: very ow camping or what is known as the realm of the present life; damper ow camping which is the realm of the abode of the spirits of the dead; and finally sapphire, the eternal paradise. And spirits can be reborn in a newborn who is newly present among his kinship circles” Page 118

The quote from the novel illustrates that the Asmat community strongly believes in ancestral spirits. The Asmat people believe that spirits can be reborn in newborns in their close relatives. Asmat people believe that before entering the safan the spirits will disturb humans. The way that is considered so that the spirits do not disturb the Asmat community is by holding various parties to keep the spirits calm. If there is an error or there is dissatisfaction between spirits and humans, Asmat women will lose their fertility and cause their group to be small in number.

“suasana tempat ini benar-benar ingar-bingar. Setelah puas menangis orang-orang pergi keluar, menanggalkan pakaian, berguling-guling di lumpur hingga tubuh mereka terbungkus lumpur”. Halaman 120

“The atmosphere of this place is really frenetic. After they were done crying people went out, undressed, rolled around in the mud until their bodies were covered in mud.” Page 120

In the excerpt of the novel above, the author describes the beliefs of Asmat people when attending a funeral. Asmat people believe that rolling in the mud can hide their scent from the spirits of the recently deceased. They also believe that keeping the skulls and bones of the dead will prevent the spirit from coming.

“konon katanya roh tidak tahan melihat tulang dan tengkorak mereka sendiri. Nah, biasanya kalau kematian seperti ini terjadi di sebuah desa Asmat, maka selama waktu tertentu penduduk tidak boleh memainkan musik, bernyanyi, bahkan bertetiak, maksudnya agar roh-roh itu tidak dapat menemukan dunia orang hidup”

“It is said that spirits cannot stand the sight of their own bones and skulls. Well, usually when a death like this occurs in an Asmat village, during a certain time the residents are not allowed to play music, sing, even shout, meaning that the spirits cannot find the world of the living.”

The meaning in the quote above illustrates that if they keep the skulls and bones of the dead, it will prevent the spirit from coming. The Asmat people will not play music, sing and shout if a resident has recently died so that they are not found by the spirit.

“Ini cerita tentang asal muasal didirikannya jew”

"This is a story about the origin of the establishment of jew"

In the novel quote above, the writing describes how the history of the Jew house was made. Jew is a traditional house of the Jew tribe, Jew's house itself has a shape like a village hall. Jew is a fairly large house built using solid wood. Jew's house is also known as Bujang's house, Menurut

Ahmadibo (Angga Setyo Apriyono, 2015) Jew is also called Bujang's house because living in the house is a man who has never been married. This house can also be used for the entire Asmat tribe, especially men because it is considered the head of the family. Usually, this house is also used for gathering traditional leaders and Asmat tribal leaders to conduct village meetings and war strategies. In the novel, it is explained that this Jew was first built by Ton-Yenip, with a length of 70 meters and a width of 30 meters, erected on wood almost 2 meters from the earth's surface. The ladder is made of wrestling wood which is the same length as the bachelor's house itself. The floor is made of flat bark, the walls are partly made of wood and partly made of woven sago leaves, while the roof is made of sago and Nipah leaves.

In addition to being a place for humans, Jew is also a place to live for ancestral statues, weapons, and noken which are considered sacred and lucky. Each pillar, roof, wall and everything else that makes up the Jew is named after the ancestor of its inhabitants.

## CONCLUSION

Based on the results of the discussion that has been described, it can be concluded that Rosi L. Simamora has published a novel based on the true story of 5 crews who were on the trail of adventurers at that time, in addition to telling how the five crews struggled against life and death for several days in nature. wild, the author is also able to add data on several cultures that exist in Asmat. Asmat cultural representation is displayed by the authors through various attitudes, customs, and habits that become the culture of their society. Among them, the Asmat community who still maintains their social life, and every Asmat community who still believes in ancestral spirits who are highly respected and feared.

## REFERENCES

- Angga Setyo Apriyono, S. M. (2015). *Kebudayaan Suku Asmat*. 16.
- Astutik, I. D. (2012). *Budaya Dalam Novel Tirai Menurun Karya NH. Dini. Fakultas Bahasa dan Seni Universitas Negeri Surabaya* .
- Nuzulul Hidayah, Y. Y. (2016). *Representasi Budaya Jawa dan Barat dalam Novel Rahvayana Karya Sujiwo Tejo. STILISTIKA* .  
<https://www.romadecade.org/pengertian-puisi/>  
Wikipedia
- Igrisa, Meri Nurliyanti. (2018). *Kehidupan Sosial Budaya Masyarakat Asmat dalam Novel Negeri Para Roh Karya Rosi L. Simamora (Kajian Sosiologi Sastra)*. Skripsi: Universitas Negeri Gorontalo

## LITERATURE AND CULTURE IN ANDREI AKSANA'S NOVEL ANGIN BERSYAIR

Serli Sari<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Student of Indonesian Language and Literature Study Program, Makassar State University,  
[serlisari01@gmail.com](mailto:serlisari01@gmail.com)

<sup>2</sup>Lecturer of Indonesian Literature, Faculty of Cultural Sciences, Sebelas Maret University,  
[Asepyudha.w@gmail.com](mailto:Asepyudha.w@gmail.com)

**Abstract:** Literature is an inseparable thing in people's lives, it can be seen from the cultural elements created from human life which are poured into literary works through one's experience. Literature and culture are interesting things to research, so the author conducts a novel review, and research that aims to find out the literary and cultural aspects in the novel Angin Bersyair by Andrei Aksana. This research was conducted using a qualitative method which will be presented in the form of a brief description. The results of the research show that the novel Angin Bersyair by Andrei Aksana is a literary novel that cannot be separated from the aesthetic aspects of literature and the culture of the community itself. Balinese culture as well as the natural beauty that the author describes is so slick, reviewing various aspects in the form of cultural arts, language, customs, clothing, and various beliefs of the Hindu-Balinese people.

**Keywords:** Literature, Culture, Novel, Wind of Poetry.

### INTRODUCTION

Literary works are a place to express ideas, ideas, and thoughts with experiences. The literature presents the inner experience experienced by the author to the connoisseurs of literary works (society). Literature and the people who support cultural values cannot be separated, because literature presents the life and mostly consists of the social culture of the community.

Quoted from Wikipedia, culture is a way of life that develops, and is shared by a group, and is passed down from generation to generation. Culture is a comprehensive pattern of life that is complex, abstract, and broad. Many aspects of culture also determine communicative behavior. Culture is made up of many complex elements, including religious and political systems, customs, language, clothing, buildings, and works of art. These socio-cultural elements are scattered and include many human social activities. Culture is closely related to society.

Literature is strongly influenced by a culture so that everything contained in culture will be reflected in literature. Literature cannot be separated from human life which is closely related to life and culture.

Culture, as hall argues, is the actual environment for the various practices, representations, languages, and customs of a particular society; various contradictory forms of common sense that are rooted in and help shape people's lives (Purnomo, 2010).

Literature and culture (Kustyarini, 2014) as described above, both etymologically and practically pragmatically, are closely related. Both terms are in a group of words that pay attention to the spiritual aspect, as the enlightenment of the human mind. If in the following developments literature needs to be given a narrower definition, namely human activity in a beautiful form, more specifically the form by using language, both spoken and written, this is not the case with culture.



This means that culture still has a wider scope, and even tends to be allowed to expand because human activities are wider and more diverse.

Indonesia has a wide variety of cultures, ethnicities, religions, and linguistics that can be found in this country. The country with the largest Muslim population in the world, but in this country, there are also millions of people who follow other religions. The culture is very varied, such as Hindu rituals that are practiced daily on the island of Bali.

One example that proves that literature and culture have a relationship can be seen in the novel *Angin Bersyair* by Andrei Aksana, therefore this research was carried out based on the concrete statements of the novel. Aspects of literature that include the beauty (literary aesthetics) of sentences are found in the sheets of the novel *Angin Bersyair*, besides that the culture of the Balinese people is so thick and highly glorified that it becomes a coherent thing to talk about to preserve Indonesian culture.

Based on the formulation of the problem above, this study aims to describe the literary and cultural aspects of the Balinese people in the novel *Angin Bersyair* by Andrei Aksana.

## RESEARCH METHODS

In this study, the authors used qualitative research methods. According to Ratna (Githree, 2018, pp. 3-4) qualitative research as a whole utilizes ways of interpretation by presenting it in the form of a description. Interpretation in qualitative methods is limited by the nature of social facts. This means that social facts are facts as interpreted by the subject. The method in this study uses a descriptive method. Etymologically description and analysis mean to describe. The descriptive method is done by describing the facts that have been reviewed.

## DISCUSSION

Based on the results of the study, it shows that the novel *Angin Bersyair* is closely related to literature, it can be proven by the presence of poems and various beautiful sentences on each page, such as the following example:

*“Dari angin berdesir  
Kuambil benang-benang yang tak sampai kepadamu  
Seutas demi seutas  
  
Dapatkah kusambung yang tak pernah terjalin  
Benang-benang angin  
Lemah  
Koyak  
....”* (Aksana, 2014, p. 162)

This quote is one of the pieces of poetry in the novel *Angin Bersyair* by Andrei Aksana, written so beautifully, and with a beautiful choice of diction that shows the beauty aspect of literature in the form of language style.

This study also describes the culture of the Balinese people, which includes the use of language, aspects of art, clothing, belief systems, customs, and the system of building Balinese traditional houses. These aspects can describe how the life and culture of the Balinese people.

The language used in the novel *Angin Bersyair* by Andrei Aksana is quite diverse. This language is a characteristic that distinguishes Balinese culture from other cultures. The language used in this novel describes some of the meanings and terms used and the daily language of the people in Bali.

Traditional art in Bali is a cultural heritage that is passed down from generation to generation. The art described in Andrei Aksana's novel *Angin Bersyair* is also quite diverse, such as traditional Balinese dances and gamelan music used in religious ceremonies in Bali.

Regarding clothing, what men in Bali often wear is a headband (udeng), a scarf, while what is often worn by women is a kebaya and a scarf. Udeng is one of the characteristics of traditional Balinese men's clothing. Udeng is a headband or head covering made of cloth that is used for worship and daily activities. Udeng which is generally used in worship activities is plain white, while those used in daily activities usually have a pattern or motif. According to the Big Indonesian Dictionary (KBBI) a scarf is a square cloth that is used after a long cloth (kamen), which is usually used by men when wearing Balinese traditional clothes.

The belief system adopted by the local community, especially in Ubud, is that the majority are Hindu-Balinese. Some people still perform prayers and rituals related to the gods.

One philosophy that is always held by the Balinese people is Tri Hita Karana, which means three causes of happiness. This philosophy has a concept that can be unique in various cultures and environments, in the blows of globalization and homogenization (Githree, 2018).

*The construction of houses in Bali uses Asta Kosala-kosali, which is one of the rules in the Vedic scriptures. According to Pulasari (I Made Endra Wiartika P, dkk., 2013) Asta Kosala-kosali is a procedure, layout, and building arrangement for residential buildings and sacred place buildings in Bali that are by philosophical, ethical foundations, and rituals by taking into account the conception of embodiment, land selection, adulthood (good days) to build a house, and the implementation of yadnya. The arrangement of this building is based on the anatomy of the body of the owner of the building. The measurements also use the size of the body of the owner of the house.*

## CONCLUSION

The literary aesthetics contained in the novel *Angin Bersyair* by Andrei Aksana are quite often found in each of its pages. This aspect of beauty is dominated by poetic sentences, diction, and slick language style. Balinese culture includes several aspects including the use of language, art, belief systems, clothing, customs, and building systems (traditional houses, places of worship). These aspects can describe how the culture of the Balinese people. The language used by the Balinese people in Andrei Aksana's novel *Angin Bersyair* uses a Balinese dialect by describing some of the meanings and terms used and the daily language of the people in Bali. The arts in Bali are also quite diverse, such as traditional dances and gamelan music which are often used in religious ceremonies in Bali. Regarding clothing, what men in Bali often wear is a headband (udeng), a scarf, while what is often worn by women is a kebaya and a scarf. The Balinese belief system in the novel *Angin Bersyair* by Andrei Aksana is predominantly Hindu-Balinese. Some people still perform prayers and rituals related to the gods. While the construction of houses using *Asta Kosala-kosali*, which is one of the rules in the Vedic scriptures. The arrangement of this building is based on the anatomy of the building owner's body. Measurements also use the size of the body of the owner of the house.

## REFERENCES

- Aksana, A. (2014). *Angin Bersyair*. Jakarta: PT. Gramedia Pustaka Utama.
- Githree, R. (2018). Kebudayaan Bali dalam Novel Angin Bersyair Karya Andrei Aksana.
- I Made Endra Wiartika P, dkk. (2013). Augmented Reality Book Sistem Rumah Tradisional Bali Berdasarkan Asta Kosala-Kosali. *Jurnal Nasional Pendidikan Teknik Informatika (JANAPATI)*, 2, 243-242.
- Kustyarini. (2014). Sastra dan Budaya. *LIKHITAPRAJNA*, 16.
- Purnomo, M. H. (2010). Menguak Budaya dalam Karya Sastra: Antara Kajian Sastra dan Budaya. *Endogami: Jurnal Ilmiah Kajian Antropologi*, 75.

# SOCIAL CHANGE IN THE “MANTEN CAT” RITUAL CULTURE IN THE TULUNGAGUNG REGION

Mayda Armanusyah<sup>1</sup>&Bani Sudardi<sup>2</sup>

<sup>1</sup>Sebelas Maret University, [maydaarmanusyah@student.uns.ac.id](mailto:maydaarmanusyah@student.uns.ac.id)

<sup>2</sup>Sebelas Maret University, [banisudardi@yahoo.co.id](mailto:banisudardi@yahoo.co.id)

**Abstract:** This study discusses the social changes that occur in the ritual culture of Manten Kucing in the Tulungagung Region. The purpose of this study is to explain the social changes that occur and the shift in function caused by social changes. This research is a descriptive study. In this study, the data sources refer to journals related to the “Manten Cat” ritual as well as books related to theory. Data collection is done by collecting journals that tell about the “Manten cat” ritual. After the data was collected, the researcher re-checked the data that had been obtained from the journals concerned. After the data has been collected and passed the validation period, the final stage is the data analysis technique using qualitative descriptive analysis. The results of this study indicate that social changes occur due to the modernization of the people of Tulungagung so that rituals that were once sacred and closed are now open and can be used as spectacle/entertainment for local residents. After experiencing social changes, of course, the Manten Cat ritual underwent a shift in function, which was previously used solely to beg for rain to fall during a long dry season, now it has turned into a performing art/entertainment in cultural festival performances.

**Keywords:** Functions, Manten Kucing, Sosio Change.

## INTRODUCTION

One of the cultures that exist in Indonesia is the Manten Cat Ceremony Ritual originating from Tulungagung Regency. The Manten Cat culture has been included in the WBTB (Intangible Cultural Heritage) category. The Manten Cat ritual is a local community ritual in Pelem village, which is located in Campurdarat District, Tulungagung Regency. This ritual has existed since the Dutch colonial period.

In ancient times this ritual was intended to ask God for rain during a long dry season to visit the village of Pelem. Now the ritual is used as an entertainment for the people of Tulungagung and is shown at a cultural performance event. This is because of the socio-cultural changes in society. With social changes, the Manten Cat Ritual has shifted its function so that it can be studied from a socio-cultural perspective. as written in the introduction to sociology, sociology is defined as the study of social relations in society (Andayani, 2020, p. 6). Meanwhile, according to Koentjoroningrat, culture is the entire system of ideas and feelings, actions, and works produced by humans in social life. Therefore, it can be concluded that Cultural Sociology is a science that studies culture from a societal perspective.

Therefore, the author examines the sociology of culture regarding social changes in society so that the culture experiences a shift in function. The formulation of the problem is as follows: (1) how are the socio-cultural changes in the Cat Manten Ritual and the shift in function that occurs due to

socio-cultural changes?. This paper aims to describe the social changes that resulted in the Manten Cat Ritual in Pelem Village, Campurdarat District, Tulungagung Regency experiencing a shift in function.

## **METHODOLOGY RESEARCH**

Methodology is a system of knowledge that studies methods. Meanwhile, the method is the method used to do research or research. This research is a qualitative descriptive study. According to Koentjoningrat, qualitative descriptive research is research that gives a careful description of certain individuals or groups about the circumstances and symptoms that occur (Koentjoningrat, 1994, p. 29). In this study the author uses the library method. The library method is a method of collecting data through document sources.

Sources of data were obtained from journals related to Manten Kucing culture and other supporting books. Meanwhile, after collecting accurate data, the researcher conducted data analysis. Researchers analyzed existing data regarding social changes and shifts in function that occurred in the Manten Cat Ritual. After that, the researcher draws conclusions and presents the data according to the data obtained.

## **DISCUSSION**

### **A. The Origin of the Cat Manten Ritual**

The origin of the cat manten ritual has a long history, which is still trusted by the local community. Long ago, in one of the villages in Tulungagung there lived an elder in the area known as Grandmother Sangkrah. Grandmother Sangkrah has a male condromowo cat with a pair of special eyes. Initially, the area was hit by a long drought which made residents confused about getting water. As an elder, Grandmother Sangkrah felt sad for the fate of its inhabitants. Various rituals to ask for rain were carried out, but the water did not come down.

Once upon a time, Grandmother Sangkrah took a bath in one of the Coban (Waterfalls) not far from her residence named Coban Kromo by inviting her pet condromowo cat. After Grandmother Sangkrah took a bath and bathed the cat in Coban, not long ago in the village area it rained heavily. Residents who had been waiting for the rain for a long time could not hide their joy at the rain. Once upon a time, the village was again hit by a long drought. That's when the leader at that time got the idea to bathe the cat in Coban. So, look for two condromowo cats. Then, the two cats were bathed in Coban Kromo. And a few days later it started to rain. The implementation of the manten cat culture is also carried out in Coban Kromo as a tourist attraction and there pray for rain only to God.

### **B. Social changes that occur as well as shifts in function in the Manten Cat Ritual.**

Every human generation is the inheritor of culture. Humans are also formed with the existing culture in the environment that has preceded it. Along with the development of the times, the cultures that make up humans also experience changes. Like the rituals that exist in the community. Of course, each region has its own rituals and of course also changes with the times. This happens due to many factors that influence it. Such as the social conditions of the people at that time, the economic conditions of the people at that time as well as the growing world of education so that it could affect cultural change.

One of the rituals that has changed is the "Manten Cat" ritual in the Tulungagung area. The changes that occurred in the "Manten Cat" ritual were the addition of a series of ceremonies and performing arts to complement the "Manten Cat" ritual itself. Because the equipment used in the series of ceremonies is increasingly difficult to find. Like the cat that used to use the Condromowi cat (having 3 colors) now it is changed to the best choice cat because the Condromowo cat is rarely found.

The series of "Manten Cat" rituals underwent a change after going through several periods. Significant developments occurred during the tenure of the village head, Nugroho Agus. The village head at that time raised this "Manten Cat" ritual as a performing art. Nugroho Agus also introduced the "Manten Cat" ritual to a wide audience. Such as participating in cultural festivals at the district and provincial levels. Nugroho Agus also packaged the "Manten Cat" ritual with an interesting performance. Initially the ritual was carried out sacredly, it turned into a performance equipped with performing arts such as dances combined with dramatic arts that could attract the wider community. This change is an effort to maintain and preserve the ancestral heritage so that not only the local area is aware of the existence of the culture, but the wider community is aware of the existence of a very interesting culture to become a legacy for the next cultural heirs.

The implementation of the "Manten Cat" ceremony, which was previously only carried out and attended by village elders in private at the homes of elders in the village, is now open and can be watched by many residents. The ritual officer also took the local residents according to the domicile of the cat that was used, no longer an elder village elder.

In addition to experiencing social changes, the ritual of "Manten Cat" also experienced a shift in function. After being widely known by the public because it has been included in several festivals, the "Manten Cat" ritual has changed its function, which was originally a sacred ceremony asking God for rain to become a performing art or entertainment. Sacred values have faded, but the culture is still maintained by being packaged into dancing. In 2009 and 2010, the existence of the traditional cat manten culture began to be celebrated in commemoration of Tulungagung Regency's Anniversary (). At that time the government decided to always include the cat manten ritual. in every agenda for the anniversary of Tulungagung Regency every year. The government hopes that the cat manten ritual can be a hallmark of the anniversary of Tulungagung Regency every year. This is done to make the people of Tulungagung understand more and introduce to the younger generation, that the cat manten is a typical cultural tradition of Tulungagung. In addition, it is hoped that the people of Tulungagung can also feel that they have the ritual of manten cat, so that it is not only the people of the village concerned who only have this ritual.

However, everything returns to the positive values that the author can take from this cultural phenomenon. So, culture is not just a spectacle, but there are many values that can be taken from the culture. Only the younger generation as the inheritors of the culture will be able or not to capture the values implied in the culture. The values that the author can capture from the Manten Cat procession, include; First, humans are indeed given advantages by the Creator who has, mind, character, reason, taste and intention. So that it manifests itself to have a positive culture. So with a good culture, it will provide positive norms in society. Second, with the existence of the Manten Kucing cultural tradition, residents can help each other, respect each other. So that the harmony and harmony of life becomes peaceful, calm, and prosperous. In the Manten Kucing procession, the community is invited to Guyup Rukun. Actually, apart from being a learning medium, the existence of Manten Kucing can be used as a local tourist attraction. The existence of regional tourism assets will support the existence of national culture. With a good culture, then we will become human figures, society or even a virtuous country, respect each other, help each other, be honest and polite. The people of Indonesia, especially in areas that used to be famous for their hospitality.

## **CONCLUSION**

The "Manten Cat" ritual is one of the cultures that is still maintained and preserved to this day. This is evidenced by the fact that every time there is a cultural festival, the government asks that the "Manten cat" culture is always included in the festival. Culture is changing according to the development of society. as happened in the ritual of "Manten Cat" which was once held sacredly now becomes an entertainment/performance art. Its function has also undergone a shift. Initially this ritual was a ritual to ask God for rain, now it is entertainment for the wider community. However, all of that does not change the positive values contained in this "Manten Cat" ritual. And the social changes

following the development of the "Manten Cat" ritual era became known to the wider community and could be passed on to the younger generation of cultural heirs.

## REFERENCES

- Andayani. (2020). *Pengantar Sosiologi*. Yayasan Kita Menulis.
- Elva Ronaning Roem dan Sarmiati. (2019). *Perubahan Sosial Budaya Akibat Media Instagram Bagi Kalangan Mahasiswi Di Kota Padang*. Jurnal Antropologi: Isu-Isu Sosial Budaya. Vol. 21 No. 02.
- Martono, Nanang. (2012) *Sosiologi Perubahan Sosial*. Jakarta: PT. Raja Grafindo Persada
- Mardimin, Johanes. (1994). *Jangan Tangisi Tradisi: Transformasi Budaya Menuju Masyarakat Indonesia*. Yogyakarta: Kanisius.
- Moleong, L. J. (2004). *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja Rosdakarya.
- Ratna, Nyoman Kutha. (2010). *Metodologi Penelitian*. Yogyakarta: Pustaka Belajar.
- Rianda, Rizky Tasih. (2015). *Budaya Manten Kucing Dalam Perspektif Hukum Islam*. Skripsi. Jurusan Hukum Keluarga Fakultas Syariah Dan Ilmu Hukum Institut Agama Islam Negeri (IAIN) Tulungagung.
- Suparno, T. Slamet. (2006). *Beberapa Penelitian Sosiologis Dalam Penelitian Karawitan*. Jurnal Seni dan Pendidikan Seni. Vol.4, No.2.

# REPRESENTATION OF LOCAL WISDOM VALUES IN THE TRADITION OF *PUJI-PUJIAN* IN SURAKARTA

Umu Hana Amini<sup>1</sup>, Akhida Rukhul Qisthi<sup>2</sup>, Sarirotul Ishmah<sup>3</sup>, Muhammad Jibrán Zuliānsyah<sup>4</sup>

<sup>1</sup>Sebelas Maret University, uuhanaaa@gmail.com

<sup>2</sup>Sebelas Maret University, akhidarukhul@student.uns.ac.id

<sup>3</sup>Sebelas Maret University, mjibran5@gmail.com

<sup>4</sup>Sebelas Maret University, sariishmah12@gmail.com

**Abstract:** *Puji-pujian* is one of the traditions in the form of Islamic songs that are recited between the azan and iqama. Inherited by Walisongo as one of the da'wah strategies in the archipelago, *puji-pujian* contains the values of local wisdom. In Surakarta, as one of the cities that is closely related to the spread of the da'wah of Walisongo for its close relationship with Kasultanan Demak Bintoro, it turns out that currently there are not many practitioners of *puji-pujian*. This is influenced by many factors, one of which is the plurality and increasing understanding of the community. However, *puji-pujian* is not limited to only salawat or shi'r, but it also contains the values of local wisdom, both in terms of the implementation and the text itself. This study employed descriptive qualitative research method which aims to explore the content of the values of local wisdom in the tradition of *puji-pujian*. The data came from the implementation of the tradition in Surakarta City, especially mosques/musallas in Laweyan Subdistrict. The data were collected through observation, interviews, and library research. The results of the research indicated that the values of local wisdom contained in various *puji-pujian* range from invitation to worship/prayer/remembrance, advice for oneself, relationship with fellow human beings, relationship with God, to human attitudes in dealing with difficulties/plagues/pandemics.

**Keywords:** *puji-pujian*, oral tradition, the values of local wisdom, Surakarta.

## INTRODUCTION

Islam's development in the Indonesian archipelago, especially in Java, was inseparable from the role of Walisongo. In the past, it was still dominated by Hinduism, Buddhism, and local beliefs. In spreading the teachings of Islam, Walisongo did not use violence or force people to believe and accept Islam for granted. Many strategies were carried out, one of which was through art. Walisongo created *syair* or songs whose meanings are close to people's lives, but contain the values of Islamic teachings. These *syair* or songs are considered oral literature and are still functional and valuable. This is because in oral literature, there is language creativity that emphasizes the human nature of its people, namely the people of the archipelago (Baried, 1994).

One of the songs or *syair* created by Walisongo, which is known as *puji-pujian*, is recited in mosques or musallas before the five prayers in congregation after azan and before iqama. The languages used in *puji-pujian* also vary, from local language, Arabic, and a combination of local language and Arabic. As a recited *syair*, *puji-pujian* belongs to oral literature which contains prayers, advice, information on hadith, life history of the Prophet, religious teachings, and the like.



Oral literature is part of the oral tradition (oral folklore) that grows and develops in society which is passed down from generation to generation (Danandjaja, 1986). There are two functions of oral literature, namely as folklore and to convey local wisdom. Oral literature as folklore serves to build and bind a sense of group unity where oral literature becomes the identity of a certain group. Meanwhile, the function of oral literature to convey local wisdom is to convey moral messages and socio-cultural values.

Today, not many mosques are heard reciting *puji-pujian*. This may be due to several factors. One of them is that not many young generations memorize and understand *puji-pujian*. Another factor is because for some groups, reciting *puji-pujian* is considered not in accordance with the Islamic law. Some even consider it to be disturbing to other people who are doing their activities. In fact, *puji-pujian* is considered a cultural heritage so that its preservation in the current era is an effort to maintain the noble and historical values in it. In Surakarta, the researchers investigated the existence of Keraton Kasunanan as one of the historical evidences of Islamization in Surakarta. Islamic teachings that developed in Surakarta City cannot be separated from the role of Walisongo with the existence of the Keraton Kasunanan Surakarta which has historical ties to Kasultanan Demak Bintoro (Najmuddin, 2020). This ultimately gives Surakarta City the cultural and Islamic images at the same time. The harmony between culture and Islam in this city, in its proximity to the community, eventually becomes an identity related to the values held by the people of Surakarta.

Ratna (in Isnanda, 2018) defined local wisdom as various forms of wisdom that exist in a certain region, practiced for generations as a means to achieve social stability. Thus, such wisdom is able to create a peaceful life in the community, which obviously illustrates the harmony of the community. In this sense, local wisdom, as a guideline of a society in the form of custom and culture, results in the community integration bound by local wisdom that is deeply rooted in each individual. In other words, the community will use it as an affirmation of solidarity and a tool of social control.

Based on the aforementioned background, this research focuses on examining the content of local wisdom values in the tradition of *puji-pujian*, both in terms of implementation and from the text itself. Thus, this research seeks to prove why *puji-pujian* is important to be preserved, that it, due to its local wisdom values it contains.

## LITERATURE REVIEW

One of the researches on *puji-pujian* is an undergraduate thesis entitled *Moral Values in Puji-Pujian Before Prayer in Kedawung Village, Pejagoan Subdistrict, Kebumen Regency* by Bintan Atikoh (2016) which seeks to examine (1) the structure of *puji-pujian* before prayer in Kedawung Village, Pejagoan Subdistrict, Kebumen Regency; (2) the function of *puji-pujian* in terms of oral literature; and (3) the moral values of *puji-pujian* through oral literature approach. The results indicated that there are several types of *puji-pujian* in Kedawung Village, such as inviting people to recite the Quran, the importance of seeking knowledge, and inviting people to repent. *Puji-pujian* is recited at certain occasion, such as before the dawn prayer, during the month of Rajab to Ramadan, and in the month of Shawwal. The structure of *puji-pujian* includes: a) each *puji-pujian* consists of a minimum of 1 stanza and a maximum of 16 stanzas; b) each stanza consists of 2 to 4 lines; c) has diction; d) has rhymes; and e) has a theme.

The function of *puji-pujian* can be seen from two perspectives, namely context and content. According to the context, *puji-pujian* has three functions including a) to wait for the congregational prayer; b) for social integration; and c) for social spiritual. Meanwhile, the

function of *puji-pujian* according to the content includes a) the function of moral education; and b) the function of social education. The moral values contained in *puji-pujian* include a) the moral value of human relationship with oneself, including practicing the knowledge one has and being patient; b) the moral value of human relationship with other humans, including living in harmony, envying others, praying for others, and tolerance for others; and c) the moral value of human relationship with God, including carrying out His commands and staying away from His prohibitions.

## METHOD

The research entitled "Representation of Local Wisdom Values in the Tradition of *Puji-Pujian* in Surakarta" is descriptive qualitative research which collected the data in the field. This research employed several data collection techniques, namely observation, unstructured interviews, and library research. The purpose of this observation is to find out the distribution of mosques/musallas that do and do not carry out and understand how the background of the community and what local wisdom are represented by *puji-pujian*. The researchers made observations of 173 mosques/musallas in Laweyan Subdistrict, Surakarta, by making an observation before the five prayers and asking directly to the neighborhood about the presence or absence of *puji-pujian*. Furthermore, unstructured interviews were conducted to understand the phenomenon of the implementation of the tradition of *puji-pujian*. Interviews were conducted online and offline with 10 informants who recite *puji-pujian* and 12 informants who do not recite *puji-pujian*. The two data collection techniques were followed by library research to obtain information related to the types of *puji-pujian* frequently recited. During the observation and interviews, the researchers managed to collect data in the form of representation of local wisdom in terms of implementation and preservation. The researchers also found 19 frequently recited texts of *puji-pujian* in Laweyan Subdistrict. The texts include 1) *Asmaul Husna*; 2) salawat *Huwannuur*; 3) *ijazah* from KH Hasyim Asyari; 4) *Nyuwun Ngapura* prayer; 5) salawat *Badr*; 6) salawat *Burdah*; 7) salawat *I'tiraf*; 8) salawat *Kaafi*; 9) *Khatmil Quran* prayer; 10) salawat *Nariyah*; 11) salawat *Nuril Anwar*; 12) salawat *Thibbil Qulub*; 13) salawat *As-Sa'adah/Walisongo/Kalijaga*; 14) salawat Kyai Umar Abdul Manan's Will; 15) salawat *Ghiyatsah*; 16) *syair* from the Book of Manaqib Sheikh Abdul Qodir; 17) Shi'r Gusdur; 18) Shi'r Tariqa; and 19) *Tombo Ati*. Subsequently, library research was conducted to explore the values of local wisdom from a textual perspective, in which Riffaterre's semiotic theory was employed.

## RESULT AND DISCUSSION

The tradition of *puji-pujian* contains the values of local wisdom in it, both practically and textually. Based on the observation in Laweyan Village, Surakarta at 173 mosques/musallas, interviews with 10 informants who recite *puji-pujian* and 12 informants who do not recite *puji-pujian*, and library research on literatures or references as well as text analysis of *puji-pujian*, the researchers were able to investigate the local wisdom values in the tradition of *puji-pujian* which are elaborated in the following subchapters.

The Value of Local Wisdom in terms of the Implementation of the Tradition of *Puji-Pujian*

### a. Invitation to always *zikr* to Allah

In practice, the reciter of *puji-pujian* makes advantage of the time between azan and iqama to *zikr* to Allah. This is a form of reminder for the people to always remember Allah by *zikr*, salawat, and prayer. *Puji-pujian* makes the reciter and listener remember Allah in the midst of the rampant worldly orientation.

### b. Invitation to pray in congregation at the mosque/musalla

According to the information from the informants who recite *puji-pujian*, one of the purposes of *puji-pujian* is to wait for the congregation as well as a sign that iqama and congregational prayers has not yet begun so that people could prepare themselves in advance to go to the mosque/musalla for congregational prayer.

c. As a reminder or advice for the listeners

Broadly speaking, the content of *puji-pujian* is the values of wisdom. For both the listeners and reciters, these values are a reminder as well as an injection related to the teachings of virtue that are in accordance with the Islamic faith.

The Value of Local Wisdom in terms of the Text of *Puji-Pujian*

a. Recognizing and praising Allah.

One of the texts of *puji-pujian* namely *Asmaul Husna* contains the recital of the good names of Allah. By reciting *Asmaul Husna*, both the reciter and listeners can recognize and praise Allah. In addition, in salawat Kaafi, the listeners are invited to always praise God and be firm in believing in Him, and make Him the source of life. In salawat *As-Sa'adah* or salawat Walisongo/Kalijaga, the listeners are invited to acknowledge that Allah is All-Knowing, Most Merciful, and the owner of the eternal kingdom. Moreover, in salawat Kyai Umar Abdul Manan's Will, shi'r Gusdur, and shi'r from the Book of Manaqib Sheikh Abdul Qodir, the listeners are invited to always pray and praise Allah, as many as only God knows, that He is Most Gracious, Most Merciful, and Almighty, eternal power. By praising Allah, it is hoped that His grace will be blessed abundantly.

b. Salawat to Prophet Muhammad PBUH.

*Puji-pujian* is essentially salawat, which is usually not only addressed to Prophet Muhammad, but also to his family and friends. Salawat is recited on the basis that by reciting salawat, the reciter will get intercession or help on the day of the judgement. In addition, the reciter will be forgiven of his sins and elevated to a higher rank. Salawat may also be a medium of prayer in order that it will be answered by Allah because the prayer is said through the intermediary of the Messenger of Allah. This is in line with the hadith which reads, "Whoever sends salawat upon me once, Allah will send ten upon him and remove ten of his sins and raise his rank by ten levels" (HR. An-Nasa'i).

c. Asking for forgiveness from Allah and saying a prayer

One of the functions of praising Allah is that the reciter and listeners feel inferior as creatures and do not feel arrogant in front of Allah. Thus, humans will feel powerless and ask forgiveness for their sins. In addition, humbling oneself means realizing that it is Allah who is omniscient who rules everything so that humans feel the need for God's pleasure to survive through prayers that are said because humans as creatures certainly need power from their creator. In a pandemic situation like today, people take advantage of *puji-pujian* to be recited as a prayer asking for safety from the plague, such as the text contained in *ijazah* from KH Hasyim Asyari's, salawat *Badr* prayer, salawat *Nuril Anwar*, and salawat *Thibbil Qulub* (in terms of asking for peace amid the pandemic difficulties).

d. Following the examples from the Messenger of Allah.

After sending salawat to the Messenger of Allah, the reciter can recognize and imitate the attitudes of the Messenger of Allah. It is important to note that Prophet Muhammad used to face so many obstacles that it took patience, justice, and wisdom to preach Islamic teachings. Meanwhile, there is currently no human being as perfect as him. Hence, Prophet Muhammad is the best example for mankind. This is found in the texts of salawat *Burdah*, salawat *Nariyah*, salawat *Nuril Anwar*, and Shi'r Gusdur.

e. Advice for oneself

Salawat Burdah contains a lot of advice, including not to drown in worldly pleasure; not to commit immorality; to take control of temptation; to adhere to religious guidelines; not to easily give up; to make the best use of age in the world by worshiping and not committing immorality; and to ask Allah's forgiveness, realize the sin, and repent. In salawat *I'tiraf*, people are invited to remember that there is a reward (heaven and hell) for every action in this world. Therefore, humans are reminded to always repent and worship.

On the other hand Kyai Umar Abdul Manan's Will contains advice to cultivate intention and determination in seeking useful knowledge because it is a provision of life that is very beneficial; to practice knowledge even only a little; to be consistent and confident in seeking knowledge and practicing it; to live life as well as possible or, in other words, not to spend time on useless things; not to joke much and to play day and night because they are of no use; to avoid the instigation of Satan and to always be on the right path; to always seek knowledge, regardless of age, because it is never too late to learn while we are alive and there is still a chance; to take care of each other, get along well, and avoid conflict; to realize that the harmony/unity make the community strong, while enmity and mutual hatred are sins; to be devoted to both parents; and to study at the madrasas of Quran, indicating that people are invited to always study the Quran and make it a guide to living life.

In Shi'r Gusdur, people are invited to seek knowledge; to always do good deeds; not to solely learn the Shari'a; not to be merely good at storytelling, writing, reading, and memorizing the Quran and hadith but like to accuse other people as *kafir*; to always reflect on oneself, instead of accusing others as *kafir*, it is better to evaluate one's own worship; to seek knowledge and recite the Quran seriously so that the heart is clean and clear in viewing/judging something and not being tempted by lust; to avoid being envy towards the property of others; to always illuminate the heart with worship, faith, staying away from immorality, and remembering Allah; to remembering one's obligation to study and to strengthen faith and tawhid because that is noble provisions in life before death; to always read the Quran, be close to it, and practice its teachings; to acknowledge the Quran as a miracle of the Prophet Muhammad, which is also a guide and the door to faith; to draw closer to Allah by remembering him day and night (*zikr* and *suluk*); to have faith in God so that one's life is peaceful and feels safe, to put one's trust in God and patiently accept even though living an ordinary life because it is all predestined by God; to get along with friends, relatives, and neighbors because that is the sunnah of the noble Prophet Muhammad; to perform worship so that Allah will elevate one's rank; and to hold tightly to the faith.

Moreover, *syair Tombo Ati* contains advice to achieve peace and happiness in the heart through five things, namely: 1) reading the Qur'an and internalizing its meanings; 2) committing tahajjud or night prayer; 3) to befriend pious people, namely those who believe and fear Allah; 4) to do fasting more frequently; and 5) to remember Allah more frequently.

f. Knowing the ulamas of the Indonesian archipelago

Through salawat *As-Sa'adah* or salawat Walisongo/Kalijaga, people are invited to follow the teachings of Walisongo who spread Islam throughout the Indonesian archipelago. However, if one does not accept their teachings, there is no need to judge. The teachings of Walisongo that can be practiced are in the form of *zikr*, *tahlil*, and *ziarah* because these teachings have been adapted to the traditions of the people of the archipelago and are still relevant to be preserved. Meanwhile, Kyai Umar Abdul Manan's Will also indirectly invites people to get to know the figure of Kyai Umar Abdul Manan as the leader of an Islamic boarding school in Surakarta. It contains a lot of advice about the virtues of seeking knowledge. In addition, there is also Shi'r Gusdur, or Abdurrahman Wahid, an Indonesian ulama who also served as the President of Indonesia, which contains a lot of advice. Moreover, through *ijazah* from KH

Hasyim Asyari, people can recognize the figure of KH Hasyim Asyari as one of the founders of Nahdlatul Ulama.

g. The Quran as a guide

Muslims are invited to always be close to the Quran, read it, study it, and practice it or make it a guide in life because it is a book that contains the words of God which are intended as a guide for its believers. The invitation to always be guided by the Quran is contained in the text of *Khatmil Quran* prayer, salawat *As-Sa'adah* or salawat Walisongo/Kalijaga, salawat Kyai Umar Abdul Manan's Will, Shi'r Gusdur, Shi'r Tariqa, and *Tombo Ati*.

## CONCLUSION

The values of local wisdom in the tradition of *puji-pujian* can be investigated in terms of the implementation and the text itself. The values of local wisdom are in the form of an invitation to recognize and praise Allah; salawat to the Prophet Muhammad.; ask forgiveness from Allah and say a prayer; follow the examples from the Messenger of Allah.; advice for oneself; know the ulamas of the Indonesian archipelago; and the Quran as a guide. Meanwhile, in terms of the implementation of tradition, the values of local wisdom include an invitation to always take advantage of the time by *zikr*; an invitation to pray in congregation at mosques/musalas; and as a reminder or advice for the listeners. By understanding the content of the values of local wisdom in the tradition of *puji-pujian*, it can be concluded that the tradition needs to be preserved as a means of communication across generations and as a heritage of the nation's noble values.

## REFERENCES

- Atikoh, B. (2016). Pesan Moral dalam Puji-Pujian Menjelang Salat di Desa Kedawung Kecamatan Pejagoan Kabupaten Kebumen. <http://lib.unnes.ac.id/29373/>.
- Danandjaja, J. (1986). Folklor Indonesia dan Jepang: Suatu Studi Perbandingan. *ANTROPOLOGI*, (49), 12–30.
- Isnanda, R. (2018). Sastra Lisan Sebagai Cerminan Kebudayaan Dan Kearifan Lokal Bagi Masyarakat," In *Sastra Lisan Sebagai Cerminan Kebudayaan Dan Kearifan Lokal Bagi Masyarakat*. Universitas Lambung Mangkurat, 500–503.
- Najmuddin, A. (2020). Menyambut Satu Abad NU. Surakarta, Indonesia: CV Karya Jaya Sentosa.
- Siti Baroroh Baried. (1994). *Pengantar Teori Filologi*. Yogyakarta, Indonesia: Badan Peneliti dan Publikasi Fakultas Seksi Filologi Fakultas Sastra Universitas Gadjah Mada.

# SYMBOLIC MEANING OF DRINKING *CIU* IN PAGUYUBAN NGUNJUK *CIU* (PANGUNCI) IN SURAKARTA

Yusana Sasanti Dadtun<sup>1</sup>, Wardo<sup>2</sup>, Susanto<sup>3</sup>, Titis Srimuda Pitana<sup>4</sup>

<sup>1</sup> Study Program in History Science, FIB, UNS, [sasantidadtun\\_yusana@staff.uns.ac.id](mailto:sasantidadtun_yusana@staff.uns.ac.id)

<sup>2</sup> Study Program in History Science, FIB, UNS, [warto2013@staff.uns.ac.id](mailto:warto2013@staff.uns.ac.id)

<sup>3</sup> Study Program in History Science, FIB, UNS, [susantofibuns@staff.uns.ac.id](mailto:susantofibuns@staff.uns.ac.id)

<sup>4</sup> Study Program in Architecture, FT, UNS, [titissrimuda@staff.uns.ac.id](mailto:titissrimuda@staff.uns.ac.id)

**Abstract:** *Ciu* is an alcoholic beverage with an alcohol content of 35-45% traditionally produced by distilling the first fermented liquid molasses. *Ciu* is made in the district of Bekonang, throughout the Soerakarta area. *Ciu* serves as a social solidarity platform for the people of Surakarta. In regards to this function, there is a *ciu* enthusiast community called *Pangunci* in Surakarta, which is a non-formal community that has spread all across Surakarta. For this community, drinking *ciu* has a special meaning. This study was designed using qualitative methods, which emphasize the depth of information by delving into the meaning behind the symptoms. In-depth interviews with *ciu* drinkers, members of the community, and other parties involved. Based on the results of this study, the *Pangunci* Community has a drinking aesthetic that differs from that of other *ciu* enthusiasts outside their community, who are known by the general public as drunkards and behave in an environmentally disruptive manner. This is also a unique identity that distinguishes them from other *ciu* enthusiasts outside of the community. For the *Pangunci* Community, the unrest created by drunkards has damaged the image of the *ciu* connoisseur community as an elegant community. This image was formed by the *Pangunci* community to take care of its members in terms of aesthetic control. They reject the style of *ciu* enthusiasts with an uncontrolled pattern. The symbolic meaning of drinking *ciu* in the *Pangunci* community is as a resistance to the lifestyle of *ciu* drinkers in Surakarta.

**Keywords:** Drinking *Ciu*, *Paguyuban Ngunjuk Ciu (Pangunci)*, Symbolic Meaning, Surakarta

## INTRODUCTION

*Ciu* is familiar to Indonesians who enjoy traditional alcoholic beverages. Their mental space immediately refers to a location known as Bekonang. This is in link with the *ciu* production center in the Bekonang area of Surakarta Residency. Likewise, people refer to *ciu* as "Ciu Bekonang." *Ciu* is a drink made from the first fermented liquid distillation of molasses with a 35-45 % alcohol content. Sugarcane drops are waste from sugar factory processing which is then processed as raw material for alcohol production before being deposited to PT. Acidatama for medical needs.

*Ciu* serves several functions for the people of Surakarta, including social solidarity. In connection with it, there is a *ciu* connoisseur community called *Pangunci* in Surakarta. This is a non-formal community that has spread all across Surakarta. Drinking *ciu* has a special meaning for this community. In this community, a set of game rules for enjoying *ciu* is enforced as a form of aesthetic control over the elegant image of *ciu* lovers. This is also a distinct identity that sets them apart from other *ciu* enthusiasts outside of their community.

Within the Surakarta Palace, *Pakempalan Ngunjuk Ciu (Pangunci)* existed until

approximately 2009. This community consists of *abdi dalem pengrawit*, *abdi dalem bong darat* and those from the surrounding community who are involved in it who are invited *jawilan* by the *Pengageng Keraton*. They gather in accordance with orders or event invitations *Bawa Rasa* from *Pengageng Keraton*. Thus, the *Pangunci* Community is restricted to the palace environment. *Pangunci* was named after the opening drink used in the *Bawa Rasa* event, which is *ciu*. *Ngunjuk ciu*, This is how they refer to it. Aside from being a body warming beverage (*tombo anget*) as a herbal medicine to maintain body stamina, as a drink to brighten the atmosphere, or *kagem gayeng-gayeng*. On certain days, Monday and Thursday to be exact, the *abdi dalem niyaga*. On specific days, Monday and Thursday, the *abdi dalem niyaga* gathered in the Siti Hinggil area, particularly in Bale Bang, where they regularly practiced *karawitan* in preparing for an official event hosted by the Surakarta Palace. After they finished practicing *karawitan*, the courtiers or these *abdi dalem niyaga* immediately took part in the *Bawa Rasa Ngangsu Kawruh* event led by *Pengageng* of the Palace. They sat in a circle formation and sat down. Then, prior to the beginning of the event, *ciu* is as an appetizer which is served in a shot glass. The *ngunjuk ciu* in the Surakarta Palace environment is carried out in a series of special procedures in accordance with the direction of the *Pengageng Keraton*. *Ngunjuk ciu* continues to a certain extent according to each individual's personal ability to measure how much influence the level of drinking has on them. This set of rules is enforced as a form of aesthetic control of the *Pangunci* Community within the Surakarta Palace.

In addition to those within the Surakarta Palace, the practice of drinking *ciu* can also be found in the *Pangunci* Community outside the Surakarta Palace. Members mutually agree on when and where they will meet. Following a mutual agreement, the information was communicated to the other members of the group by one of the group's members using the "word of mouth" method, by visiting the members of the community group one by one. When they are enjoying the *ciu*, they get to know each other's characteristics. Usually, they gather in one of the community residences and rotate to the residences of other members or a location agreed upon by the group. Their intention for gathering is to be able to enjoy *ciu* in a group of *ciu* connoisseurs with *guyup rukun*. There are unwritten rules of the game in this community that are enforced when this community gathers for *ngunjuk ciu*. This game rule includes aesthetic control, which affects the community's self-image. The *Pangunci* community has a distinctive *ciu* drinking style that differs from that of other *ciu* enthusiasts outside the community. They are not a group of *ciu* fans who are known by the general public as drunks who eventually disrupt the environment in order to tarnish the image of the *ciu* enthusiast community as an elegant community. This is legitimate until the end of the *ngunjuk ciu Pangunci "guyup rukun"* event. Based on those aforementioned discussion, this study will examine the symbolic meaning of drinking *ciu* in the *Pangunci* community of Surakarta.

## METHODS

This study was designed using qualitative methods and qualitative descriptive data analysis techniques. Pitana explained that in general, this research produced descriptive data; humanistic; understanding the meaning that forms the basis of the participant's actions; and understanding the situation in a limited scope (Pitana, 2014b). Qualitative methods pay attention to the depth of information using interviews with informant data sources (Ratna, 2016). In-depth interviews were conducted with the Traditional Council Institution (*Lembaga Dewan Adat* abbreviated as LDA) of the Kasunanan Surakarta Palace, courtiers of the palace, *ciu* consumers, namely the community and *ciu* drinkers, *ciu* agents, *ciu* distributors, the community, and various parties involved in it.

## RESULT AND DISCUSSION

The "drinking" tradition, in fact, is never casual; rather, it is always an important event related to how a life is perceived, experienced, interpreted, and accepted. Drinking is an important aspect of human survival (Lohjati, 2011). In essence, humans who live their lives try to make sense of their

surroundings. Different signs are presented in order to distinguish oneself from other people, groups, and communities. Humans create meaning through their lifestyle choices, which include taste (Piliang, Y A & Jaelani, 2018). Drinking now has a complex symbolic function and has become a cultural issue as a part of a way of life. Everyone has the freedom to drink in the way, place, and style that best suits their interests. The same thing happened in the community drinking *ciu*. *Ciu* goes through a shift in basic needs, becomes more complex, and becomes a part of a lifestyle as a production and consumption of self-signs.

The enthusiasts of traditional alcoholic beverages in Indonesia will recognize the term *ciu*, which refers to an area called Bekonang. This is related to the *ciu* production center in the Bekonang area. *Ciu* is a type of alcoholic beverage that has traditionally been produced in Telukan Village and the surrounding villages, which were included in the Kawedanan Bekonang area or Bekonang District, Soerakarta Residentie during the Dutch colonial period. Thus, people refer to *ciu* as "Ciu Bekonang." In general, *ciu* as a traditional drink has a negative connotation of a forbidden drink, but *ciu* Bekonang remains the drink of choice for the enthusiast community to this day. Another side of *ciu* Bekonang was discovered through a track history in the form of the Colonial Archives in the long process of history that appointed *ciu* Bekonang as a trade monopoly asset of the Colonial Government.

Segers in *Changing Economy in Indonesia: Manufacturing Industry 1870-1942* (1988: 16) *ciu* had been part of the commodity excise asset in the *pachregie* category of goods (wholesale) from the XVII century to the XX century, along with salt and opium. Hogendrop in *Beschouwingen der Nederlandsche Bezittingen in Oost Indie* (1835: 347) explored that *tjiu* are three types of local liquor included in the category of the *arak* distillation industry in addition to beach wine/steamed drinks and European wine. Archival catalog belonging to the *van Financien* Department of the National Archives Collection of the Republic of Indonesia in *Staat van Premien Toegekend bij Beschikking van den Hoofdinspecteur der In- en Uitvoerrechten en Accijnzen van 30 Juli 1925 No.B/33a/10/13 Residentie Soerakarta District Bekonang Onderdistrict Triagan 1925*, among the producers are named as the following; Kartopawiro byname of Kasiman, Soetotaroeno, Djododikromo byname of Mikoen, M. Soeparni, Soegijono, Sastroedarmo, Wardjono, Soekarto, Admowidjojo (agent), Wongsosoemarto, and Hardjosoediro. Every January 1, they routinely paid taxes to the Dutch East Indies Ministry of Finance, as well as the legal penalties for those who violate the rules.

This is an intriguing phenomenon. *ciu*, as a commodity, is on two opposing sides of use-value alienation: it is both a value and a use-value between needs and constraints. Smith, David, and Phil Evans (2004). Objects, as commodities, frequently lead a double life that is neither peaceful nor harmonious. Its presence is in a contradictory position, whether it is a conflict of value or a conflict of use value. A commodity has a dual life that is not peaceful or harmonious, and its position is potentially conflicting (Storey, 2006, p.161). Likewise, *ciu* is in a contradictory position, whether it is a value conflict or a use value conflict. *Ciu* has material power as an object of production, but *ciu* has the potential to be negative socially through responses related to values if the enthusiasts are unable to control their drinking, likely to result in a distorted effect. *Ciu* has material strength as an object of production, but certain communities require the involvement of *ciu* as part of their preferences, such as the Pangunci Community, which is a *ciu* enthusiast community who are informally integrated. The Pangunci community has spread throughout Surakarta society, both inside and outside of the Keraton Surakarta.

Mas Ngabehi Joko Siswantodiprojo as *Abdi Dalem Ngujubaken Sajen Wonten Pagelaran Kalihan Siti Hinggil Keraton Surakarta* is one of the interviewees interviewed by the researcher on October 9, 2020. His father is Atmosoetjpto who is an *Abdi Dalem Ingkang Damelan Pangunjukanipun Sinuwun Sangking Karyobaksono (Koken/Pawon)*. His job is to prepare a show or drink for sinuwun or the king. At that time, Mas Ngabehi Joko Siswantodiprojo was still in his teens. He was reminded by Bandooro Kanjeng Pangeran Haryo Prabuwinoto as *Pengageng Mandra Budaya* in charge of arts and culture at the Surakarta Palace not to drink *ciu* because he is still too young. Therefore, he was assigned to help his father to prepare *unjukan* or drink for the king and prepare dishes for *Bawa Rasa Pangunci* event. The dish is *ciu*, and it is followed by gorengan or fried foods



that serve to mitigate the effects of alcohol intoxication, namely: *grabyasan babi* (fried lard), swike or fried frog thighs and fried peanuts. It says that Pakempalan Ngunjuk Ciu (*Pangunci*) in the palace environment existed until approximately 2009. This community consists of *abdi dalem pengrawit*, *abdi dalem bong darat* and the surrounding community involved in it are invited through *jawilan* by the *Pengageng Keraton*. They gather according to orders or invitation to Bawa Rasa event by *Pengageng Keraton*, Bandoro Kanjeng Pangeran Haryo Prabuwinoto, a son of Paku Buwana X who in 2004-2009 served as *Pengageng Mandra Budaya* in the field of cultural arts at the Surakarta Palace Con , the *Pangunci* Community is confined within the palace environment. *Pangunci* was given the name after the opening drink used in the *Bawa Rasa* event. Apart from being a body warming drink (*tombo anget*), *ciu* as a drink for "warming the atmosphere" or *kagem gayeng-gayeng*. In addition, Gusti Kanjeng Ratu Wandansari as Chair of the Traditional Council Institute (LDA) of the Surakarta Kasunanan Palace said that in addition to being useful as a *tombo anget*, *ciu* also functions as an herbal medicine to maintain body stamina. This is especially needed by Abdi Dalem Pengrawit and Abdi Dalem Bong Dalem who are in charge of lifting gamelans, especially in preparation for the Sekaten Traditional Ceremony. *Ngunjuk (drinking) Ciu*, as they used to say. On certain days, Mondays and Thursdays to be exact, these *niyaga* courtiers congregate in the Siti Hinggil area, specifically in Bale Bang, to routinely practice *karawitan* in preparation for an official event hosted by the Surakarta Palace. After having finished *karawitan*, these *niyaga* courtiers immediately participated in the *Bawa Rasa Ngangsuh Kawruh* event, which was led by the *Keraton Pengageng*, Bandoro Kanjeng Pangeran Haryo Prabuwinoto. They sat in a circle and shook hands. Then, before the event begins, *ciu* is served as an opening drink that serves as a body warmer (*tombo anget*) as well as *kagem gayeng-gayeng* by other *ciu* enthusiasts. In a shot glass, the *ciu* is served. The *ngunjuk ciu* procedure is as follows: there is one person who has the special duty of pouring *ciu* into shot called *bang*. *Ngunjuk ciu* is only given one shot glass, and they use it together, taking turns and sharing for the entire *Pangunci* Community who attends the event. Bandoro Kanjeng Pangeran Haryo Prabuwinoto begin *ngunjuk ciu* on the first shot, then the *bang* filled the *ciu* back into the shot glass used by Bandoro Kanjeng Pangeran Haryo Prabuwinoto to drink alternately in turns by the entire community present. *Ngunjuk ciu* continues to some extent, depending on each individual's personal ability to measure how much influence the level of drinking has on him, as described in the *Serat Primbon Tata Cara*. This *tukar kawruh* between *Pakempalan* members lasted until various testamentary containing the Master's (Bandoro Kanjeng Pangeran Haryo Prabuwinoto) life teachings were more easily accepted if there was harmony of the inner rhythm of each community member who was present at the event. The *Pangunci* community in *Keraton Surakarta* pays close attention to the rules or procedures for *ngunjuk ciu*. The palace environment is full of meaningful life rules that govern many things, including the *ngunjuk ciu* procedure. The description of the drinker's behavior is written in the *Serat Primbon Pradikaning Minum*, which is written in 10 (ten) terms of drinking levels as a description of the alcoholic drink drinker's behavior. When enjoying *ciu*, *Serat Primbon* acts as a sign for the *Pangunci* community. These signs are used in the *Pangunci* community because *ciu*, as part of one of human preferences, has the potential to be harmful if consumed in large quantities, even to the point of causing the effects of alcoholism. As a consequence, this unwritten rule of the game can become self-control against the negative effects of consuming too much *ciu*. According to Storey (2006: 159), this set of rules serves to maintain respectable aesthetic distance and control over one's self-image. This aesthetic control is closely related to *Surakarta's* social structure, which is rich in feudal nuances. In Indonesia, the term feudalism is associated with the views of the court nobility. The number of followers among the people who are tied to the concept of *manunggaling kawula gusti*, which is the union of master and servant, or subordinates with superiors, shows the power of the nobles. Thus, God's will as a person in power must be carried out. The feudal society is divided into three groups: 1) the nobility, which includes the king and his family and relatives; 2) the *priyayi* group, which includes royal employees who are educated or have special abilities for the kingdom; and 3) the *wong cilik*, which includes commoners who live to serve the king, such as courtiers, farmers, fishermen, and traders. Because the king has special rights, the king and the nobility are the center of power in feudal society and must be obeyed and respected by the people. The feudal

structure is divided into two layers: the top layer, which includes the king and nobility, and the bottom layer, which includes the people. The feudal lords were respected role models. Koentjaraningrat divides two social classes in Java in general, especially in Central Java, namely: *Priyayi*, which consists of *priyayi gede* (santono dalem) and *priyayi* (abdi dalem); and *wong cilik* (*kawula dalem*). There is social distance between *priyayi* and *wong cilik*. Redfield in *Masyarakat Petani dan Kebudayaan* (1985: 57-66) used the terms "big tradition" and "small tradition," "high culture" and "low culture," "common culture" and "classical culture." There is a cultural divide between the traditions of the powerful and the traditions of the common man. One of the two patterns is recognized as more advanced, authoritative, and exclusively represented by the general actions of the elite; social prestige is dependent on the observation of him who is in the "great tradition." On the other hand, the "little tradition" is the capture of the people's undercurrent. This is exactly what occurred in Surakarta's social structure. The *priyayi* in the palace created a set of aesthetic images that positioned themselves in the "big tradition," as Redfield put it, and the people in the "small tradition." The palace, as the center of Javanese inner culture, is full of meaning for the harmony of Javanese human life, and it becomes the center of sustainable culture. As a result of the breadth of Javanese cultural life, Keraton Surakarta is widely perceived as the center of Javanese inner culture by Javanese people (Pitana, 2014: 2), while the ordinary people, as so called *wong cilik*, are in the "little tradition," that is, those who live to serve the king. The basic pattern of feudal society is that the king and the nobility are the power structures that must be obeyed and respected by the people; the king's role has special rights. There is a main layer, which includes the king and nobility, and a layer underneath it, which involves the people.

In line with the aforementioned, Geertz mentions the Central Theory as an example in *Negara Teater* (2017). Culture or cultural values move vertically from top to bottom in a sinking status pattern. The center is a perfect representation of cultural values. The parts outside the center are only advantageous insofar as they try to emulate the center, and the periphery is only useful insofar as it mimics the center. During the feudal order in Surakarta, the Surakarta Palace became a cultural center, which became the center for the *wong cilik* in acting in their lives. As a matter of fact, people outside the fort of the Surakarta palace imitate the values that apply to the palace as the center of order. Of course, the *wong cilik* are deprived of the opportunity to imitate these central values due to their limited knowledge. This can also be seen in the *Pangunci* community of *ngunjuk ciu* practice at the Surakarta Palace. *Ngunjuk ciu* is a part of them learning to understand the palace rules, which is their direction in understanding Javanese inner culture as well as insight into how humans should live in harmony with the teachings of life as Javanese people.

In addition to the Surakarta Palace, the lifestyle of drinking *ciu* exists in the *Pangunci* Community outside the Surakarta Palace, but the procedure for drinking *ciu* in the *Pangunci* community differs from that of the Surakarta Palace. According to an interview with Bapak SM, a member of the *Pangunci* Community, the majority of this community has been familiar with *ciu* since childhood, especially in the environment around where they live, even in the family environment. As a result, *ciu* is not unfamiliar to them. Members mutually agree on when and where they will meet. After having a mutual agreement, the information is conveyed by one member of the group to the other members via the "word of mouth" method, which is to go to each member of their community group to gather. When it comes to enjoying *ciu*, every member of this community group is familiar with each other's individual style. This helps to avoid the uncontrollable effects of drinking too much *ciu*. Typically, they meet in one community member's home and then rotate to another member's home or a location agreed upon by the group. Their encouragement for gathering is to be able to enjoy *ciu* in a group of *ciu* enthusiasts in a mutually beneficial manner. *Guyup* means "one heart," and as members of the association, we mutually agree to join and gather. Their community has a social bond in the form of a sense of togetherness. When one of their members, for example, is in a difficult position in solving problems, holding a celebration or having a wedding ceremony, circumcision, bayen, or the like, the members of this community group are happy to help each other. They meet on Saturday nights or during holidays. The *ciu* is served in shot glasses, which is similar to the practice in the *Pangunci* Community within Keraton Surakarta. It is the same as the menu of the dish in

*Pangunci* Community in the Keraton Surakarta, but the complementary dishes accompanying the *ciu* in the *Pangunci* community here are adjusted to their ability to buy complementary dishes in the form of fried foods. These fried foods, like the complementary dish at the *Pangunci* community in the palace environment, serve to relieve hangovers. According to the *Pangunci* community, the complementary *ciu* dish in the palace environment is quite expensive for them. As a result, the complementary menu is adjusted to their ability to buy a complementary menu for drinking *ciu*, namely: grilled tofu and *tempeh bacem* then cut into small pieces, *karak* or snacks made from leftover rice dried and then fried, *rambak*, *rica "guguk"* or dog meat *rica*, pork *rica*, and if there is still money, they complete it with fried peanuts. In this community, the procedure for *ngunjuk ciu* is as follows: one person is specifically selected according to an agreement with group members to be in charge of pouring *ciu* into *sloki* called *bang*. Similarly to the Keraton Surakarta environment, *ngunjuk ciu* in the *Pangunci* Community is only provided with one shot glass and is used simultaneously, taking turns and taking turns for the entire *Pangunci* community who attended the event. The gathering place's host who started *ngunjuk ciu* on the first shot, then *bang* filled *ciu* back into the shot glass used by the host to drink alternately in turns by the entire community present. *Ngunjuk ciu* continues to some extent based on each individual's personal ability to measure how much influence a person's level of drinking has on them. They sit in a circle formation if the available place is *lesehan* (sitting relaxed), but they sit in order and form a circular order formation if the available place is sitting on a chair and a table is available. When this community comes together for *ngunjuk ciu*, there are unwritten rules of the game that are enforced. The rules of this game include aesthetic control, which affects the community's self-image. As a result, this unwritten rule of the game can become self-control against the negative effects of excessive *ciu* consumption, which can cause unrest in the community. This *Pangunci* community has a distinct *ciu* drinking style pattern from other *ciu* enthusiasts outside the community. They are not a group of *ciu* enthusiasts who are known by the general public as drunkards, and when they drink *ciu* beyond their body's limits, they behave in a way that disrupts the environment. If a *ciu* drunkard is found causing unrest in the community, the *Pangunci* community will not hesitate to take direct action. For the *Pangunci* community, the unrest caused by the drunks has harmed the *ciu* enthusiast community's image as an elegant community. This image is formed by the *Pangunci* community, a community that does not simply enjoy *ciu* to get drunk or as a canalization of the situation. This community looks after its members' aesthetic control when drinking *ciu* so that alcoholism does not disrupt the environment. With this pattern, they rejected *ciu's* enthusiast style. Anticipation of this type of rejection commences as soon as possible, beginning with the selection of group members to control by *bang* when pouring *ciu* into this shot, which plays a significant role in controlling each member's body's ability to enjoy *ciu*. This is only valid until the end of the "*guyup rukun*" event hosted by *ngunjuk ciu Pangunci*. In this community, *guyub rukun* refers to gathering in a peaceful environment. The interview with Bapak SM as a member of the *Pangunci* community as well as *ciu's* agent explained that the friendly atmosphere created when they gathered was the basis for this community's understanding of calling their community the *ngunjuk ciu paguyuban* (*Pangunci*) community, as a community of *ciu* enthusiasts. The *Pangunci* community is made up of people from various professions, such as factory workers, iron and glass shop employees, *pedicab* drivers, porters, sinoms, bus control employees at the station, entrepreneurs, parking attendants, market stall workers, artists, and cultural experts. They use the same term by imitating terms found in the Surakarta Palace environment, albeit in a different style, with the results of imitation limited only by their abilities. *Ngunjuk ciu*, as they call the term for drinking *ciu*, is the same as drinking *ciu* in the *Pangunci* community within the Surakarta Palace, as Geertz suggested in *Negara Teater* (2017: 22) as an example of Central Theory. Drinking *ciu* becomes part of a lifestyle in this area to pursue a meaningful life, despite the fact that it is considered socially deviant by public at large. Community solidarity, escaping from anxiety, calming the mind, seeking for identity, a happy heart that creates self-confidence, and the affordable price of this type of drink are some of the reasons they choose *ciu* as their favorite drink. *Ciu* is present in only one community—"one point of view." (Stallwitz, 2012). This occurs in relation to the *ciu* enthusiast community as a reflexive concept due to the relationship between specific space and time factors having an impact on the characteristics

of *ciu* enthusiasts and the surrounding social structure. Therefore, as was explained by Chaney (2011), this reflexive concept helps in explaining lifestyles, acknowledging what people do, why they do it, and whether what they do is meaningful to themselves and others

## CONCLUSION

This study concludes that the word sub in subculture contains connotations as a unique and different condition compared to the dominant society. *Paguyuban Ngunjuk Ciu (Pangunci)* Community in Surakarta shows its critical side in its rejection of the societal stigma that *ciu* enthusiasts are always portrayed with deviant behavior and social dysfunction. The *Pangunci* subculture has also developed its own behavior, lifestyle and identity as a *Pangunci* which is different from the style of *ciu* drinkers in general in Surakarta. In enjoying *ciu*, the *Pangunci* subculture has its own meaning. The *Pangunci* community sees *ciu* not only as an object, but also in their appreciation of what the drink means to them. Drinking *ciu* for the *Pangunci* community is done at specific times, in specific places, and at specific events, and it is done in line with the set of rules as an aesthetic control for elegant *ciu* enthusiasts.

## REFERENCES

- Chaney, D. (2011). *Sebuah Pengantar Komprehensif*. Yogyakarta: Jalasutra.
- Geertz, C. (2017). *Negara Teater*. Y: Basabasi.
- Hogendrop, C. S. W. G. van. (1835). *Beschouwingen der Nederlandsche Bezittingen in Oost Indie*. In *Archipel*. Amsterdam: C.G. Sulpke.
- Lohjati, S. (2011). *The Art of Drinking*. Yogyakarta: Immortal Publisher.
- Piliang, Y A & Jaelani, J. (2018). *Teori Budaya Kontemporer*. Yogyakarta: Aurora.
- Pitana, T. . (2014a). *Dekonstruksi Makna Simbolik Arsitektur Keraton Surakarta*.  
<https://doi.org/10.15408/sdi.v19i1.373>
- Pitana, T. . (2014b). *Teori Sosial Kritis: Metode dan Aplikasinya*. Purwokerto: STAIN Press.
- Ratna, N. K. (2016). *Metodologi Penelitian Kajian Budaya Dan Ilmu Sosial Humaniora Pada Umumnya*. Yogyakarta: Pustaka Pelajar.
- Redfield, R. (1985). *Masyarakat Petani dan Kebudayaannya*. Jakarta: CV Rajawali.
- Segers, W. A. I. . (1988). *Changing Economi in Indonesia: Manufacturing Industry 1870-1942*. Amsterdam: Royal Tropical Institute.
- Smith, D and Evans, P. (2004). *Das Kapital Untuk Pemula*. Jogjakarta: Resist Book.
- Stallwitz, A. (2012). *The Role of Community Mindedness in The Self-Regulation of Drug Cultures: A Case from the Shetland Islands*. <https://doi.org/10.24090/ibda.v14i1.523>
- Storey, J. (2006). *Cultural Studies dan Kajian Budaya Pop: Pengantar Komprehensif Teori dan Metode*. Yogyakarta: Jalasutra.

# TYPES AND MEANINGS OF METAPHORIC EXPRESSION UNITS IN DOLANAN SONG

Imam Baehaqie<sup>1</sup>, Mohamad Syaefudin<sup>2</sup>

<sup>1</sup> Faculty of Languages and Arts, Universitas Negeri Semarang [imambaehaqie@mail.unnes.ac.id](mailto:imambaehaqie@mail.unnes.ac.id)

<sup>2</sup> Faculty of Languages and Arts, Universitas Negeri Semarang [m\\_syaefudin@mail.unnes.ac.id](mailto:m_syaefudin@mail.unnes.ac.id)

**Abstract:** Language is a very effective means of conveying messages, including in the form of Javanese songs or songs. In Javanese children's songs, there are many units of metaphorical expression or metaphor. The purpose of this study is to explain the types and meanings of the metaphorical expression units contained in the dolanan song. The theoretical basis used for analysis in this study is Ullmann's (2009) metaphor theory. The method of data collection in this study is the method of listening. The method of data analysis is the equivalent method, and the method of presenting the results of the data analysis is the informal method. From the results of the data collection, five song titles are presented, namely Cublak-Cublak Suweng, Padhang Bulan, Gundhul Pacul, Lir-Iilir, and Sluku-Sluku Bathok. In these songs, metaphorical expression units are found in the types of (1) anthropomorphic metaphors, (2) animal metaphors, (3) concrete to abstract metaphors, and (4) synaesthetic metaphors. The metaphorical meanings in the dolanan song include (1) gratitude for the abundance of God's grace, (2) invitations to play and socialize with friends, (3) the inability to expand the mind, (4) advice to take advantage of opportunities and youth, and (5) advice to stay alert and alert in life. From the results of the discussion, it can be stated that the children's play songs have a noble cultural content and the position of metaphor is very important here.

**Keywords:** type, meaning, unit of metaphorical expression, and play songs.

## INTRODUCTION

Language is a very effective means of conveying messages. Polite and elegant language can be used by many people in all walks of life. No less than nine guardians (Walisongo) in preaching in Java also utilize the use of language that is full of balance values in the form of songs or dolanan songs (Farobi, 2018: 3).

There are so many songs or songs made by the guardians. Among them are Sunan Kalijaga's Lir-Iilir and Sunan Giri's Cublak-Cublak Suweng. In these songs, there are many units of metaphorical expression that can strengthen meaning, which are full of educational value. According to Wijana (2010: 70), the term unit of expression is a unit in language. So, a metaphorical unit of expression means a linguistic unit that is metaphorical.

Metaphor is the use of a word, group of words, or a higher linguistic unit not with the actual meaning, but as a figure of speech that is similar, equated, or compared (Webster, 1928). The characteristic of comparison in metaphor is the absence of words such as, *like* and so on. In this context, metaphor is pervasive in real everyday life, not only in language, but also in thoughts and actions because basically the metaphor is the human mind, not the language (Lakoff and Johnson, 2003: 3). Examples of metaphors in Lir Iilir's play song are *tandure wis sumilir*, *temanten anyar*, *cah angon*, *mbasuh dodot*, and *mumpung padhang rembulane*.

Based on the opinion of Ullmann (2009:265) in metaphor there are two terms, namely tenor and vehicle, which are things that are compared or discussed, and things that compare or compare. Furthermore, according to Ullmann, metaphor includes four types, namely (1) anthropomorphic metaphors (anthropomorphic metaphors), (2) animal metaphors (animal metaphors), (3) metaphors that arise due to the displacement of reality from the concrete to the abstract or vice versa (from concrete to abstract); and (4) synaesthetic metaphors.

The presence of metaphors gives a special attraction in language because with this language style the presentation of material becomes more "live" so that metaphors are widely used in communication. Metaphors in songs can function, among others, to make the audience or readers not feel patronized.

Based on this background, a research is conducted on the types and meanings of metaphorical expression units in dolanan songs. The specific objectives of this study are (1) to describe the types of metaphorical expression units in the dolanan song; (2) explain the meaning of the metaphorical expression unit in the dolanan song. The results of this study are expected to provide an overview of the construction (type and meaning) of the unit of metaphorical expression in Walisongo's song dolanan (Javanese).

Based on the *Strategic Plan of the State University of Semarang*, this research is in accordance with the research theme of socio-cultural development studies, regarding local wisdom, especially regarding the index and cultural mapping per region. In this case, this research is part of a form of conservation program efforts, mainly related to language and culture conservation.

Research on metaphors has attracted the attention of researchers. A number of names who conducted research related to metaphors include Fadaee (2011), Nirmala (2014), and Holyak and Stamenkovic (2018). Fadaee (2011) conducted a research on metaphor with the title "Symbols, metaphors, and similes in literature: A case study of "Animal Farm". Nirmala's research (2014) entitled "Proses Kognitif dalam Ungkapan Metaforis". Holyak and Stamenkovic (2018) conducted a research "Metaphor Comprehension: A Critical Review of Theories and Evidence".

Furthermore, related to the dolanan song and/or Walisongo, there are several research titles that are relevant to this research proposal, namely studies conducted by Turner (1995), Noviyanti (2019), Sunyoto (2020), and Musman (2021). Turner (1995) conducted a research entitled *Java: A Lonely Planet Travel Survival Kit*. Noviyanti (2019) conducted a research entitled *Walisongo The Wisdom: Syiar 9 Wali Selama 1 Abad*. Sunyoto (2020) in his book entitled *Atlas Wali Songo: Buku Pertama yang Mengungkap Wali Songo sebagai Fakta Sejarah*. Musman (2021) conducted a study on the sacredness of Sunan Bonang, with the title of his work *Sunan Bonang: Wali Keramat*. However, the whole study has not yet arrived at the unit of metaphorical expression in the dolanan song developed by the guardians. From this description, it can be seen that the research focused on describing the types and metaphorical meanings of the dolanan song had never been carried out prior to this research proposal.

## **METHOD**

The theoretical approach used in this study is a semantic approach. Semantic words are adjectives that have a semantic noun form. Semantics is a branch of linguistics regarding the meaning of language. The methodological approach to analyze the data is done qualitatively because it is not designed or designed using statistical procedures (Subroto, 2007:5). This type of research is a phenomenological qualitative research. Phenomenological studies are research that specializes in phenomena and

apparent realities to examine the explanations in them. The data of this research are in the form of linguistic units (words, phrases, and sentences) in Walisongo's songs that are thought to contain metaphors. The data source of this research is a Javanese song created by Walisongo.

The method used in this study is the listening method, namely listening to the Javanese songs inherited from Walisongo which are thought to contain metaphors with the basic techniques of tapping techniques and an advanced technique called the recording technique of Walisongo's songs. The data analysis method that will be used is the matching method, with the basic technique of sorting elements determinants (PUP), namely sorting out the determining elements (things outside of language) and sorting elements (speech that is suspected to contain the use of metaphors). Then, the analysis will be continued with an advanced technique, the comparison technique distinguishes (HBB), which is connecting and comparing metaphors with something that is outside of language. In presenting the results of the analysis, the method used is the informal presentation method. The informal presentation method is the formulation in ordinary words—albeit with technical terminology. The use of ordinary words (a natural language) is a translation technique in the method of presentation (Sudaryanto, 2015:13, 14, and 145).

## **RESEARCH RESULTS AND DISCUSSION**

### **Types of Metaphorical Export Units**

From the results of the data collection, five song titles are presented, namely Cublak-Cublak Suweng, Padhang Bulan, Gundhul Pacul, Lir-Ilir, and Sluku-Sluku Bathok. In these songs, metaphorical expression units are found in the types of (1) anthropomorphic metaphors, (2) animal metaphors, (3) concrete to abstract metaphors, and (4) synaesthetic metaphors, which are briefly described as follows.

#### **(1) Anthropomorphic Metaphor**

Anthropomorphic metaphor is a metaphor that is characterized by the presence of animate objects by embedding the nature and parts of the human body. An example of an anthropomorphic type of metaphorical expression unit in the dolanan song Lir-Ilir is the *tandure wis sumilir* 'the rice plant has risen'. Here it is described that as if the rice plant can do like humans: rise. In the song "Padhang Bulan" there is *rembulane sing awe-awe, ngilingake aja padha turu* afternoon 'The moon is waving, calling and reminding the children to play and not to go to bed'.

#### **(2) Animal Metaphor**

The beast metaphor is a metaphor that is characterized by attaching the names of animal bodies to inanimate objects such as plants. An example of an animal metaphor in the song Cublak-Cublak Suweng is the *mambu ketundung gudel* 'removing the smell of the arrival of a calf'. Buffalo here is the name of the animal.

#### **(3) Metaphor from Concrete to Abstract**

Examples of this type of metaphor in the song dolanan are *gundhul-gundhul pacul-cul gembelengan* and *mumpung padhang rembulane*. Here there is something concrete, namely *gundhul shovel gembelengan* and *mumpung padhang rembulane* as symbols of something abstract, namely the arrogant attitude of a relatively abstract opportunity.

#### **(4) Synesthetic Metaphor**



This metaphor is a metaphor in the form of the transfer of a reality from one sense to another, such as *tandure wis sumilir, tak ijo royo-royo tak senggga Temanten Anyar*. In *Tak ijo royo-royo tak senggga* new friends in the song *Lir-Iilir* there is a symbol of the new friends "the newlyweds" with something related to the sense of sight (eyes), namely the green color (something that is still fresh) rice plants in the linguistic unit *tandure wis sumilir*, not green royo-royo not really new friends.

### Meaning of Metaphorical Export Unit

The metaphors in the songs contain a noble culture, the meanings of which include (1) gratitude for the abundance of gifts given by God, (2) invitations to play and socialize with friends, (3) not being arrogant, (4) advice to take advantage of youth and time to prepare provisions for future life, and (5) advice to always remember and be vigilant in life.

An example of the meaning of gratitude for the abundance of gifts given by God is *cublak-cublak suweng, suwenge ting gelenter*. Examples of the meaning of an invitation to play and socialize with friends are *rembulane sing awe-awe, ngilingake aja padha turu* afternoon, and while *padhang rembulane*. An example of the meaning of impermissibility to be arrogant is *gundhul-gundhul shovel-cul gembelengan*. An example of the meaning of the suggestion to take advantage of youth and time to prepare provisions for future life is while *jembar circles, while padhang rembulane*. The example of the meaning of advice to always remember and be vigilant in life is the *sluku bathok, bathoke ela-elo*.

### CONCLUSION

In this study, the types and meanings of the metaphorical expression units contained in the *dolanan* song are explained, especially in the five song titles, namely *Cublak-Cublak Suweng, Padhang Bulan, Gundhul Pacul, Lir-Iilir, and Sluku-Sluku Bathok*. In these songs, metaphorical expression units are found in the types of (1) anthropomorphic metaphors, (2) animal metaphors, (3) concrete to abstract metaphors, and (4) synaesthetic metaphors. The songs (including the metaphors in them) contain a noble culture, the meanings of which include (1) gratitude for the abundance of gifts given by God, (2) invitations to play and socialize with friends, (3) not allowed being arrogant, (4) advice to take advantage of youth and time to prepare provisions for future life, and (5) advice to always remember and be vigilant in life.

### REFERENCES

- Fadaee, Elaheh (2011). "Symbols, Metaphors and Similes in Literature: A Case Study of 'Animal Farm'" *Journal of English and Literature* Vol. 2 (2), pp. 19-27,
- Farobi, Z. (2020). *Sejarah Walisongo: Perjalanan Penyebaran Islam di Nusantara*. Yogyakarta: Mueeza.
- Holyak, Keith J. dkk (2018). 'Metaphore Comprehension : A Critical Review of Theories and Evidence'. *American Psychological Association*. Vol 144. No. 6, 641--671.
- Lakoff, G. dan M. Johnson (2003). *Metaphors We Live By*. Chicago dan London: The University of Chicago Press.



- Musman, A. (2021). *Sunan Bonang: Wali Keramat*. Yogyakarta: Araska.
- Nirmala, Deli (2014). "Proses Kognitif dalam Ungkapan Metaforis" *Parole* Vol .4 No.1, April. Hlm. 1-13.
- Noviyanti, D. (2019). *Walisongo The Wisdom: Syiar 9 Wali Selama 1 Abad*. Jakarta: PT Gramedia Pustaka Utama.
- Subroto, D. E. (2007). *Pengantar Metode Penelitian Linguistik Struktural*. Surakarta: Universitas Sebelas Maret Press.
- Sudaryanto (2015). *Metode dan Aneka Teknik Analisis Bahasa*. Yogyakarta: Duta Wacana.
- Sunyoto, A. (2020). *Atlas Wali Songo: Buku Pertama yang Mengungkap Wali Songo sebagai Fakta Sejarah*. (Cetakan XIII). Tangerang Selatan: Kerja Sama Pustaka Iman dengan Lesbumi PBNU.
- Turner, Peter. (1995). *Java: A Lonely Planet Travel Survival Kit*. Australia: Lonely Planet.
- Ullmann, Stephen. (2009). *Pengantar Semantik* (Adapted by Sumarsono). Yogyakarta: Pustaka Pelajar.
- Webster, M. (1928). *Metaphor* <https://www.merriam-webster.com/dictionary/metaphor> (diakses pada 25 Februari 2021).
- Wijana, I Dewa Putu (2010). *Pengantar Semantik Bahasa Indonesia*. Yogyakarta: Program Studi S-2 Linguistik Fakultas Ilmu Budaya Universitas Gadjah Mada Yogyakarta Bekerja Sama dengan Pustaka Pelajar.

# KIDUNG AND ITS METRE PATTERNS EARLY NOTES ON THE KIDUNG TEXT FROM THE MERAPI-MERBABU TRADITION

Agung Kriswanto  
University of Indonesia

**Abstract:** Research on *kidung* from Java has not been of much interest to previous researchers because apart from limited written evidence, *kidung* is also considered to be of lower quality than Old Javanese literary works such as *kakawin*. *Kidung* research which has been carried out since the early half of the twentieth century, has not yet made a convincing contribution to the evidence for the existence and form of *kidung* from Java. The traces of *kidung* created in Java have not been traced and are still dark, so Zoetmulder (1983: 33) argues that most of the *kidung* were written in Bali and all *Middle Javanese* literature known today originated in Bali. This paper shows that the *kidung* metres from the Merapi-Merbabu tradition has the same rules as *macapat*, but has a different stanza pattern in the text. The metres that called *sekar tengahan* used in the *kidung* from the Merapi-Merbabu tradition are largely obsolete today, so it can be called as old *macapat*.

**Keywords:** Kidung, metres, Merapi-Merbabu

## Introduction

This paper aims to describe *kidung* and the metre patterns of the *kidung* from the Merapi-Merbabu tradition. Mount Merbabu or formerly called Damalung in its time was the place where the tradition of writing manuscripts took place which is now known as the Merapi-Merbabu manuscripts collection. The Merapi-Merbabu manuscripts collection were found around 1822 on the western slope of Mount Merbabu, then around 1852 purchased by *Bataviaasch Genootschap* and now become collection of the National Library of Indonesia (Molen, 2011). The Merapi-Merbabu manuscripts have various text forms, including: prose/*parwa*, *kakawin*, and *kidung* (Setyawati et al., 2002).

The traces of *kidung* created in Java have not been traced and are still dark, so (Zoetmulder, 1983) argues that most *kidung* was written in Bali and all Middle Javanese literature known today originated in Bali. The above opinion can be understood based on the evidence of the works that existed at that time. However, this opinion gives the impression that in Java no *kidung* texts have been found, except for two *kidung* from the east coast of Java which are close to the influence of Balinese literature.

It is not known exactly when *kidung* began to be known in Java, but *kidung* is thought to have started to develop during the Majapahit era (Poerbatjaraka, 1957). A song at the end of the Kediri period was mentioned in *Pararaton*, which tells that when King Jayakatwang was captured by Raden Wijaya's troops at Hujung Galuh, he had created the Song of *Wukir Polaman* (Kriswanto, 2009). But unfortunately the song did not reach us today.

The term *kidung* has been used in Old Javanese literary works as a general term to refer to a sung poem. However, *kidung* is also used to refer to a genre of Old Javanese poetry in a Javanese metre that is different from other Old Javanese poetry such as *kakawin* (Zoetmulder, 1995). This

opinion is in line with (Poerbatjaraka, 1957) which stated that *sekar tengahan*-perhaps what is meant by *metrum kidung*-is the old *macapat* and many people now forget.

Since the disclosure of information about the Merapi-Merbabu manuscript collection, the *kidung* from Java has begun to be recognized again. The text of the *kidung* from Merapi-Merbabu provides a way to re-recognize the metre of *kidung* from Java. The metre pattern, which is not only composed of vowels at the end of the line and the number of syllables in each line, shows that the *kidung* metre pattern has its own distinct pattern that is different from *macapat* (Sindunagara, 1994).

### **Kidung Metre from the Merapi-Merbabu Tradition**

The metre used in the *kidung* is known as the *sekar tengahan*. *Sekar tengahan* that is recognized today generally refers to the metre pattern originating from Balinese tradition. *Sekar tengahan* stanza pattern refers to the arrangement of the metrum patterns in one canto. One canto *kidung* consists of two on the *kawitan*, then two on the *pamawak* and two on the *panawa*, so on alternately on the *pamawak* and on the *panawa* until the end of the canto (Sugriwa, 1978). *Sekar tengahan* pattern is apparently popular in Bali, but has never been found in Java. Based on this fact (Pigeaud, 1967) followed by (Robson, 1971) and (Vickers, 1982), it is stated that *kidung* with *sekar tengahan* was created in Balinese palaces in the seventeenth and eighteenth centuries after Balinese literature was separated from Javanese influence.

In Java, the term *sekar tengahan* seems to be also known, although with a different metre pattern from the *sekar tengahan* in Bali. The *sekar tengahan*, also called *tembang tengahan*, has a metre pattern that is almost the same as the *sekar alit* (*tembang cilik*) or what is now known as *macapat*, so it is difficult to find the difference. The *sekar tengahan* is also called *maca-tri* which means the third type of song. The *sekar tengahan* is only bound by the number of syllables and the fall of *dong ding* (vowel sound) at the end of the line up to one stanza (Zoetmulder, 1983). While *maca-pat* means the fourth song is also called the *sekar alit*. *Maca-pat* is also only bound by the number of syllables and the fall of *dong ding* (vowel sound) at the end of the line up to one stanza (Tanaya, 1957).

The distinction between *sekar tengahan* and *sekar alit* must be explained in various ways, referring to the frequency of use in literary works, the approximate age, and the characteristics of the song (Arps, 1992). Until the end of the nineteenth century, only a few names of *sekar tengahan* metres were still recognizable, including those from the *Sudamala* and *Sri Tanjung* texts ((Winter, 1882). This was due to the fact that there were no longer literary texts with *sekar tengahan* to be found in Java at that time. So (Poerbatjaraka, 1957) called *sekar tengahan* as old *macapat* that was not recognized by the Javanese people themselves.

### **Methods**

Metre or also known as *tembang* (*sekar*) is a formal principle that regulates certain structural properties of poetry pronunciation (Arps, 1992). The purpose of writing this *kidung* metre is to describe in more detail how the prosody of the metre is applied to the structure of the text. The method used is descriptive analysis, namely describing the name of the metre and prosody as well as explaining the pattern of the metre used in each song. *Kidung* used as the data source in this paper is the entire text of *kidung* found in the Merapi-Merbabu manuscript collection. However, in this paper, not all manuscripts are read but only represented by one manuscript from each text corpus.

The manuscripts read are those that have the most metres among each text, except for the texts that have been published, namely *Gita Sinangsaya* (Kriswanto, 2012), *Kidung Darma Jati* (Buduroh, 2006) and *Kidung Surajaya* (Setyawati, 2015). The reading of the *kidung* to find the metre

is based on the rule that the *sekar tengahan* is only bound by the number of syllables and the fall of *dong ding* (vowel sound) at the end of the line up to one stanza (Tanaya, 1957). The stanza scheme can be read based on the consistency of the number of lines in one stanza, the number of syllables in each line, and the sound at the end of the line. While the metre patterns of the kidung can be explained by reading the stanza patterns used by each kidung.

## Findings and Discussions

Kidung can be grouped into three themes, namely; *Panji* theme, the *Kalepasan* theme and the *legenda* theme (Ras, 2014). Kidung in the Merapi-Merbabu manuscripts collection itself mostly contain mystical lessons, especially about *yoga* (Wiryamartana & Molen, 2001). This opinion is proven by two previous studies of kidung, namely *Gita Sinagsaya* (Kriswanto, 2012) and *Kidung Surajaya* (Setyawati, 2015). But there are also other themes such as *Cacanden* text which contains astronomy themes.

There are at least eight kidung texts found in the Merapi-Merbabu collection. Each kidung text contains more than one manuscript, namely; *Kidung Subrata*, *Gita Sinangsaya*, *Kidung Surajaya*, *Kidung Darma Jati*, *Gita Mudasara*, *Kidung Artati*, *Kidung Rumeksa ing Wengi* and *Cacanden*. In addition to the eight kidungs written using *sekar tengahan*, there are two poetry texts entitled *Damarwulan* and *Mursada* which are written using *macapat*.

*Damarwulan* and *Mursada* begin with the *Asmaradana* metre which is one of the characteristics of coastal texts (Saputra et al., 2010). Even in *Damarwulan*, the mention of the month already uses the month in the Islamic calendar, namely *Mulud* and *Rabiyul Awal*. These two texts are younger than the kidung texts from the Merapi-Merbabu tradition and may come from outside the Merapi-Merbabu tradition, especially from the coast.

The contact of the mountains and the coast is the contact of Islam and Hindu-Buddhist, which may have started since Sunan Bonang introduced Islam to Ajar Banyak Nilo from Bandung, around Tuban (Drewes, 1968). In addition, in Sunan Bonang's poetry the term *gita* is known, which is another term for kidung in the Merapi-Merbabu tradition. This shows that the interaction of mountains and coasts also affects the production of literary texts in both traditions.

The following are kidung in the Merapi-Merbabu manuscripts:

### 1) Kidung Subrata

*Kidung Subrata* is the most commonly found manuscript in the Merapi-Merbabu manuscript collection, either in the form of a complete manuscript or only a fragment. There are 21 manuscripts containing the title *Kidung Subrata*, namely: 7a, 27, 34a, 35 I.1, 49.2, 63bXXXV, 65b I.1, 65b II, 84 VI, 133.2, 134.I.1, 150 I, 158 II, 183, 206 II.1, 293 I.2, 304.1, 321, 373.1, 497, and 500.

*Kidung Subrata* was written in 1463 AJ or 1541 AD (Poerbatjaraka, 1957). Among the 21 existing manuscripts, only five manuscripts mention the year of copying, namely manuscript number 293 I and 65b I.1 copied in 1555 AJ or 1623 AD, manuscript 321 copied in 1606 AJ or 1684 AD, manuscript 133.2 copied in 1623 AJ or 1701 AD and manuscript 206 II.1 copied 1641 AJ or 1719 AD.

One of the texts of *Kidung Subrata* contains thirteen canto, namely manuscript number 373 L 32. Metres of *Kidung Subrata* are: 1. *Panji Prakasa*, 2. *Darmaparita*, 3. *Witan*, 4. *Gemen*, 5. *Witan*, 6. *Sinom*, 7. *Witan*, 8. *Sinom*, 9. *Witan*, 10. *Gulamilir*, 11. *Witan*, 12. *Jaran Guyang*, and 13. *Witan*.

Some of the names of the songs may still unfamiliar, for example: *Panji Prakasa*, *Darmaparita*, *Witan*, *Gemen*, and *Jaran Guyang*. *Panji Prakasa* has a prosody of 8u, 8i, 8e, 8u, 8a,

8i, 7u, 8i, and *Darmaparita* consisting of 8a, 8a, 12e, 7i, 12e (Poerbatjaraka, 1957). Meanwhile, *Witan* implies that the song used in the canto is the same as the first canto. As the name *Witan* itself probably comes from the word *wit* which means beginning. In other texts, *Witan* is also called *Witaning Panggalang*. So in *Kidung Subrata*, *tembang* used in *Witan* canto is *Panji Prakasa* according to *tembang* at the beginning of the canto. This opinion is indisputable based on my reading of the *Kidung Subrata* text.

Furthermore, *Gemen* consist of 8i/u, 8e, 8a, 8i/u, 8o, 8a, 8u/i. The prosody of *Gemen* shows that each sound at the end of the line / u / and / i / can replace each other, as is the case with / e / and / o / in *Pamijil* (Poerbatjaraka, 1957). And *Jaran Guyang* consists of 8a, 8a, 12e, 12e, 8a, 8i.

*Kidung Subrata* metre patterns are pattern that always alternates with *Witan*. For example, the first canto is *Panji Prakasa*, the second is *Darmaparita*, the third is *Witan*, the fourth is *Gemen*, the fifth is *Witan*, and so on. Based on this pattern, it can be determined that *Kidung Subrata* metre pattern is a metre pattern (a-x-a-y) which can be described by a series of letters a, b, a, c, a, d, a, e, a...and so on).

## 2). Cacanden

*Cacanden* in the Merapi-Merbabu manuscript collection consists of 14 manuscripts, including: 45.1, 93 I, 96 I, 105a.1, 122 I, 171, 235, 236.I, 240, 250 I, 255, 287 I, 301, 305.1 (Setyawati et al., 2002). *Cacanden* comes from the word 'candi' so *cacanden* means in the form of a temple or about decoration (Zoetmulder, 1995). While *cacanden* contains about *Pararasen*, *Pananagan*, *Padhayangan*, *Pawatekan* and others. Therefore, it is difficult to connect the meaning of the word *Cacanden* with the contents of the text which contains the astronomy theme.

Among the 14 manuscripts, only 5 mention the year of writing or copying, namely manuscript number 255 written in 1564 AJ atau , manuscript 93 I copied in 1571 AJ or 1649 AD, manuscript 236 copied in 1577 AJ or 1655 AD, manuscript 305.1 copied in 1587 AJ or 1665 AD and manuscript 105a copied in 1641 AJ or 1719 AD. The theme of *Cacanden* is different from the general theme of kidung from the Merapi-Merbabu tradition, but judging by the number of manuscripts and the peculiarities of the song, it is possible that *Cacanden* comes from the Merapi-Merbabu tradition.

Based on the 45.1 manuscript, *Cacanden* consists of 10 canto with approximately 300 stanzas, all of which use the *Kulanthe*. According to (Pigeaud, 1970), *Kulanthe* consists of 6e, 6e, 8a, 8i, 8u, 8e, 8i, 12e. But I read script number 45.1 and got *Kulanthe* which consists of 6e, 6e, 8a, 7i, 8u, 8e, 8i, 10e. The difference between the two is only in the number of syllables in the 4th line and the 10th line. *Cacanden* text metre pattern is a one metre pattern that can be written with the letter (a).

## 3). Kidung Surajaya

*Kidung Surajaya* in the Merapi-Merbabu collection consists of eight manuscripts, namely numbers 87, 101, 158 I, 208 I, 245 III, 262, 306 I, 504 (Setyawati et al., 2002). *Kidung Surajaya* was written in 1432 AJ or 1510 AD (Setyawati, 2015). Among the 8 manuscripts, only 2 mention the year of copying, namely manuscript number 262 was copied in 1607 AJ or 1685 AD and number 208 was copied in 1618 AJ or 1696 AD.

*Kidung Surajaya* consists of 7 canto with 4 types of metres, namely; 1). *Dhangdhanggula*, 2). *Witaning Panggalang*, 3). *Bubuksah*, 4). *Artati*, 5). *Pangad*, 6). *Artati*, and 7). *Mahesa Langit*. Canto of 1,2, 4 and 6 are the same song, namely *Artati* or *Dhangdhanggula*. Three names of songs that are still unfamiliar are *Bubuksah*, *Pangad* and *Mahesa Langit*. *Bubuksah* consist of 8u, 8u, 8i, 8i, 8a, 8a, 8o, 8o, while *Pangad* consist of 8u, 12a, 10i, 12u, 12i, 9/10a.

*Mahesa Langit* is not only known in the Merapi-Merbabu tradition but is also known in other traditions such as in *Sri Tanjung* text (Priyono, 1938). The prosody of *Mahesa Langit* is 8u, 8/9i, 8e, 8u, 8a, 8i, 7u, 8i. The prosody is different from (Pigeaud, 1970) which states that *Mahesa Langit*'s

prosody is 9e(?) 7u, 8i(?) 8u, 8o(?). The difference is seen in the number of lines in each stanza and also the sound at the end of the line.

The metre pattern of *Kidung Surajaya* is a pattern that always alternates with *Artati* or *Dhangdhanggula*. The pattern is almost the same as the metre pattern in *Kidung Subrata*. The metre pattern of *Kidung Surajaya* is also the a-a-x-a-y metre pattern which can be described by a series of letters a, a, b, a, c, a, d, ...and so on.

#### 4). Kidung Rumeksa ing Wengi

*Kidung Rumeksa ing Wengi* consists of eight manuscripts, namely 18 V, 69.3, 72 II, 122 II, 201 I, 257.5, 373.2, 564 III (Setyawati et al., 2002). There are two versions of *Kidung Rumeksa ing Wengi*. The first version is the *Kidung Rumeksa ing Wengi* which is commonly known in Java as the song to ward off reinforcements (Arps, 1996). The text of this version contains only one stanza found in manuscript number 18V. While the second version consists of several stanzas found in several manuscripts (Setyawati et al., 2002). By looking from its contents, the second version is a part or fragment of *Kidung Artati*.

*Tembang* used by both versions is *Artati*, but many rules are violated. The prosody of *Artati* is 10i, 10a, 8e, 7u, 9i, 7a, 6u, 8a, 12i, 7a. The metre patterns of *Kidung Rumeksa ing Wengi* is a one metre pattern like the *Cacanden* text.

#### 5). Gita Mudasara

*Gita Mudasara* consists of six manuscripts, namely numbers 1, 44.1, 54.1, 94.1, 248 I, 250 III. *Gita Mudasara* was written in 1367 AJ or 1445 AD. *Gita Mudasara* is the oldest kidung from Merapi-Merbabu tradition. One of the manuscripts of the *Gita Mudasara* copied in 1562 AJ or 1640 AD.

*Gita Sinangsaya* was composed using two metres, namely *Darmaparita* and *Sapanggal*. *Darmaparita* is also used in the *Kidung Subrata*, while *Sapanggal* has just appeared in this kidung and the rules of *tembang* are almost the same as *Artati*. The difference is, *Artati* consists of 10 stanzas while *Sapanggal* consists of 11 stanzas. A different stanza, namely /10a/ is after the stanza /8a/ in *Artati*'s metre.

The stanza scheme of the two *tembangs* in the *Gita Mudasara* are patterns that always alternates between *Darmaparita* and *Sapanggal*. *Gita Mudasara* metre pattern is a-b-a-b that can be described by a series of letters a, b, a, b, a, b ...and so on.

#### 6). Kidung Artati

*Kidung Artati* consists of five manuscripts with numbers 8 I, 34c, 252, 292 and 313.3. *Kidung Artati* was written in 1403 AJ or 1481 AD. *Kidung Artati* number 34c consists of 3 pupuh namely *Dhangdhanggendis* or *Artati*, *Panji Prakasa* and back to *Dhangdhanggendis*.

The prosody of the *Dhangdhanggendis* or *Dhangdhanggula* does not distinguish the vowel / i / from the vowel / u / at the end of the line, and vice versa. This does not only occur in *Dhangdhanggendis*, but also in *Gemen* song as discussed in *Kidung Subrata*. The metre pattern of *Kidung Artati* is the same as that of *Gita Mudasara*, namely a-b-a-b pattern which can be described by a series of letters a, b, a, b, a, b ...and so on.

#### 7). Gita Sinangsaya

*Gita Sinangsaya* consists of three manuscripts, namely numbers 212, 231, and 313. *Gita Sinangsaya* was written in 1453 AJ or 1531 AD. While manuscript number 313 indicates the year of copying 1592 AJ or 1670 .D (Kriswanto, 2012).

*Gita Sinangsaya* was composed using one metre, *Artati*, consists of 186 stanzas, except for numbers 231 and 313 which only consist of 185 stanzas. The prosody of *Artati*'s song in *Gita Sinangsaya* does not distinguish the vowel / i / from the vowel / u / at the end of the line, and vice versa. Such exchange of vowels at the end of the line seems to be a common occurrence in the kidung of the Merapi-Merbabu tradition because it is commonly found in other kidungs. *Gita Sinangsaya* metre pattern uses only one metre, as in the *Kidung Rumeksa ing Wengi* and *Cacanden*.

### 8). Kidung Darma Jati

There is only one manuscript of *Kidung Darma Jati* in Merapi-Merbabu's collection, number 442. *Kidung Darma Jati* was written or copied in 1612 AJ or 1690 AD. *Kidung Darma Jati* is written using *Mahesa Langit*, totaling 129 stanzas with the prosody as in *Kidung Surajaya*, namely 8u, 8/9i, 8e, 8u, 8a, 8i, 7u, 8i. The metre pattern of *Kidung Darma Jati* uses one metre as in *Kidung Rumeksa ing Wengi*, *Cacanden* and *Gita Sinangsaya*.

### Conclusion

The kidung metres from the Merapi-Merbabu tradition is called *sekar tengahan*. The *sekar tengahan* prosody in the kidung in the Merapi-Merbabu collection is regulated by the number of syllables and *dong ding* (vowel sound) at the end of the line up to one stanza. The prosody is no different from the *macapat* or *sekar alit* prosody. The difference between *sekar tengahan* and *sekar alit* is in the pattern used in text.

Based on the kidung from Merapi-Merbabu manuscripts found 12 *sekar tengahan* metres in eight kidung, namely:

1. *Panji Prakasa* in *Kidung Subrata* and *Kidung Artati*
2. *Darmaparita* in *Kidung Subrata* and *Kidung Mudasara*
3. *Witan/ Witaning Panggalang* in *Kidung Subrata* and *Kidung Surajaya*
4. *Gemen* in *Kidung Subrata*
5. *Sinom* in *Kidung Subrata*
6. *Gulamilir (Artati/Dhangdhanggula/Dhangdhanggendis)* in *Kidung Subrata*, *Kidung Surajaya*, *Gita Sinangsaya*, and *Kidung Artati*
7. *Jaran Guyang* in *Kidung Subrata*
8. *Bubuksah* in *Kidung Surajaya*
9. *Pangad* in *Kidung Surajaya*
10. *Mahesa Langit* in *Kidung Surajaya* and *Kidung Darma Jati*
11. *Kulanthe* in *Cacanden*
12. *Sapanggal* in *Gita Mudasara*

There are three metre patterns in kidung from Merapi-Merbabu manuscripts, namely: pattern (a) or one metre, a-b-a-b pattern or two metres and a-x-a-y pattern or more than two metres.

### REFERENC

# COMMODIFICATION OF TRADITION IN THE GIANT LOPIS PEKALONGAN AND THEIR EFFECT ON CULTURAL VALUES

Umu Hannah Amini<sup>1</sup>, Ufairroh Shoofii Abiyyi<sup>2</sup>, Maiyang Resmanti<sup>3</sup>,  
Divani Majidullah Syarief<sup>4</sup>

<sup>1</sup>University of March, uuhanaaa@gmail.com

<sup>2</sup>University of March, shoofiiaby @ student.uns.ac.id

<sup>3</sup>Sebelas Maret University, maiyang.resmanti@student.uns.ac.id

<sup>4</sup>Sebelas Maret University, valkenbach@student.uns.ac.id

**Abstract:** The giant lopis tradition is carried out by residents of Pekalongan City, especially Krapyak Kidul Village every 8th of Shawwal. The implementation of this tradition was originally intended as a gathering place for its citizens and did not include large lopis. However, over time, the implementation of this tradition developed. The size of the lopis is getting bigger and a special ceremony is made in the cutting which is attended by officials and domestic figures. With the existence of giant lopis, the implementation of this tradition attracts many people to be attended by visitors from inside and outside the city. Thus, this tradition can be referred to as a form of tourism (related to the tourism sector) and also indirectly has an impact on the economic sector. This research with a descriptive qualitative research method aims to reveal the existence of commodification in the implementation of this tradition. The data collection uses observation, interviews, and literature studies. The results of this study are in the form of commodification in the implementation of the giant lopis tradition in Pekalongan City in various forms ranging from the large size of lopis that attracts visitors so that it has an impact on increasing the income of the surrounding population to efforts to invite officials to introduce Pekalongan City so as to improve the quality of facilities or facilities and surrounding infrastructure.

**Keywords:** commodification, giant lopis, tradition, Pekalongan

## INTRODUCTION

Pekalongan City is one of the cities on the north coast of Central Java with an area of 45 ,25 km<sup>2</sup>. According to the official website of Pekalongan City, formerly the Nusantara Fishery Port (PPN) of Pekalongan was the largest port in Java, so PPN was often a place for ships from outside the region to rest. This of course leads to interactions between regions that indirectly affect the culture in Pekalongan City. The culture in this region is very diverse, ranging from abstract culture to concrete culture. Besides batik, one of the cultural products in Pekalongan City is the giant lopis tradition or



*syawalan*. This tradition is one of the cultural products as well as a tourist asset owned by the City of Pekalongan and has become a routine agenda every year.

This tradition is held every 8 Shawwal or seven days after Eid in Krapyak Kidul, Pekalongan City. As the name suggests, this tradition presents giant lopis as its icon. This giant lopis is cooked for approximately five days with a weight of 1,600 kg and a height of up to 2 meters. The giant lopis tradition was first carried out in 1855, which was pioneered by KH. Abdullah Sirodj, Krapyak cleric, Putra Martoloyo II who is still a descendant of Tumenggung Bahurekso (Rosidin, 2016). At first, just ordinary lopis served to guests. However, over time the lopis transformed in size and there were spiritual values of the surrounding community that crystallized in it. From what was originally made individually, has now turned into a collective.

Today, the giant lopis tradition is only a routine cultural agenda. In fact, if reviewed further, this tradition can be a promising economic field. Culture can be used as one of the tourism assets that will indirectly affect the economic sector. According to Nizar (2011), tourism has a direct impact on the economy in creating jobs, redistribution of income, and strengthening the balance of payments. In addition, tourism also has an effect on a particular market, on the government, tax, and community sectors.

The giant lopis tradition or *syawalan* has a direct economic impact on the surrounding community. Based on research by Mahmudah (2020), it was found that 65% of the Krapyak community answered through a questionnaire that *syawalan* had a greater economic impact than the social impact. This economic impact is felt for the seller or maker of lopis who are sold during this tradition.

Several places in Indonesia are able to cultivate culture into tourist destinations that are visited by not only local tourists, but also foreign tourists, one of which is Bali. Cultural tourism in Bali such as the Kecak Dance at Uluwatu Temple, Bali Agung *Show* at the Bali Theatre, Devdan *Show* in Nusa Dua, and others. Cultural tourism is able to become the foundation of Regional Original Income (PAD). Therefore, this study wants to try to see the commodification of giant lopis from what was originally just a dish to entertain guests to eventually become an annual activity that requires spiritual values in it and try to see its effect on the surrounding economy.

Theodor Adorno and Max Horkheimer call commodification a form of capitalism that converts use value into commercial exchange value (1979: 12-17). Indirectly it can be said that commodification has become a characteristic feature of capitalism. Faireclough (in Segara, 2020: 96) mentions that commodification is not limited to the production of commodities in a narrow sense, namely goods or services that are traded. However, it also concerns matters regarding how the goods or services are structured and conceptualized in terms of production, distribution, to consumption. Commodification is also not only about goods that technically have a usability value. However, this commodification can apply to everything, such as matters relating to art and culture (Theodor Adorno in Putra, 2020: 45).

## LITERATURE REVIEW

Rosidin (2016), in his article describes his research on lopis by relating it to the perspective of religious harmony in Pekalongan City. The results of the study revealed that the giant lopis tradition is associated with sunnah fasting in the month of Shawwal; lopis as food to entertain friendly guests;

the meanings contained in the lopis; and the values of harmony contained in the attitude of tolerance, equality, and mutual cooperation. In contrast to Asmarani (2018) in his article which examines folklore in Pekalongan in the form of giant lopis and megono. The results of the study are in the form of meanings and functions contained in the folklore.

Another research on the Syawalan tradition in Pekalongan has also been carried out by Mahmudah (2020), qualitative research with data collection techniques using interviews, questionnaires, and literature studies. This research has discussed the economic impact of the implementation of the *Syawalan* tradition. However, *syawalan* has not been developed as a cultural tourism which is possible to have a greater economic impact than before. Another study was conducted by Alam (2017) regarding the tourism potential in Pekalongan. This study uses a qualitative approach. Data were collected using interview, observation, and document study methods. Determination of informants was carried out by purposive sampling technique. This study found that the existing tourism potential was hampered by the lack of supporting facilities and infrastructure. However, Alam (2017) only focuses on the potential for natural tourism in remote areas which may not be relevant to the *Syawalan* tradition which is located in urban areas. So far, there is little research on the tradition of the *Syawalan* ceremony and giant lopis in Pekalongan City and research has not yet reached the roots of this culture. This study is different from previous studies. The difference is found in the analysis used, namely analysis with commodification theory.

## METHOD

The research method is a descriptive qualitative method, namely by describing the existing findings with the aim of examining the commodification of the giant lopis tradition ceremony in Krapyak, Pekalongan City. Data collection techniques used in this study include observation, interviews, *Focus Group Discussions (FGD)*, and literature studies. At first, the researcher conducted a literature study through readings in the library and references accessed on the internet. The literature study continued with document searches which included historical documents and documentation of the implementation of the giant lopis tradition in previous years. The next stage, namely observations were carried out in Krapyak Kidul Village, Pekalongan City at seven days after Eid or 8 Shawwal right when the giant lopis tradition ceremony was usually held. Interviews were conducted with various sources, including the local community; giant lopis committee; Pekalongan cultural; Pekalongan historian; traditional food expert in Pekalongan; religious leaders; related agencies such as the Department of Tourism, Culture, Youth, and Sports of the City of Pekalongan; Krapyak Village; Central Bureau of Statistics of Pekalongan City; and the Pekalongan City Archives Depot. *Focus Group Discussions* were carried out together with related figures, such as Pekalongan culturalists, the Krapyak Kidul community, to the Pekalongan City Tourism, Culture, Youth, and Sports Office. After the required data were collected, it was analyzed using commodification theory, and conclusions were drawn.

## RESULT AND DISCUSSION

The giant lopis tradition is one of the traditions in Pekalongan City. This tradition which is held every 8 Shawwal at Krapyak Kidul Gang 8 is used as a moment to connect the friendship of the Pekalongan people. The giant lopis tradition ceremony shows the Javanese culture on the coast

which contains religious values. The tradition that was originally only packaged in a simple way, visiting relatives' homes, has now begun to develop until it is visited by people outside Krapyak and becomes a cultural tourism asset for Pekalongan City.

The implementation of this tradition, which falls on 8 Shawwal, cannot be separated from the habit of ancient Krapyak scholars and residents who fasted on 2-7 Shawwal. Meanwhile, Krapyak Kidul Gang 8 is the center for the implementation of the giant lopis tradition because it is a meeting point for the community and religious leaders in Krapyak. Lopis was chosen as a food that is synonymous with *syawalan* because lopis can last or not go bad for up to three days and three nights. Guests who visit *in fact* come from outside the city of Pekalongan do not have to worry about food security. At the beginning of the appearance of *syawalan*, small lopis were served and brought as souvenirs for those who visited. These small lopis are then modified to a giant size and can be distributed to outsiders who visit Krapyak. Initially, this giant lopis tradition was attended by the lurah and symbolically cut by the head of Krapyak. Then, the giant lopis tradition ceremony developed and involved the city government so that it was attended by the mayor and the cutting was also carried out by the Mayor of Pekalongan. In 2018, the giant lopis tradition ceremony involved the provincial government. The Governor of Central Java, Mr. Ganjar Pranowo, was present and carried out the symbolic cutting of the giant lopis.

Uniquely, even though visitors have tasted the giant lopis, they still want to bring gifts from this tradition, so many people around Krapyak take advantage of this condition by selling small lopis and peddling them along the road to Krapyak. The commodification of this tradition developed until this tradition received a MURI record in 2002, as a means of entertainment with the *Jlamprang Culture Festival*, and has been made as one of the cultural tours in Pekalongan since 2007.

Commodification of the giant lopis tradition is growing with the support from the Pekalongan City government through financial assistance. and the creation of events that can enliven the tradition of this giant lopis. Based on Ribut Achwandi's proposal at the *Focus Group Discussion* held on June 28, 2021, it would be better if the event supporting this tradition was not given a new name that could compete with the main event, namely the *syawalan* tradition or the giant lopis tradition. This is expected to boost the existence of *syawalan* itself.

As one of the cultural heritages of Pekalongan City, lopis has a philosophical meaning in it. The meaning of lopis is revealed by using the hermeneutic method, namely the concept of interpreting something holistically or comprehensively by involving meaning in the early days of emergence or historical meaning to meaning in the present (Hardiman, 2015). The data used as meaning is obtained from direct interviews, observations, and related references. The sources in direct interviews are included elders, scholars, local people, Pekalongan historians, Pekalongan culturalists, and related agencies. The meaning of lopis is done in stages, namely understanding the concept of lopis and interpreting it. Drawn from the historical side, lopis is a form of cohesiveness, considering KH. Abdullah Sirodj can unite the Krapyak community to fast on 2-7 Shawwal. Judging from its form, lopis symbolizes unity and unity. This is in line with the basic ingredient, glutinous rice, which has a tight and sticky texture. Wrapping it, banana leaves symbolize usefulness because the banana tree will die after fruiting. In addition, banana which in Javanese is called *gedhang* comes from the word *digegeed ben padhang* which symbolizes the existence of a bright spot when humans are serious in their efforts.

In the manufacture of lopis, it is tied using ropes twisted horizontally and then vertically. This twisting roping symbolizes the relationship between humans and others, while the vertical roping symbolizes the human relationship with God. The purpose of human relations with others is the

relationship of humans as God's creatures with other God's creatures, such as relationships with fellow humans and relationships with the universe. This shows that humans and the universe need each other in living life. Other things related to this giant lopis, such as giant lopis and its wrappers, are predicted to bring blessings. This blessing includes *tabarukan* which is the human belief in blessings from God through intermediaries, in this case through giant lopis. The blessings mentioned above are closely related to the process of making giant lopis which is still closely related to spiritual values, such as starting the making with basmalah and selawat and saying hamdalah when finished. sketchily, in giant lopis there are prayers that are expected to be conveyed from the lopis maker and the people who eat the lopis. This is what makes giant lopis special because it involves certain ideologies or beliefs.

## CONCLUSION

The tradition of giant lopis that has been carried out so far was initiated by KH. Abdullah Siradj as a forum for community gathering. This is because the role of lopis is not only as food, but also as an intermediary in the establishment of the relationship between the people of Krapyak Kidul. At first, lopis was served in every house as a dish to guests who came to visit on the day after Eid, namely in the month of Shawwal. Then, after the giant lopis tradition, the role of lopis has widened, with residents outside the Krapyak Kidul area, even outside Pekalongan City, who came to see this tradition.

The interest of the local community and outside the Krapyak Kidul Village, Pekalongan City, is due to the lopis and the giant lopis tradition itself which has philosophical and spiritual meanings, from the origin, the manufacturing process, to the implementation of traditional ceremonies. These meanings include lopis symbolizing unity and oneness, symbolizing sincerity in achieving goals, and symbolizing human relationships with God and with fellow creatures. In addition, the manufacturing process also has a uniqueness, namely that it must be made in a holy state or the people involved must be in a state of purity or ablution first and read basmalah, salawat, and hamdalah.

As time goes by, the giant lopis tradition has undergone various forms of commodification, both in terms of form and technical implementation. The forms of commodification include the size which was originally small to a height of 2 meters; the manufacturing process becomes more modern; the existence of lopis is increasing with more and more people from outside Pekalongan being attended; the existence of financial assistance and additional activities from the government; recorded in the MURI record in 2002; and the involvement of government officials in the lopis cutting ceremony. In addition, this giant lopis tradition also has an impact on the local community's economy, for example by helping lopis sellers around the neighborhood as well as MSMEs who also benefit.

## REFERENCES

- Adorno, T. W., & Horkheimer, M. (1979). *The culture industry: Enlightenment as mass deception*. In *Stardom and celebrity: A reader*. London: Verso. <https://doi.org/10.4135/9781446269534.n4>
- Alam, K. (2017). *Pengelolaan Potensi Pariwisata Alam Kabupaten Pekalongan Tahun 2012-2015*. *Jurnal Manajemen Transportasi*, 01(05).

- Asmarani, R. (2018). *Translating the Unique Folklore of Giant Lopis Feast And Giant Cone Megono In Pekalongan Syawalan Traditions*. <https://doi.org/10.2991/eltlt-18.2019.18>
- Hardiman, F. B. (2015). *Seni Memahami Hermeneutik dari Schleiermacher sampai Derrida*. Yogyakarta: KANISIUS.
- Mahmudah, D. A. (2020). Dampak Ekonomi dan Sosial pada Tradisi Syawalan di Kelurahan Krapyak Kota Pekalongan. *JEBI: Jurnal Ekonomi Dan Bisnis*, 23(01), 19–23. <https://doi.org/http://dx.doi.org/10.31941/jebi.v23i01.1097>
- Nizar, M. A. (2011). Pengaruh pariwisata terhadap pertumbuhan ekonomi di Indonesia. *Jurnal Kepariwisata Indonesia*, 6(2).
- Putra, I. G. G. P. A. & I. B. G. P. (2020). Komodifikasi Budaya: Relasi Fakta, Tegangan Dan Negosiasi Pergeseran Komponen Budaya Dalam Karya-Karya Sastrawan Muda Sastra Bali Modern. *CULTOURE: Culture Tourism and Religion*, 1(1), 44–53.
- Rosidin. (2016). Tradisi Lopis Raksasa dalam Perspektif Kerukunan Umat Beragama di Kota Pekalongan. *Al-Ulum*, 16(1), 15–35. <https://doi.org/10.30603/au.v16i1.24>
- Segara, I. N. Y. (2020). “Bade Beroda”: Transformasi dan Komodifikasi Budaya dalam Upacara Ngaben di Bali. *Mudra Jurnal Seni Budaya*, 35(1). <https://doi.org/10.31091/mudra.v35i1.810>

# MURALS DEVELOPMENT IN CULTURE OF SOLO CITY

**Jazuli Abdin Munib<sup>\*</sup>, Saiddah Nisa Sondara**

<sup>1</sup>Visual Communication Design, FSRD UNS,

Corresponding author: [jazulimoenib@student.uns.ac.id](mailto:jazulimoenib@student.uns.ac.id)

**Abstract:** Various murals on the city walls of various sizes. Murals developed in Indonesia along with the development of art, design, culture and technology. Various styles and structures visual of images are displayed in several cities in Indonesia. Very few visualize it in the form of Indonesian in culture, only a few creative in raising culture, like wayang characters, batik motifs, elements with Indonesian cultural styles. This study using a qualitative descriptive method to obtain accurate data about the development of murals in Indonesia, especially Solo cities in Indonesia that still maintain traditions and culture.

**Keywords:** Mural, Culture, Traditions, Art

## INTRODUCTION

At this time, art is not only based on tradition but rather responds to new traditions in urban areas which are demographically more heterogeneous by people. One of the media that can be used as alternative media to channeling people's aspirations with murals. Murals also has aesthetic part value can be arts the city, murals are also one of the effective media to conveyed messages both critically and culturally. In addition, murals can be used the public as a medium to convey their aspirations because through the art of socializing murals, and hoped they will be more communicative to enter public spaces. Mural is defined as street art, meaning that a mural is art done by an artist in an open space that is watched in the public space. Plato reveals that art and society are inseparable; an inseparable concept; art and society are manifested in the inseparable relationship between humans and their environment [1].

Indonesian culture develops along with the times and technology, one of murals, wall painting that is realized on murals media in empty spaces in the city. In Solo, several points of mural painting in the Singosaren area, Jalan Slamet Riyadi, Jalan Gatot Subroto, Timuran, Kampung Pucang Sawit, Joho, Jalan Juanda, Flyover Manahan, Banjarsari, and other spots. Murals are a medium for expressing young people's creativity in creating. Some murals are cultural representations and design of a modern or contemporary style. several styles some of which lift modern or traditional illustrations, with varied subjects, modern and cultural elements into one area.

Murals are widely known, made by various artist in regardless of their different meanings and uses. One of them is intersection of murals with the world of culture, technology and social, they has different roles and the purposes in used or creation process. Murals has important function in all city, even a country, not only to aesthetics of the urban planning structure, but also as a medium for conveying the aspirations of the community, the public can participate

and take a role in giving aspirations to artists, murals are the most appropriate outlet because can be conveyed directly in the community. The mural reflects the movement of the artist to tell the mass movement that expresses the heritage and experiences of people [2]. Murals are one of the artists' efforts to create discourse from the messages they convey visually in public spaces [3]. Murals as a type of wall painting is possible in architectural science, the two terms have a difference is arena [4].

Visually, the murals in Solo city are varied with various styles, in style of drawing, doodle, ornamental, realist, expressionist, impressive, surreal, abstract. The themes raised also varied, from flora, fauna, ornaments, figures, and raised themes of culture, wayang, characters and elements of tradition, batik, etc. In this study, the authors obtained research results related to the quantity of murals that promote culture with various styles. The research was carried out with the aim of obtaining data and finding the percentage of cultural values in murals and how many murals with visual culture in the city of Solo, which raised objects related to culture and elements of tradition, with several visual aspects seen from the terms of semiotics and specific cultural values.

## **METHOD**

This study uses descriptive qualitative research methods, with data collection methods based on interviews, literature, surveys, and documentation. With primary data through documentations and interviews with some people and artists. The approach in this study is sociology, this was chosen because social is the most suitable for studying the phenomenon of a case that involves many people in it. This is done to find out how the community and the social conditions of the community towards the mural. For the data analysis method using practical theory by Pierre Bourdieu using the habitus times capital plus realm formula. This research is descriptive-analytic with social analysis of society, with a focus on public perception of the topics raised in the mural.

## **RESULT AND DISCUSSION**

Mural is an art activity that uses wall media as a place to work. In Indonesia, murals can usually be a place for people to convey messages through visual style, besides that murals can also add to the aesthetic value of the city. For example, Solo is a cultural city that has many murals. The murals are located in several areas, namely Singosaren, Slamet Riyadi Street, Gatot Subroto Street, Timuran areas, Pucang Sawit Village, Joho, Juanda Street, Flyover Manahan, and Banjarsari.

In this area, mural paintings has many themes, such as showing Wayang Characters, Batik, Wayang Kulit, Puppet Figures, Javanese Tradition to ornaments that characterize the city of Solo. Also for the visual of styles to murals that embrace modern culture to traditional culture. With these kinds of murals, it can be seen that murals have an important function for the community in conveying messages related to culture, especially culture in Indonesia. This refers to the Public Sphere which shows the activeness of the community by utilizing ideas and creativity that is manifested in the form of works can be of interest to the wider community. The main benefits of public art are: involving civil dialogue for the public and community interests; attract public attention and provide economic benefits; connecting artists with society; and increasing public appreciation of works of art [5].

Based on the development of murals in Solo, from the beginning to reduce the occurrence of vandalism, the artists then turned them into murals that could introduce Indonesian culture, especially the culture of the city of Solo. Vandalism is desecration or destruction that attracts

attention, and is carried out as an expression of anger, creativity or both [6][7]. Reducing this Professional mural management, both permanent and temporary, must consider several aspects related to business, relevant government agencies, community associations, art groups, and the artists themselves [8][9]. It can be seen that the function of the mural is not to vent anger but to introduce the beauty of city's culture.

The following is a mural development in the city of Solo which contains culture:

### 1. Murals of Wayang kulit.

Wayang kulit is a traditional Indonesian art, especially in Java. and Solo is part of Java would be city with high cultural values, one of which is the wayang kulit cultural heritage that is still developing in the city. The mural artists also made wayang kulit as the object of their paintings, this can be seen on Jalan Slamet Riyadi and Kampung Joho.



**Figure 1.** Murals Wayang Kulit

### 2. Murals of Batik

Batik of Indonesian cultural heritage since ancient times is a craft that has high artistic value. The original of batik are also related to the development of the Majapahit kingdom, Solo and Yogyakarta. The motifs found in batik also look the unique and diverse, so mural artists can created murals with different batik style and themes while introducing the cultural heritage of arts batik through wall painting. This batik mural can be seen in the Gatot Subroto



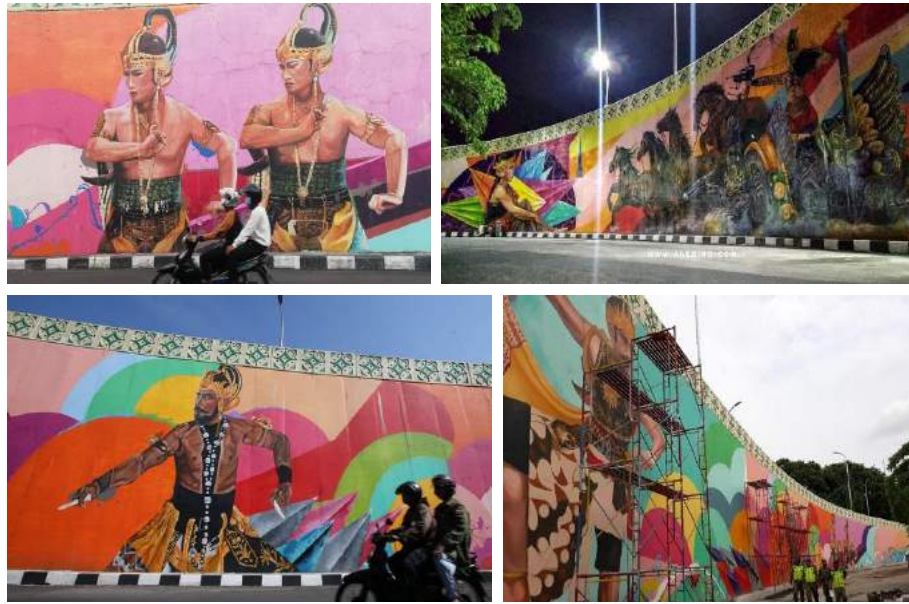
area (Singosaren).

**Figure 2.** Mural Batik

### 3. Mural of Wayang Character

In addition for wayang golek, the artists also express their love for culture by displaying puppet characters as in the Wayang Orang performances. Wayang orang or wayang wong is a traditional performing art that performs the Mahabharata and Ramayana stories. In the city of Solo, puppet people still exist today, namely the Sriwedari Wayang Orang. The characters of the Sriwedari puppets can be presented as a tourist attraction which at the same time represents the character of Indonesian culture. This mural of wayang characters can be seen in the Manahan Flyover area.





**Figure 3.** Murals of Wayang Character

#### 4. Mural of Adat Jawa

The city of Solo has a strong custom and becomes an inspiration to be displayed in the mural media. Mural artists in the city of Solo always want to show something different from other artists, such as the murals in Flyover Manahan and Gatot Subroto, there are several points that display Javanese customs into mural paintings such as Javanese traditional kebaya clothes complete with make-up and buns and there are which displays the character of

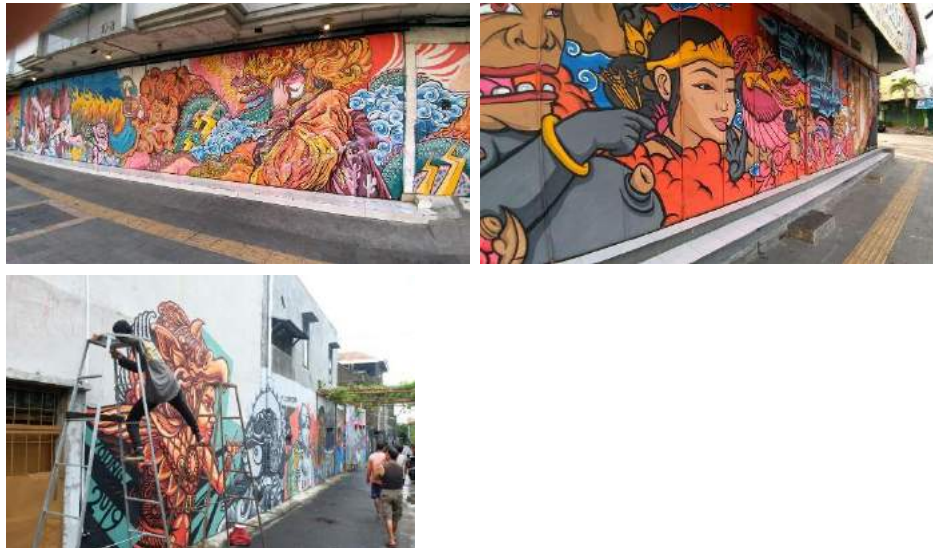


children wearing blangkon and sorjan clothes.

**Figure 4.** Murals of Adat Jawa

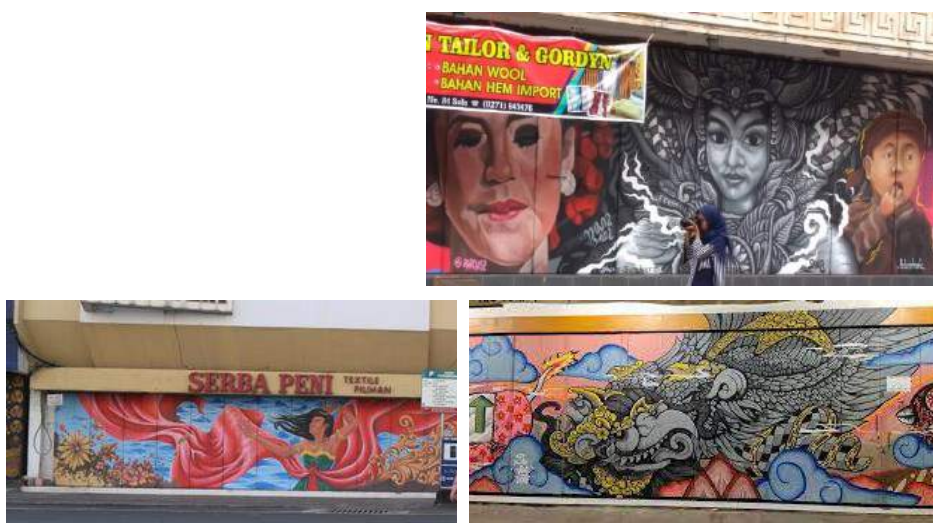
### 5. Mural of Modern wayang figure

Wayang merupakan salah satu warisan budaya Indonesia yang masih dikenal oleh hingga kini, namun masih banyak masyarakat yang kurang mengenal tokoh beserta ceritanya. Banyak pelukis mural di Solo menciptakan karya muralnya dengan menampilkan tokoh pewayangan yang dikemas menjadi lebih modern atau kontemporer. Sebuah kombinasi antara Tradisional dan Modern yang di transfer kedalam bentuk lukisan dinding yang sangat



komplek dan menarik. Seperti yang dapat dilihat dibeberapa titik daerah Gatot Subroto.

**Figure 5.** Mural of modern wayang figure



Through the development of this mural, which initially started as a mural only for the sake of capitalism (advertising media) and messages or social criticism, it was finally represented as cultural art. Murals in the city of Solo have a relationship with regional cultural heritage. So that the art theme of the mural painters shows the relationship with the culture that exists in Solo. The uniqueness in creating each work is varied and liked by many people.

## **CONCLUSION**

Murals as a medium to introduce local culture are considered to be able to directly attract attention to the community. This can be seen by mural artists in the city of Solo who display their mural works with the theme of Indonesian cultural heritage such as Wayang Kulit Murals, Batik Murals, Murals of Wayang Figures, Traditional Javanese Murals, and Murals of Modern Wayang Figures. So that people can enjoy the beauty of mural works at several points in the city of Solo. Although nowadays many contemporary drawing styles are favored by young people, some still maintain Javanese tradition and culture with some works of wayang figures, batik, and so on. It is hoped that more murals in the city of Solo and artists will bring up elements of tradition and culture for beauty in several corners of the city with local concepts, content and diverse styles.

## **REFERENCES**

- [1] Syamsul Barry, 2008. Jalan Seni Jalanan Yogyakarta. Yogyakarta: Studium, pp. 81.
- [2] Cockcroft, E, John P.W., & James C. 1998. People's Art: The Contemporary Mural Movement. Albuquerque: University of New Mexico Press.
- [3] Abercrombie, N., Stephen H. & Bryan S.T. 2013. Kamus Sosiologi (terjemahan). Yogyakarta: Pustaka Pelajar
- [4] Bourdieu, P. 2010. Arena Produksi Kultural: Sebuah Kajian Sosiologi Budaya. Yogyakarta: Kreasi Wacana.
- [5] Indarto, Kuss. 2016, Mengartikulasikan Ruang Publik dan Karya Seni, Mata Jendela, Vol 1:5
- [6] Kim. Israel, & Bruchman, Avi. 2005. Juvenile vandalism & parents watch: A new approach towards the eradiction of the vandalism phenomena. Beit-Berl College
- [7] Ariq B.W, Alvian I.N.R, & Fandy A.B. 2021. Analisa Penyebab Vandalisme Pada Pedestrian Surabaya . Sinekteka Jurnal Arsitektur. Vol.18.1.h.102
- [8] Halim, DK. 2008. Psikologi Lingkungan Perkotaan, Bumi Aksara, Jakarta.
- [9] Nur Indah K.D. 2021. Perancangan Desain Mural sebagai Media Utama Kampanye Sosial "Jogja Melawan Vandalisme". Citra Dirga Journal. Vol.03.1. h.24

# THE FUNCTION OF *UYAH IRENG* (BLACK SALT) IN THE *PANGUJANAN* TEXT AS A MEDIUM OF MAKING RAIN IN BALI

Muhammad Heno Wijayanto<sup>1</sup>, I Made Suparta<sup>2</sup>

<sup>1</sup>Department of Literature, Faculty of Humanities, Universitas Indonesia,  
henowijayanto@gmail.com

<sup>2</sup>Department of Literature, Faculty of Humanities, Universitas Indonesia,  
imd.supartha@gmail.com

**Abstract:** Climate change in Indonesia has entered the climate crisis category, which is marked by a prolonged dry or rainy season. To overcome the climate crisis, especially the prolonged drought, in the 1940s, Europeans used cloud seeding technology using salt as a medium. Long before the 1940s, Balinese people had used *uyah ireng* or black salt as a medium for making rain as contained in the *Pangujanan* (PU) text. The aims of this study is to describe the function of *uyah ireng* or black salt as a medium for reducing rain contained in the PU text. This research uses data in the form of PU text quotes, so the method used is descriptive qualitative. Texts in the form of ancient manuscripts require philological work steps, i.e. inventory, descriptions, comparisons, making text editions, and translations if needed. The result of this research is that black salt as a medium to reduce rain in the PU text has a content that functions to accelerate the occurrence of rain—and black salt is also a symbol related to water mythology in Balinese Hindu society. The conclusion in this study is that knowledge about the practice of making rain has been carried out by our nation's ancestors, one of which is contained in the PU text.

**Keywords:** Climate Crisis, Cloud Seeding, Black Salt, Local Wisdom, Bali.

## INTRODUCTION

Climate change in Indonesia has entered the climate crisis category, which is marked by a prolonged dry or rainy season. To overcome the climate crisis, especially the prolonged drought, in the 1940s, Europeans used cloud seeding technology using salt as a medium. Long before the 1940s, Balinese people had used *uyah ireng* or black salt as a medium for making rain as contained in the *Pangujanan* (PU) text. The aims of this study is to describe the function of *uyah ireng* or black salt as a medium for reducing rain contained in the PU text. Apart from being a medium for making rain, in this study it is necessary to interpret black salt as a symbol based on Balinese Hindu religious beliefs.

## LITERATURE REVIEW

Previous studies related to weather modification, the first is from Djazim Syaifullah et al. (2011) with his research *Weather Modification Program using Powder at West Java, Indonesia*. Next is an article entitled *Some Aspects of a Numerical Glaciogenic Artificial Cloud Seeding Experiment Using Liquid Carbon*

*Dioxide over Kupang, Indonesia* by Ari Maryadi et al. (2015). The two articles have something in common with the object of this research, one of which is using salt as a means to make rain or cloud seeding. The difference lies in the area where cloud seeding is practiced as well as previous studies using modern technology knowledge, while in this study using traditional knowledge based on modern technology.

## METHOD

This research uses data in the form of PU text quotes, so the method used is descriptive qualitative. Qualitative descriptive methods are generally used to interpret a text, and in this case to interpret the PU text. According to John W. Creswell (2009, pp. 176-177; in Kriswanto, 2018, p. 15), qualitative research consists of three steps, that is data provision, interpretation, and finally writing. Texts in the form of ancient manuscripts require philological work steps, i.e. inventory, descriptions, comparisons, making text editions, and translations if needed.

## RESULT AND DISCUSSION

In this study using data in the form of manuscripts containing PU texts. The PU manuscripts used in this study used collections from various institutions, namely Gedong Kirtya (IIC/1/636, IIC/1/183, IIC/5/3241, IIC/24/1621), Faculty of Literature, Udayana University (Krop. 149,244, Krop. 127.234), and the National Library of Indonesia (BR 468). From these manuscripts, in this study, PU texts were used which contained excerpts of text containing salt.

The result of this research is that black salt as a medium to reduce rain in the PU text has a content that functions to accelerate the occurrence of rain—and black salt is also a symbol related to water mythology in Balinese Hindu society as discussed below.

### 1. Function of Black Salt for Making Rain

In the PU text, salt is mentioned in various terms and forms, including *uyah*, *tasik*, *uyah ireng*, and *uyah areng*. Salt with various terms and forms is used as a means to make rain accompanied by other means in the form of servings, even *rajah*. The following is an excerpt from the PU text on the use of salt as a means of making rain.

Type of Salt	Text	Mean
<i>uyah kresna</i>	<i>pane daging yeh anakan, yeh pasih, pangělěme uyah krěsna</i> 'panai filled with spring water, sea water, black salt was put in' (PU BR 468: 2)	black salt
<i>uyah areng</i>	<i>payuk añar, matatakan pane añar, malěkěh bėnang sėlēm, atukěl, sagi sagi gėnėp, tumpěng irěng ayam irěng, uyah arěng, masampyan andong, masamsam don tēměn, yeh anakan, yeh campuhan, yeh pasih, payuk ika marajah wong</i>	salt mix with charcoal

	<p><i>matangan syu</i> ‘new pot, with new <i>panai</i>, with circular pot made of <i>setukal</i> black thread, complete offerings, black <i>tumpeng</i>, black chicken, charcoal salt, <i>janur</i> from <i>hanjuang</i>, very fragrant pandan leaves, spring water, mixed water from two rivers that meet each other, water the sea, the pot has a picture of a man with a thousand hands’ (PU UNUD 127.234, Kirtya IIC/1/636: 14r);</p> <p><i>caru nasi warṇnā, uyah arēng, bungan tēlēng irēng, canang atanding. Malih rajah Kala Lodra</i> ‘offering of colored rice, charcoal salt, black telang flower, canang, then the picture of Kala Lodra’s’ (PU Kirtya IIC/1/183: 10v);</p> <p><i>ca, sēgēh irēng, mapindan laweyan japupu, tangan tangan, iwaknya kakul sinaraten, anto pēpeng, uyah arēng, malih caru, nasi warṇna, mapiṇdhan Butṭa Sungsang, iwaknya pitik samalulung, masibak, uli di tundun tēkēd katēras. usan amantra lēbok ring sāgara, lēju sēmar ikang megha</i> ‘the dish is black rice, in the form of a body without a head, thighs, hands, it <i>requires</i> fresh water snail meat, <i>anto pepeng</i>, charcoal salt, the next <i>servings</i>, colored rice, in the form of a giant upside down, chicks, split from back to head, after the incantation, add into the sea, sprayed into the clouds’ (PU Kirtya IIC/24/1621: 1v)</p>	
<b>uyah ireng</b>	<p><i>caru wongan, tumpēng irēng, 2, ayam irēng, uyah irēng, sampyan andong ijo, śa, ṇuh gading rajah Be Jagul magambahan</i> ‘sajen in the shape of a scarecrow, 2 black cones, black chicken, black salt, green <i>hanjuang janur</i>, the ingredients are coconut ivory with a large fish <i>rajah</i> drawn on it’ (PU Kirtya IIC/1/183: 12r)</p>	black salt
<b>uyah</b>	<p><i>balahan tubek, uyah, bija kunning, samṣam dhapdhap this, sambahang ring toya</i> ‘<i>tubek</i> halves, salt, yellow rice, fragrant pandan leaves, thornless <i>dadap</i>, spread in water’ (PU Kirtya IIC/5/3241: 4r)</p>	salt
<b>tasik</b>	<p><i>tasik ṣagāgēm</i> ‘handful of salt’ (PU UNUD Krop. 149.244: 15r)</p>	salt

From the text excerpts above, the use of salt as a means to make rain include adding black salt or salt mixed with charcoal and added with other materials, such as spring water, sea water, and river water, all of which are contained in a basin made of clay. Once completely mixed, it is generally spread in the sea, sprayed into the clouds, or spread in the temple where the incantation is practiced. Information on the quantity of salt needed as a means to make rain can only be found in the text excerpt from the PU collection of Udayana University, namely a handful of salt.

These text quotes provide information that in the past, traditional Balinese people have used salt as a means to make rain, especially in 1929 and even earlier. The year 1929 refers to the description in the manuscript containing the PU text which is the oldest collection from Gedong Kirtya, Singaraja with collection number IIC/1/183, with colophons dated Thursday *Pon*, wuku *Landhep*, *sasih katiga* in the Balinese calendar, or coinciding with 12 September 1929 AD written by I Dewa Putu Arka from Banjar Liligundi, Singaraja as in the following colophon.

*Iti pangujanan, puput kasurat antuk I Dewa Putu Ārkka, ring Bañjar Liligundī, Singhārāja, duk ring rahinā, wrě, pra, wara, landhěp, titi, tang, ping, 8, śasih, 3, rah, 7, ting, 5, isakā, 1851. 0 . 0 . tanggal, 12, Septemběr, 1929. (PU Kirtya IIIC/1/183: 17v)*

In contrast to the traditional knowledge of making rain in PU texts, modern technology knowledge for weather modification by seeding clouds was only carried out for the first time in 1977. This project is the first research conducted at three points, namely Bogor, Sukabumi, and Solo which is a collaboration with The Royal Rainmaking Thailand (Bahri et al., 2011, p. 1). In 2010, the Agency for the Assessment and Application of Technology (BPPT) in its paper *The Development of Hygroscopic Cloud Seeding Flare in Indonesia: Evaluation and Measurement of Distribution Particles*, research on hygroscopic cloud seeding flares by Haryanto et al. (2011). In this study, cloud seeding was carried out by making pyrotechnics compositions, which consisted of potassium perchlorate ( $KClO_4$ ), charcoal as fuel and natural dyes, tubes as containers, magnesium, NaCl or table salt, and binders. All these materials go through the combustion stage and produce smoke as a form of the cloud seeding process.

The interesting thing between the traditional knowledge contained in the PU text and modern technological knowledge is that there are similarities in the means, namely the use of salt and charcoal. The difference lies in its use, namely if in the PU text the means are spread in water or sea and accompanied by mantras in practice, for modern technology knowledge carried out by BPPT by burning them and producing thick smoke as a cloud seeding process.

## 2. Functions of Black Salt as a Water Symbol

In addition to its direct function as a means of making rain, there is a symbol in black salt. The symbol on black salt can be seen from the origin of the salt and the black color is related to the symbols contained in Balinese Hinduism.

In general, salt comes from the sea. The sea is a collection of water and its relation in the context of the PU text is one of the main sources of the hydrological cycle, namely the process of evaporation so that later it becomes rain, the water mostly comes from the sea. In the view of Hinduism, the sea is the burial place of Dewa Baruna, the god of water, the god of the sea. Besides being identical with Dewa Baruna, the sunken sea is identified as *yoni*, or the form of God in a feminine aspect. The feminine aspect in the form of *yoni* in Hindu belief is a fertility rite. Fertility rites in the form of *yoni* are often placed in agricultural areas with the aim of fertility in the area.

Next is the black color symbol which comes from the charcoal color. Apart from charcoal, the other ingredients mentioned in the PU text excerpt above for the practice of making rain are mostly black, such as black thread, black chicken, rice, *tumpang*, and others. The black color used in various means of rain practice is a symbol of worship of Lord Vishnu.

Lord Vishnu is like Lord Baruna who is a symbol of water residing in the ocean, which is escorted by a large snake named *Anantasana*. *Anantasana* depicted in a triangular shape consists of *Badawang Nala*, *Naga Anantaboga*, and *Naga Basukih* (Jana et al., 2017, p. 7). Of the three mythological creatures related to the symbols of Vishnu, the PU text also mentions these aspects. As with *Badawang Nala* who was entangled by *Naga Anantaboga* and *Naga Basukih*, it can be related to the story contained in the Adiparwa section of the Mahabharata about the stirring of the *mantana* sea by using Mount Mandara as a pillar. In this mixing, Mount Mandara was supported by Lord Vishnu who transformed into a giant turtle or called *kurma* or in the PU



text it was called *Badawang Nala* who was entangled by two dragons. In addition to the incarnation of Vishnu in the form of a giant tortoise, other incarnations or *avatars of Vishnu* mentioned in the PU text are in the form of fish or *matsya* (in PU it is called *mina*), Ramaparasu (in PU is called *Prasu*), Rama, and Krishna.

## CONCLUSION

The conclusion in this study is that knowledge about the practice of making rain has been carried out by our nation's ancestors, one of which is contained in the PU text. The traditional knowledge contained in the PU text is in the form of using salt and/or charcoal as a medium. Knowledge of the medium was used long before modern technology came. In practice, apart from using black salt, the PU text, which has a Balinese Hindu cultural background, uses other means related to water mythology to present Him in the practice of making rain so that the practice can be successful. From this research, it is hoped that the development of science and government policy owners can explore knowledge in ancient manuscripts which are very rich in knowledge.

## REFERENCES

- Bahri, S., Aditya, H., Widodo, F. H., & Seto, T. H. (2011). Weather Modification Activities in Indonesia. 1-4.
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (4 ed.). Sage.
- Haryanto, U., Goenawan, R. D., & Harsanti, D. (2011). The development of hygroscopic cloud seeding flare in indonesia: evaluation and measurement of distribution particles. *micron*, 9, 0.
- Jana, I. M., Mahadi, M., & Sumantra, I. M. (2017). Pencitraan Gunung dalam Budaya Bali: Kajian Fungsi dan Makna Simbolik Bentuk Motif Hias pada Padmasana.
- Kriswanto, A. (2018). *Bismaprawa: Transformasi Teks Adiparwa di Skriptorium Merapi-Merbabu*. Perpustakaan Nasional RI.
- Maryadi, A., Tomine, K., & Nishiyama, K. (2015). Some Aspects of a Numerical Glaciogenic Artificial Cloud Seeding Experiment Using Liquid Carbon Dioxide over Kupang, Indonesia. *Journal of Agricultural Meteorology*, 71(1), 1-14.
- Syaifullah, D., Aditya, H., Karmini, M., Aditya, K., & Harsanti, D. (2011). Weather Modification Program using Powder at West Java, Indonesia.



# STUDY OF TRADITIONAL HISTORIOGRAPHY ISLAM IN BANJARMASIN IN TEXT ASAL BERMULA ISLAM DI NEGERI BANJARMASIN

Tubagus Amaruloh

Sebelas Maret University, [Amaruloht@student.uns.ac.id](mailto:Amaruloht@student.uns.ac.id)

**Abstract:** This article aims to conduct a study of traditional historiography on Asal Bermula Islam di Negeri Banjarmasin. The research method used in this study was a qualitative method with an analytical description. This research technique begins by identifying story elements related to historical events, describing story elements in the text of Asal Bermula Islam di Negeri Banjarmasin with a historical notebook entitled History of the Region of South Kalimantan. As a result, there are several differences between historical records and the text of Asal Bermula Islam di Negeri Banjarmasin, including how Islam entered Banjarmasin, and the reasons for the entry of Islam in Banjarmasin.

**Keywords:** Traditional Historiography, Banjarmasin, Asal Bermula Islam di Negeri Banjarmasin

## Preliminary

In the classical Malay era, history was part of literature. History is written in the form of historical literary works, either in the form of saga, poetry, etc. It is intended that readers or listeners can receive historical information more easily through telling interesting stories. The problem is whether historical literary works use the rules of historical writing in their preparation. Because a history should not be written with contamination of the author's imagination but taken from events that really happened. However, historical literary works are still classified into two groups, namely historical literary works that write history in a good way and historical works that write history in a bad way.

Historical literature is a work that has historical value. In traditional societies, the authors do not write history in a rigid way, but by using storytelling that is acceptable to the local community. So it is a common thing that nowadays we find historical writings through literary works in the form of saga, poetry, etc. Therefore, this kind of literary work is called traditional historiography. According to Mulyadi, historical literature or traditional historiography still has many problems that need to be resolved related to the idea of this literary work whether it can be used as material for compiling the history of a region. (Mulyadi, 1974)

Until now, there are still many fierce debates between the pros and cons of literary works as a source of history. On the one hand, there are those who oppose and say that historical literature is mere fiction, it cannot be used to compose history. On the other hand, there are also many experts who admit that historical literature contains historical data (Fang, 2011). For this reason, we cannot simply turn a blind eye to historical literature or traditional historiography. So what needs to be done as educated people is to carefully examine a literary text that has historical potential in its writing.

Manuscripts that have historical value are among the texts *Asal Bermula Islam di Negeri Banjarmasin* (hereinafter referred to as ABINB). This manuscript is written in Malay Arabic script. This research is based on the ABINB text which has been edited by Isrulia Nugrahaeni in their thesis entitled *Asal Bermula Islam di Negeri Banjarmasin : Text Editing and Analysis of Historical Literature*. The ABINB text is a text that tells the early history of the spread of Islam in Banjarmasin on the role of the Demak kingdom as the first Islamic kingdom in Java. The ABINB text also tells about the conditions of the Banjarmasin era when Islam entered and the customs, beliefs, and customs of the supporting community. This is what makes the author want to study more deeply whether the data contained in ABINB has historical facts in its writing.

The problems in this research are 1). The process of entering Islam in Banjarmasin 2). Spread of Islam in Banjarmasin. The purpose of this study was to determine whether the information from ABINB text are historical facts.

### **Theoretical Review**

Roolvink(in (Fang, 2011)) states that historical literature has two parts in its formation. The first part contains myths, legends or fairy tales whose contents tell the situation in ancient times and the origin of the kings of the country. The second part is the historical part. Roolvink's opinion received support from Sutrisno who stated that historical literature refers to the facts of events that actually happened and also to fictitious or imaginative facts. The fictitious fact was created by the poet based on the pattern of his mind. Fictional aspects and facts that actually happened combined as a single unit (Sutrisno, 1983).

Elements of myth, legend or fairy tales often dominate historical elements. Then the element of myth is often related to the storytelling of genealogy or genealogy of kings who are associated with gods, nymphs, and prophets. The legend relates to the elements of water, earth, plants, and air, for example the birth of a princess who was born from foam. However, it is possible that the telling of historical facts is also obscured by the conventions of myths, legends or fairy tales according to the interests of the author.

In connection with the theory described previously, it can be concluded that historical literature or traditional historiography contains two elements, namely fiction and fact. Facts related to historical elements. However, to say that the story element in historical literature is a fact, comparative work needs to be done. Comparisons are made with other sources, especially accurate historical sources.

In connection with this theory, in this study, the story elements in ABINB related to historical elements need to be compared with historical sources. The historical element is related to 1). The process of entering Islam in Banjarmasin 2). Spread of Islam in Banjarmasin is believed to have historical facts. For this reason, the sources used as comparative material in this study are several historical books that can be accounted for and several similar journals that can be used as additional literacy.

### **Method**

To explore historical elements related to 1). The process of entering Islam in Banjarmasin 2). Spread of Islam in Banjarmasin 3). The development of Islam in the State of Banjarmasin this research is a qualitative method with an analytical description. This research technique begins by identifying story elements related to historical events,

describing story elements in the ABINB text which has been edited by Isrulia Nugrahaeni in her thesis entitled *Asal Bermula Islam di Negeri Banjarmasin: Text Editing and Analysis of Historical Literature*. Then compare it with historical sources contained in history books.

## Results

### 1) How Islam entering Banjarmasin

The origin of the presence of Islam in Banjarmasin began when Prince Samudra, the King of the Kuin Kingdom in Banjarmasin, his kingdom would be attacked by 3 brothers, namely Prince Tabaru from Riam Kanan and Riam Kiwa, Prince Tengah from Batang Amandit, and Prince Sirapanji from Tanah Dusun. Kapuas and Kahayan.

"Then after Raden Samudra grew up. / So the sovereign of the king in Kuin by Patih Masih has the title Prince of Samudra. Then suddenly / heard to Prince Tabaru, Prince Middle and Prince Sirapanji. So / all three of them asked to violate Prince Samudra. The Prince became / king in Riam Kanan and Riam Kiwa and Prince became king in Batang (H)Amandit4 // and Prince Sirapanji became in Tanah Dusun, Kapuas, and Kaha(ya)yan 5. / So in every year the three brothers it alternately violates to Kuin. / So Prince Samudra agreed with Patih Masih to ask for help / to the King of Java." (ABIDNB : 6-7)

Thing This is also mentioned in the 1997 Regional History Book of South Kalimantan issued by the Ministry of Education and Culture. However, there is a difference in the book, because the book says that Prince Samudra was a rebel in the war for power.(Culture, 1977: 31)

"After that, Prince Samudra sailed to the Land of Java, / faced Sunan Demak (Raden Patah was when Prince Trenggono) / asked for help in the war. So said Sunan Demak "I want to help, but want to promise and this agreement must be done first. / That is asking for these two things, the first I ask for ikam here / also convert to Islam, the religion of our prophet Muhammad Rasulullah, / along with all the servants of the people, all of them and my second request / some of my space in the seagrass war of course(ng) 6 civil wars must / replace." So Prince Samudra said, "Inggih even I can't even do it / according to the old sampian, help fight until (n)7 is no longer / ulun enemy. Then it was a waste of war and the enemy lost everything. So / you have a lot of ulunkahada wars / you have a lot of ulunkahada / many - - - -8 you only pay once every year and some get results / in every year that gasan is paid." So said Sunan Demak, "Okay, I'll follow the word ikam." “ (ABIDNB: 7)

In the quote, it is very clear that it was the Demak kingdom that brought Islam to Banjarmasin, through Prince Samudra, whose name has now changed to Sultan Suriansyah, this is also explained in the History of the South Kalimantan Region (1997) which confirms that the Islamization of Banjarmasin was brought by the Demak kingdom. in the 16th century(Culture, 1977: 44) as a mutual political relationship from fighting the enemy of Prince Samudra

### 2) How did Islam spread in Banjarmasin?

The spread of Islam in Banjarmasin began with the victory of Sultan Suriansyah thanks to the help of the Demak kingdom. Islam developed thanks to a

Katib who was brought by Sultan Suriansyah to the Kuin Kingdom from the Demak Kingdom, named Katib Dayan.

"So Prince Samudra was then held by Sunan Demak, Sultan / Suriansyah. After that he came home. One was given by Sunan / a katib named Katib Dayan to Islamize all / servants of the people of Sultan Suriansyah in Kuin / Banjarmasin and brought Javanese troops to help in the war." (ABIDNB : 8)

Although there is no written record of who the key figures in the development of Islam in Banjarmasin were, the results from Demak's assistance were enormous. The Kuin kingdom began to spread Islam to all corners of Banjarmasin and the Kuin kingdom began to expand its relations with other Islamic kingdoms, and also opened a new dynastic period in the Kuin throne.

### **Conclusion**

The ABIDNB manuscript has historical facts in it, this can be confirmed through the book History of the South Kalimantan Region, which was published by the Ministry of Education and Culture in 1997. Some of the facts include: 1.) Islam entered Banjarmasin, started by Prince Samudra who left to the Kingdom of Demak and 2.) The thing that caused Prince Samudra to ask for help to the Kingdom of Demak was because of the war, although there are differences between the war contained in the texts and historical records, but the truth of the war in Kuin and Prince Samudra was involved in it

### **REFERENCES**

- Fang, LY (1982). History of Classical Malay Literature. cet. 3. Singapore: National Library.
- Isrulia Nugrahaeni. 2014. Asal Bermula Islam di Negeri Banjarmasin: Text Edits and Analysis of Historical Literature. Essay. Indonesian Literature, Faculty of Cultural Sciences, Sebelas Maret University, Surakarta
- Mulyadi, R. (1974). The History of the King of Riau. International Associations of Historians of Asia seminar paper. Yogyakarta.
- Regional Cultural Research and Recording Project of the Center for Historical and Cultural Research, Ministry of Education and Culture. 1977-1978. Regional History of South Kalimantan.
- Sutrisno, S. (1983). Hikayat Hang Tuah: Structure and Function Analysis. Yogyakarta: Gadjah Mada University Press.

# THE STORY OF THE OATH OF THE PROPHET DAVID AND PROPHET ISA IN THE HIKAYAT RAJA-RAJA SIAM

Khofifah Tri Lestari<sup>1\*</sup>; Asep Yudha Wirajaya<sup>2</sup>

<sup>1,2</sup> Universitas Sebelas Maret

\* Pos-el: khofifahlestari@student.uns.ac.id

**Abstract:** This research is entitled “The Story of the Oath of the Prophet David and Prophet Isa in the Hikayat Raja-Raja Siam”. The purpose of this study was to determine the creativity of the saga's authors in perceiving the story of the oaths of the Prophet David and Prophet Isa contained in the Qur'an. The theory used in this research is reception theory. In this case, the author acts as the perceiver. This study uses the text of the Hikayat Raja-Raja Siam collection of the University of Leiden as the object of research. The stages in the research include reading literature, collecting and selecting data, analyzing data, and drawing conclusions. The literary work, in this case, is the Hikayat Raja-Raja Siam which is read carefully and thoroughly to find the necessary data. Data sourced from quotes from the Qur'an and from saga texts were collected, then analyzed based on reception theory. Furthermore, conclusions are drawn on the results of the study. The results of this study show the author's expertise in processing the stories of the oaths of the Prophet David and Prophet Isa contained in the Qur'an to be written into the Hikayat Raja-Raja Siam text which is then used by the author as supporting material for arguments on origins and beliefs in The essence of the story of the Hikayat Raja-Raja of Siam.

**Keywords:** *Hikayat Raja-Raja Siam, reception, and Qur'an*

## INTRODUCTION

Al-Qur'an is a religious text that uses stories as teaching media. This can be seen from the many stories of the prophets before the prophet Muhammad and the stories of the previous people contained in the Qur'an. Hanafi (1983) mentions that the existence of the story in the Qur'an has an important meaning in the delivery of good values in religion (Hanafi in Rohima, 2020). In addition, the delivery of religious teachings in the form of stories is considered to have advantages over other forms. This is because the delivery in the form of a story can provide a deeper effect so that it can arouse awareness to better understand each message to be conveyed.

The stories in the Qur'an certainly have a specific purpose and purpose. In general, these stories aim to instill values to always obey His commands and stay away from all His prohibitions. The stories contained in the Qur'an are numerous. In addition, these stories are also very interesting to discuss. So the stories may get a response from the readers. In this case, it is the reception of Muslims in receiving, responding, utilizing, or using the Qur'an as a text that has meaning (Ahmad Rafiq and Syahiron Syamsyudin in Masrurin, 2018).

Hikayat Raja-Raja Siam is a classic Malay manuscript written by Abdullah bin Muhammad al-Misri, a well-known Malay writer. The manuscript used in this study is a digital collection manuscript from Leiden University with the title Overview of Stories Than Kings in the Land of Siam. Another title mentioned in the text is Hikayat Raja-Raja Siam. The writing of the

title of the manuscript used in this study is Hikayat Raja-Raja Siam, this is based on the frequency of mention of the Hikayat Raja-raja Siam in the text. This manuscript contains a variety of interesting past stories to be discussed. One of the interesting things about the Tale of the Kings of Siam is that there is a story taken from quotations from the verses of the Qur'an, namely the story of the people who were cursed by Allah SWT for disobeying His commands. This shows that the author has received the verses of the Qur'an which are then retold in his work according to the views and interests of the author.

To reveal the author's reception of the verses of the Qur'an in the Hikayat Raja-Raja Siam, this study will use reception theory as the basis for revealing the reader's responses. The response can be passive in the sense that the reader understands or sees the aesthetics contained in his reading and can also be active which is characterized by the reader realizing his response (Haryatmo, 2015). The basic concept of this theory is twofold, the first is the horizon of the reader and the second is the open places in the literary text. Jauss (1975) said that in responding to a literary work the reader is directed by the horizon of hope to interact actively with the literary work being read. the horizon of hope that allows the reader to give meaning to a work has been directed by the author through the literary conventions used in his work (Jauss 1975; Teew 1983, in Abdullah, 1991). According to Iser (1980) literary reception emphasizes how to direct the reader's reaction to a text. Literary texts have open spaces that occur because of the unbalanced nature of literary works between readers and literary works. Therefore, if the reader can resolve the gap, then communication between the reader and the text can begin (in Abdullah, 1991). In other words, Iser relies on the reader's imagination after reading a literary work, after which he hopes that the reader will do something about the text he reads. In this case, the reader is emphasized to play a role in understanding and concretizing a literary text (Haryatmo, 2015).

Related to the function of the verses of the Qur'an in the Hikayat Raja-Raja Siam, another principle related to the reader's response is needed, namely intertextuality. This stage aims to reveal the code in the text so that a hypogram can be found that will complete the meaning in the work (Abdullah, 1991).

## **LITERATURE REVIEW**

Sofia (2012) in her research explains Nurrudin ar Raniri's reception of the verses of the Koran in his work *Akhbar Akhirat fi Ahwal al Qiyamah*. In her research, Sofia also explains the changes or transformations of the text that occur. The theory used is reception theory as a reader's welcome accompanied by intertextuality theory to see the transformational changes that occur (Sofia, 2012). Subsequent research conducted by Haryatmo (2015) explained the author's reception of the story of the Prophet Khidir in the Koran and then transformed into suluk. The study found that in transforming the story of Nabi Khidir into Suluk, several differences were seen in the core teachings, storylines, and attitudes of characters in accepting teachings. All of this is influenced by the reader's perception of the work he reads (Haryatmo, 2015).

## **METHOD**

This study uses descriptive-qualitative research methods (Herdiansyah, 2012; Huberman, 1992; Moleong, Lexy, 1995; Pitana, 2014; Ratna, 2015; Sangidu, 2007; Sugiyono, 2012; Taylor, S. J., & Bogdan, 1998). The data source of this research uses the text of the Hikayat Raja-Raja Siam digital collection of Leiden University.

The stages of this research include reading literature, collecting and selecting data, analyzing data, and drawing conclusions. The literary work, in this case, is the Hikayat Raja-Raja Siam which is read carefully and thoroughly to find the necessary data. Data sourced from quotes from the Qur'an and saga texts were collected, then analyzed based on reception theory. Furthermore, conclusions are drawn on the results of the study.

## RESULT AND DISCUSSION

### Hikayat Raja-Raja Siam Manuscript Description

The description and identification of the manuscript provide a clear and general description of the manuscript. Efforts to describe this manuscript were carried out based on the information data contained in the description of the manuscript, both inside and outside the text. This manuscript is one of the Malay manuscripts stored at Leiden University with the title Overview of Stories Than Kings in the Land of Siam with the manuscript code Cod. Or. 2011. Another title mentioned in the manuscript is Hikayat Raja-Raja Siam. The writing of the title of the manuscript used in this study is Hikayat Raja-Raja Siam, this is based on the frequency of mention of the Hikayat Raja-raja Siam in the manuscript. This manuscript of the Hikayat Kings of Siam was written by Abdullah bin Muhammad al-Misri, an Egyptian, in 1238 AH and copied by Muhammad Hasan in 1261 H (1834 M). This manuscript is written in Malay with a Malay Arabic script. The form of the essay is in the form of a saga. The condition of the Hikayat Raja-Raja Siam manuscript is quite good. The paper is quite weathered because it looks yellow-brown. Most of the pages had ink corrosion that penetrated the paper afterward, but the writing was still legible. The paper used is European. The Hikayat Raja-Raja Siam Manuscript consists of 51 pages with the text Hikayat Raja-Raja Siam, as many as 1 title page, 5 protective pages (without page numbers) on the front page or after the front cover, and 7 protective pages (without page numbers) at the bottom. back after colophon or before back cover. The number of lines per page is 13 lines except on pages 1 and 2 which are 7 lines and the last page is 11 lines. On the last page, the number 11 includes the colophon of the manuscript. The spacing between the lines is a bit tenuous so it's easy to read.

The text in the Hikayat Raja-Raja Siam manuscript is briefly divided into several parts. The first, the introductory part of the scriptwriter, namely Abdullah bin Muhammad al-Misri. The second part is a story about the origin of man and his beliefs. The story of the Jews with the Prophet David is found in this section. The next section tells the core of the story, namely about the history of Siam.

### Comparison of stories in the HRRS text with the Koran

#### The people of Prophet David who disobeyed

The first part of the HRRS text tells about the Jews who lived at the time of the prophet David, defied and violated the rules of Saturday which should be used for worship, instead of using it to feast on fishing which was a test from God Almighty. The following is an excerpt from the HRRS text which tells of the Jews breaking the rules on Saturday.

Dan adapula dilebihkan Allah Taala manusia itu setengah diatas setengahnya dari sebab akalnya dan pekerjaannya. Dan adapula daripada bangsa manusia ini dijadikan Allah taala binatang kera dan babi dengan murka Allah Taala atas mereka itu, orang yang durhaka dan yaitu dua kaum daripada Yahudi. Dan kaum yang pertama orang pengambil ikan kepada hari sabtu hari besar kepada nabi musa. Maka disumpah oleh Nabi Daud akan orang yang mengambil ikan kepada hari sabtu itu dijadikan sekalian orang itu kera dan babi. Maka banyaknya beratus2 (HRRS, 1823: 6-7).

This story is based on the reception of the verses of the Qur'an which are mentioned in the Qur'an briefly in Q.S. Al-Baqoroh verse 65.

*"Dan sesungguhnya telah kamu ketahui orang-orang yang melanggar di antaramu pada hari Sabtu. Lalu kami berfirman kepada mereka: 'jadilah kamu kera yang hina'," (Q.S. Al-Baqoroh:65)*

Some interpreters of the Qur'an consider the ape incarnation as a parable which means his heart is like an ape that does not accept advice or warning, some argue that the incarnation of an ape means turning into a monkey (Zaini-Lajoubert, 2008: 139). In another interpretation by Le Coran, perhaps the story is referring to the story of the Jews under David's rule who could not resist the temptation to take fish despite David's warning to respect the Sabbath. When violated, David asked God to turn them into monkeys (Le Coran in Zaini-Lajoubert, 2008: 139).

Furthermore, the story about the Jews (the Children of Israel) breaking the rules on Saturday is also found in the word of God in the Qur'an Surah Al-A'raf verse 163.

*"Dan tanyakan kepada Bani Israil tentang negeri yang terletak di dekat laut ketika mereka melanggar aturan pada hari Sabtu. Di waktu datang kepada mereka ikan-ikan (yang berada di sekitar mereka) terapung-apung di permukaan air, dan di hari-hari yang bukan Sabtu, ikan-ikan itu tidak datang kepada mereka. Demikianlah kami mencoba mereka disebabkan mereka berlaku fasik," (QS Al-A'raf : 163).*

The people of Prophet Isa who violated

In the Tale of the Kings of Siam, the story of the prophet Isa who broke his promise is found in the following quote.

Dan lagi satu kaum orang yang durhaka kepada Nabi Isa anak Maryam, mungkir daripada maidah hidangan yang diturunkan Allah taala kepada Nabi Isa dibawa malaikat dari langit. Maka disumpah oleh Nabi Isa akan sekalian orang yang mungkir itu. Maka dijadikan Allah taala sekaliannya itu babi dan kera. Dan banyak mereka itu beratus-ratus. Dan demikianlah diceritakan Allah taala kepada Nabi Muhammad di dalam Quran dengan bahasa Arab (HRRS, 1823:7).

This story is also found in the Qur'an Surah al-Maidah verses 112-115.

*((Ingatlah), ketika pengikut-pengikut Isa yang setia berkata, "Wahai Isa putra Maryam! Bersediakah Tuhanmu menurunkan hidangan dari langit kepada kami?" Isa menjawab, "Bertakwalah kepada Allah jika kamu orang-orang beriman." (112). Mereka berkata, "Kami ingin memakan hidangan itu agar tenteram hati kami dan agar kami yakin bahwa engkau telah berkata benar kepada kami, dan kami menjadi orang-orang yang menyaksikan (hidangan itu)." (113). Isa putra Maryam berdoa, "Ya Tuhan kami, turunkanlah kepada kami hidangan dari langit (yang hari turunnya) akan menjadi hari raya bagi kami, yaitu bagi orang-orang yang sekarang bersama kami maupun yang datang setelah kami, dan menjadi tanda bagi kekuasaan Engkau; berilah kami rezeki, dan Engkaulah sebaik-baik pemberi rezeki." (114) Allah berfirman, "Sungguh, Aku akan menurunkan hidangan itu kepadamu, tetapi barangsiapa kafir di antaramu setelah (turun hidangan) itu, maka sungguh, Aku akan mengazabnya dengan azab yang tidak pernah Aku timpakan kepada seorang pun di antara umat manusia (seluruh alam)." (115) (Q.S. Al-Maidah: 112-115).*

In the Qur'an, this is not explained directly. However, based on the narration of Ibn Jarir from Al-Hasan ibn Quza'ah narrates that the dish was sent down, and in it, there are fruits from



heaven. Then they were ordered not to betray, not to hide, and not to keep it. But they hid and kept it, finally Allah cursed them to be monkeys and pigs (*TAFSIR IBNU KATSIR*, 2017).

#### The story of apes and pigs

In the HRRS script, it is said that some of these monkeys and pigs are killed, but some of them will mate with other animals and humans who live on the mountain. Thus, giving birth to offspring that resemble humans and then settled into the nations of India

Syahdan adalah segala orang yang dijadikan Allah taala binatang kera dan babi itu hidupnya di dalam dunia ini tiga hari juga. Maka dimatikan Allah taala. Tinggal lagi setengah daripada kera dan babi itu. Maka kedua bangsa binatang ini bercampur dengan binatang anjing berlaki bini antar ketiga jenis binatang ini. Maka sekaliannya itu naik keatas gunung (HRRS, 1823: 8).

According to some commentators of the Koran, the monkeys have no children or offspring, they do not even eat and drink so they cannot live more than three days (Zaini-Lajoubert, 2008: 140).

#### The function of the story in the saga

To reveal the function of the story in the Hikayat Raja-Raja Siam, see the following quote.

Sebermula dan diceriterakan orang yang empunyceritera. Dan datang ke negeri Siam tiga buah kapal. Maka di dalam kapal itu orang Hindu dari negeri Punastara, rakyat negeri Maharaja Hulkar. Banyak di dalam kapal tiga buah itu seratus lima puluh laki-laki dan dua ratus perempuan. Maka duduk mereka itu di dalam negeri Siam. Maka kepada masa itu Raja di dalam negeri Siam bukannya daripada bangsa manusia. dan yaitu keturunannya daripada bangsa jin i.n.sy. Allah taala lagi akan datang. Bicaranya itu di dalam perkara ini. Maka daripada zuriatnya anak cucu mereka itu. Ada yang pergi ke negeri Pigu. Beranak bini hingga menjadi berapa banyak ku.m.ny itu di dalam negeri Pigu. Maka daripada bangsa mereka itu yang menjadi raja2 dan menteri di dalam negeri Siam yang ada mereka itu. Sekarang ini dan bangsa mereka itu daripada tiga jenis binatang dan yaitu kera dan babi dan anjing (HRRS, 1823: 13).

In the saga quote, it is stated that the Siamese are descended from three types of animals, namely monkeys, pigs, and dogs. The three types of animals are the result of the descendants of people who are cursed for disobeying Allah's commands. This is reaffirmed in the following quote.

Dan adalah kepada orang Siam segala binatang itu mulia dan berdosa besar membunuh binatang itu hingga kepada ikan sekalipun menjadi dosa kerana Siam itu bangsa binatang/ keturunannya daripada orang Hindu daripada anak cucu orang yang kena sumpah Nabi Daud dan Nabi Isa (HRRS, 1823: 14).

In this quote, it is even clearer that the author states that Siam is descended from the descendants of those who were sworn in by the prophet David and the prophet Isa. This shows that the author has transformed the story he reads in the Qur'an into the story he wrote with the addition of certain elements. In this case, the change in these elements is the way the author unites the myths or beliefs of the people at that time with the results of his reading responses to the stories in the Qur'an.

## CONCLUSION

From the previous explanation, it can be seen that the story contained in the Hikayat Raja-Raja Siam script underwent a transformation from the source text. This can be seen in the

slight difference in the story between the Hikayat Raja-Raja Siam manuscript and its reading source, namely the Al-Quran. This difference is possible because there is an active role of the reader (in this case the author of the script) who provides responses to his reading. The author adds the story of the continuation of apes and pigs as the beginning of the human race. As is known, according to some commentators of the Qur'an, these monkeys have no children or offspring, they do not even eat and drink so they cannot live more than three days.

The Hikayat Raja-Raja Siam manuscript, although based on existing history, still the author tries to incorporate elements of his imagination and creativity to produce original work. The scriptwriter of the Hikayat Raja-Raja Siam made the story of the Jews who disobeyed His orders turning into pigs and monkeys as an example of human nature that God will curse, namely anyone who disobeys or violates the rules that have been set. The scriptwriter packaged the story in such an interesting way with a straightforward style of language so that it was easily accepted by the reader. The addition of stories about monkeys who have offspring resembling humans is what constitutes a transformation, and this transformation can be said to be the recipient of the script reader (in this case the scriptwriter) to the source of his reading.

## REFERENCES

- Abdullah, I. T. (1991). Resepsi Sastra: Teori dan Penerapannya. *Jurnal Humaniora*, 2.
- Haryatmo, S. (2015). KISAH NABI KHIDIR DALAM SAstra SULUK: RESEPSI DAN TRANSFORMASI. *Widyaparwa*, 43(2).
- Herdiansyah, H. (2012). Metodologi penelitian kualitatif untuk ilmu-ilmu sosial. In *Jakarta: Salemba Humanika* (3rd ed.). Jakarta: Salemba Humanika.
- HRRS. (1823). *Hikayat Raja-Raja Siam.pdf*.
- Huberman, M. B. M. dan A. M. (1992). *Analisis Data Kualitatif: Buku Sumber tentang Metode-metode Baru*. Jakarta: UI Press.
- Masrurin, 'Ainatu. (2018). RESEPSI ALQURAN DALAM TRADISI PESANTREN DI INDONESIA (STUDI KAJIAN NAGHAM ALQURAN DI PONDOK PESANTREN TARBITAYUL QURAN NGADILUWEH KEDIRI). *Al-Bayan: Jurnal Studi Al-Qur'an Dan Tafsir*, 3(2).
- Moleong, Lexy, J. (1995). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Pitana, T. S. (2014). *Teori Sosial Kritis: Metode dan Aplikasinya*. Purwokerto: STAIN Press bekerja sama dengan MITRA MEDIA.
- Ratna, N. K. (2015). *Teori, Metode, dan Teknik Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Rohima, U. (2020). KISAH NABI MUSA DALAM AL-QUR'AN MENURUT PENAFSIRAN HAMKA DAN M. QURAIISH SHIHAB. Universitas Islam Negeri Sunan Kalijaga Yogyakarta.
- Sangidu. (2007). *Penelitian Sastra: Pendekatan, Teori, Metode, Teknik, dan Kiat*. Yogyakarta: Seksi Penerbitan Sastra Asia Barat - Fakultas Ilmu Budaya - Universitas Gadjah Mada.
- Sofia, A. (2012). RESEPSI TRANSFORMATIF AYAT-AYAT ALQURAN DALAM AKHBAR AKHIRAT FI AHWAL AL QIYAMAH KARYA NURUDDIN AR RANIRI. *SEMINAR ILMIAH KELOMPOK PENELITI KEBAHASAAN DAN KESASTRAAN*.
- Sugiyono. (2012). *Metode penelitian kuantitatif kualitatif dan R dan D*. Bandung: Alfabeta.
- TAFSIR IBNU KATSIR. (2017).
- Taylor, S. J., & Bogdan, R. (1998). *Introduction to Qualitative Research Methods: A Guidebook and Resource* (3rd ed.). (Michigan: John Wiley & Sons Inc.
- Zaini-Lajoubert, M. (2008). *Karya lengkap Abdullah bin Muhammad al-Misri: Bayan al-asma', Hikayat Mareskalek, 'Arsy al-muluk, Cerita Siam, Hikayat tanah Bali* (Vol. 22). Depok: Komunitas Bambu.

## JAVANESE HOUSE (MANUSCRIPT STUDY ON *SERAT CENTHINI*)

Suyami<sup>11</sup>; Titi Mumfangati<sup>12</sup>; Sumarno<sup>13</sup>; Yohanes Adhi Satiyoko<sup>14</sup>

Balai Arkeologi DIY [Suyamibpsnt.jogja@gmail.com](mailto:Suyamibpsnt.jogja@gmail.com)

Balai Arkeologi DIY [titimumfangati@gmail.com](mailto:titimumfangati@gmail.com)

Balai Arkeologi DIY [sumarnohidayah66@gmail.com](mailto:sumarnohidayah66@gmail.com)

Balai Bahasa DIY [dhimassetiyoko@gmail.com](mailto:dhimassetiyoko@gmail.com)

**Abstract:** *Serat Centhini* is the work of Javanese literature initiated by Kangjeng Gusti Pangeran Adipati Anom Amengkunegara III, son of the king of Kraton Kasunanan Surakarta, Sri Susuhunan Paku Buwana IV. *Serat Centhini* was written over a period of nine years, (1814 to 1823) with 3.025 manuskrip pages divided into 12 volumes. *Serat Centhini* contains various things about Javanese culture. The content of Javanese cultural elements contained in *Serat Centhini* is that this manuscript is also determined as a Javanese encyclopedia. *Serat Centhini* is a window to know Javanese culture. One of the knowledges about Javanese culture in *Serat Centhini* is the knowledge of Javanese houses. Javanese house is told from the beginning of the existence of wooden house building in Java, knowledge of teak wood that can give good and that can bring disaster, knowledge about how to cut down and process teak wood for house building materials, knowledge about the types and models of Javanese house buildings, knowledge about the size of the house to bring good for its residents, knowledge of the good day to build or repair the house, and so on. A good house for The Javanese is not just the beautiful shape of the building, the sturdiness of the building, or the quality of wood building materials. The house is considered good if it can bring good luck, kindness, comfort, welfare, and safety to its owners. In building a 'nice house', the work must begin on a good day. The length of the house building, the length of the *blandar* and the manufacturer must be calculated based on the length of the soles of the prospective homeowners, with a good count. Teak wood used as a material for home building furniture should be chosen good teak wood, which can give good luck, not one that can bring disaster.

Keywords: *Serat Centhini*, Javanese house; teak wood, luck, disaster

## INTRODUCTION

*Serat Centhini* is a work of Javanese literature in the early 19<sup>th</sup> century. Its writing was initiated by Kangjeng Gusti Pangeran Adipati Anom Amengkunegara III. *Serat Centhini* was written over a

- 
1. Lead writer
  2. Lead writer
  3. Member writer
  4. Member writer

period of nine years, from 1814 to 1823, with 3.025 manuskrip pages, divided into 12 volumes. *Serat Centhini* contains various things about Javanese culture. The content of Javanese cultural elements contained in *Serat Centhini*, that is referred to as a Javanese encyclopedia. Various information about Javanese culture, such as customs traditions, Javanese ritual traditions, Javanese healing, *pawukon*, *sengkalan*, *astrology*, manners, various remains, various flora and fauna, types and various Javanese food, *ngelmu kasampurnan kadigdayan jaya kawijayan*, and so on. One of the Javanese cultural content in *Serat Centhini* is the knowledge of Javanese houses.

Home is one of the primary needs in human life. In the past humans lived entirely on the wealth of nature. Furthermore, humans experience cultural development so as to meet their primary needs by engineering the potential of nature. In meeting the needs of the board, humans are able to take advantage of the potential of nature by making a home. Home is no longer a primary need today, but has become one's pride and achievement.

For the Javanese, the house is also expected to provide goodness and safety for the owner or residents. Therefore, building a house is done with full calculation and prudence, including choosing the time when starting to build, determining the direction of the house, placement of the position of the house in the available land area, and so on. In addition, it is also equipped with efforts to worship mantras, prayers, and certain practices in order to gain confidence in the goodness of the wisdom that will be built. In general, now in building homes people tend to be based on practical, economical, and aesthetic value only.

Related to this background, this study intends to examine the Javanese houses contained in *Serat Centhini*, with the subject matter, (1) where and how to explain the construction of Javanese houses in *Serat Centhini*?; (2) What are the guidelines used in building a 'good' house in *Serat Centhini*?;

Furthermore, the study aims to (1) reveal an explanation of Javanese houses in *Serat Centhini*; (2) reveal the guidelines used in building a 'good' house in *Serat Centhini*.

## LITERATURE REVIEW

*Serat Centhini* has been studied in any aspects, like "Culinaru in *Serat Centhini*" by Sunjata, I. W. P., et.al.; (2014), "Pengobatan Tradisional dalam *Serat Centhini*" by Suyami, et.al. (2020). Ki Sumidi Adisasmita (1975) published *Pustaka Centhini Selayang Pandang dan Pustaka Centhini*: Summary of its content. Tardjan Hadidjaja (1979) published *Serat Centhini* as told in Bahasa Indonesia. *Serat Centhini* was also transformed into some novels, such as, *Centhini: Kekasih yang Tersembunyi* (Elizabeth D. Inandiak), *Centhini: 40 Malam Mengintip Sang Pengantin* (Sunardian Wirodono). *Centhini [Perempuan Sang Penakhluk di Langit Jurang Jangkung]*(Sri Wintala, 2012). *Centhini 6 Pernikahan Syekh Amongraga dan Tambangraras* (Agus Wahyudi).

Additionally, Gangsar R. Hayuaji (2010) reveals sex and tasawuf in *Centhini 2* novel. Then, K. Astrea reveals cultural values in *Centhini* novel: *40 Malam Mengintip Sang Pengantin*. Furthermore, Pardi (2019) compiled dissertation entitled *Transformasi Serat Centhini Karya Paku Buwana V dalam Sastra Indonesia Modern*. Nurnaningsih (2010) compiled thesis entitled *Kajian Stilistika "Teks Seksual dalam Serat Centhini" Karya Pakubuwana V*.

Dealing with Javanese house, Cahyani, R., et.al. (2015) wrote "Influence of Javanese Traditional Architecture in Colonial Inhabitant in Bubutan Surabaya Kampung". In the article, Risqi Cahyani et.al. study about living house of Pak Teja that has colonial architecture but decorated in Javanese spatial version by Prijotomo (1999). Tiara, H. (2017) in *Seminar Ikatan Peneliti Lingkungan Binaan Indonesia (IPLBI) 1*, C 125-128 stated that "*Bangunan Berarsitektur Tradisional Jawa dengan Pengaruh Arsitektur Eropa*". Tiara cited Santosa's statement (2000) that Javanese house in not only a building for personal belonging, but also becomes the space for social interaction. The Javanese house has six types, that are Joglo, Limasan, Kampung, house in Mosque form and *Tajug/Tarub*, and house of *Panggung Pe*.

Djono, et.al. (2012) wrote about "Value of Local Wisdom of Javanese Traditional House". Javanese traditional house is not only the place for protecting as practical function, but also understood as manifestation of ideals and vision as symbolic function. Cahyandari, G. O. I. (2012) menulis tentang "Tata Ruang dan Elemen Arsitektur Pada Rumah Jawa Di Yogyakarta Sebagai Wujud Kategori Pola

Aktivitas Dalam Rumah Tangga". Rumah tradisional memiliki makna simbolis dan kultural yang mencitrakan status sosial pemiliknya.

Roosandriantini, J., et al. (2019) wrote about the Typology of Roof Shape in Javanese Architecture. Roosandriantini, J., et al. based his writings on the typology of Javanese architecture according to Hamzuri (1985) which classifies Javanese architectural typology based on the character of the roof and the division of space. The shape of Javanese buildings is divided hierarchically from the highest level, namely *tajug* (mosque), *joglo* (nirgrat group), *limasan* (middle class), *kampung* (common people) and *panggung* (common people). The shape of the house building designates the social and economic position of the owner.

Susilo, G. A. (2015) wrote about "Transformation of Javanese Architectural Forms". In this paper, the type of building form in Javanese architecture consists of four types, namely, *tajug*, *joglo*, *limasan* and *kampung*, with three main sectors, namely the Guru sector, *Pananggap* sector and *Emper* sector, as well as two directions of orientation, namely *pamanjang* and *panyelak*. The transformation of Javanese architectural forms illustrates that the *tajug* type is the origin of all types. The other type is the result of "tightening" of the *tajug* type.

Among all the studies on *Serat Centhini*, there have been many writings related to the study of *Serat Centhini* and Javanese house building, but among all there has been no review of Javanese houses in *Serat Centhini* as a whole, including the tradition of local Javanese wisdom to build a 'good house' depicted in *Serat Centhini*. The study of "Javanese House (Manuscript Study on *Serat Centhini*)" is expected to add to the characteristics of study results related to Javanese houses contained in the Javanese manuscript *Serat Centhini*.

## METHOD

Research on Javanese House was conducted using documentary methods, namely reviewing the 12-volume of Main document of *Serat Centhini*, especially the issue of *Serat Centhini* Latin by Karkono Partakusuma. The study was conducted in revealing the philosophy in building good house of Javanese houses along with the ins and outs of local Javanese wisdom surrounding it, which is illustrated in *Serat Centhini*. The technique of presenting the results of the study is poured in the form of descriptive analytics on the ins and outs of Javanese house buildings depicted in *Serat Centhini*.

## RESULTS AND DISCUSSIONS

### Javanese House in *Serat Centhini*

#### A. Javanese House Text in *Serat Centhini*

In Main document of *Serat Centhini* in 12 volume, the discussion of Javanese houses is found in *Serat Centhini* volume 1, volume 2 and volume 3. The discussion of Javanese houses is found in *Serat Centhini* volume 1 that consists of 18 *tembang* verses in two *pupuh*, namely in *pupuh* 35 *dhandhanggula* bait 55-59 and in *pupuh* 36 *Pangkur* bait 1-13. The discussion of Javanese houses found in *Serat Centhini* volume 2 consists of 31 *tembang* temples in two *pupuh*, namely *pupuh* 122 *Sinom* temples 12-35 and *pupuh* 137 *Sinom* temples 27-33. The discussion of Javanese houses found in *Serat Centhini* volume 3 consists of 314 *tembang* temples divided into 8 *pupuh*, from *pupuh* 223 to *pupuh* 230. In detail the distribution of temples and *pupuh tembang* in *Serat Centhini* which contains information about Javanese houses consists of 363 temples divided into 12 *tembang* verses as follows.

Table 1: Existence of Javanese House Text in *Serat Centhini*

Volume Number	Pupuh Number	Tembang name	Amount of temples	Temples Number
I	35	Dhandhanggula	5	55-59
	36	Pangkur	13	1-13
II	122	Son	24	12-35
	137	Son	7	27-33
III	223	Dhandhanggula	40	1 – 40

	224	Pangkur	47	1-47
	225	Kinanthi	42	1 – 42
	226	Gambuh	32	1-32
	227	Asmarandana	47	1-47
	228	Megatruh	38	1-38
	229	Girisa	26	1-26
	230	Mijil	42	1-42
			363	

## B. Guidelines for Building a Good Javanese House in *Serat Centhini*

Guidelines for building a 'good' house are contained in *Serat Centhini* volume I and volume II. In *Serat Centhini* Volume I is outlined about the ideal size of the house to bring good influence to the owner or residents. In this case the measurement is based on the unit of measuring instrument in the form of part of the owner's body organs, namely *pecak* (length of the soles), *depa* (length of the span of two hands), and *dedeg* (height of the homeowner). In addition, there is also a calculation using units of numbers.

The *pecak* count unit is used to calculate the length of the house building, the length of the crossbar and the height of the horse stable or cow buffalo pole, the distance between the *pendapa* and the mother house, and the distance between the shade and the mother house. The *depa* count unit is used in measuring the length and width of the yard fence, the position of the *butulan* door, and the length and width of the fence of the house. The height count unit is used to measure the height of the yard fence. The number count unit is used to calculate the number of *usuk* and the unit width of the house pole to measure the height of the pole.

The unit to calculate the length of the house is calculated by five counts, namely *Esri adi* silver gold dragon. Good count, the length of the master house falls on the gold count, the length of the house of the *pendapa* falls on the silver count, the length of the kitchen house falls on the count of dragons, the length of the dimple house falls on the count *adi*, the length of the barn house falls on the count of *esri*.

Unit *pecak* to calculate the distance between the building *pendapa* and the main house building is calculated by four counts, namely bale, omah background pawuhan. A good distance if it falls on the bale count.

*Pecak* unit to calculate the length of bars and poles of horse or buffalo or cow is calculated by four counts, namely *candhi karta rogoh sempoyong*. A good count for the height of the pole, if it falls on the temple count. As for the count that is *paik* for the length of the cross, if it falls on the count of *karta* or temple.

Unit *pecak* to calculate the distance between the cage and the main house is calculated by five counts, namely *karta baya tura samaya angemasi*. A good count if the distance between the cage and the parent house falls on the *karta* count.

The *depa* count unit is used to measure the length of the residential fence, the length of the yard fence and the width of the *butulan* door. The *depa* unit to measure the length and width of the yard fence is calculated by four counts, namely *Bumi karta kala kali*. Similarly, if to calculate the position of the location of the *butulan* door. A good count, for the length of the yard fence from north to south should fall on the *karta* count, for the size of the fence from west to east should fall on the earth count, and for the width of the *butulan* door should fall at a count of times.

The count of *depa* to measure the circumference of the fence of the house is calculated by five counts, namely *êsri tapa lungguh sêdana pugêran*. If the size falls on the count of cold-faced *sri*. If the size falls on the count *tapa* his character is 'hungry' (lack of food). If the size falls on the count *Lungguh* is 'firm'. If the size falls on the count *sedana's* 'rich' manner. If the size runs out on the count of 'trusting and sturdy' *pugèran*

The number of *usuk* units is calculated in five counts, namely *esri kakitri gana kliyu pokah*. Good count, the number of house *usuk* falls on the *esri* count, the number of *usuk pendapa* falls on the *kitri* count, the number of mosques falls on the count of *gana*. The number of *usuk* that fall on the *gana* count, the building will be haunted and *wingit*. The number of *kaliyu* and *pokah* counts needs to be avoided, because the count of *kaliyu* and *pokah* will bring bad influence to the owner or occupants. The number of *usuk* that fall on the count of residents or owners will suffer sickly. While the number of *usuk* who fall on the count of residents or owners will suffer the sadness of losing or being left dead by their partners.

Table 2: Good Javanese House Size Calculation (*petung*)

Building Section	Unit of Measure	Count Type	Good count
Yard fence	Depa	Bumi karta kala kali	North-south (karta) West-east (earth)
Butulan door/through door	Depa	Bumi karta kala kali	fish
House	Pecak	Esri adi silver gold dragon	Front of the House (gold) Pendapa front span (silver) Kitchen front span (dragon) Front span of Lesung house (adi) Front of the barn (esri)
House pole	Width to measure its length	earth banyu prawata sangkala geni,	Earth (teteg firm) Banyu (cold) Mountain (frequently moving) Sangkala (sickly) Geni (hot/burning)
Usuk	Sum	esri kakitri gana kliyu pokah	Rumah (esri) Pendapa (kitri) The mosque (gana)... haunted/wingit Sickly Kaliyu Pokah concern/death
fence	Body height and depa	êsri tapa lungguh sêdana pugêran	Height (as tall as the owner's body) Wide: Sri is cold-faced.

			Tapa... His character is 'hungry'. Lungguh is 'firm', sedana has character of 'rich', pugeran is 'trusting and firm'
It's a distance from the parent house.	Pecak	bale, omah background pawuhan.	bale (tasty)
Kendang (horse, buffalo cow)	Pecak	candhi karta rogoh sempoyong.	Long Cross (nice karta / temple) Sndang pole (good – candhi)
Distance from home	Pecak	karta baya tura samaya angemasi	The good one (karta)

In *Serat Centhini* Volume II is described about a good time in starting to build a house, both by month and by season. A good month to build a house is in the months of *Rabingulakir*, *sha'ban*, *Dulkaidah*, and *Dzulhijah*. As for the good season to start building a house is the *kasa* season (first), the season *kapat* (fourth), *kapitu* (seventh), *kawolu* (eighth), and *kasadasa* (the tenth).

Table 3: A Good Time to Start Building a Home

Month / Season	Month/Season Name	Angsar/Influence
Moon	Rabingulakir	It is good to establish anything, the revelation is good, all that is commanded is realized, all his will is fulfilled, if the other gets the victory as desired. If planting will work. Always get a windfall of gold and money endlessly. Get the shafa'at of The Noble Prophet. All his actions are guarded by The Most Holy God.
	Sha'ban	Whatever is established, very good, many windfalls that come, heeded his orders, many people give useful advice, all his will is realized, get shafa'at the Prophet S.A.W.
	Dulkaidah	All that is established is good, always pitied, by brothers, children, wives/husbands and others, and parents. To grow crops is quite good.
	Dzulhijah	Many windfalls that came, gold and money, his entire house to his territory and which was ruled all, all calm his heart, get shafa'at Kangjeng Prophet Prophet S. A. W.
Season	Kasa (first)	Raharja (prosperous),
	Shut down (forth)	rahayu tured ing son wayah (survived to decline to posterity),
	Kapitu (seventh)	linulutan ing donga agung, rahayu salaminya (attached by many treasures and survived forever),
	Kawolu	<i>permati, suka singgih</i> , but often lose (careful, get pleasure, but



	(eight)	often lose in any matters),
	Kasadasa (tenth)	Kalangkung saking prayoga (very good)

## CONCLUSION

The concept of a Good House in Javanese Culture in *Serat Centhini* mentioned that in addition to the beauty of the form of the building and the quality of its strength, there are other things that are no less important, namely the *angsar* (influence) of the house building itself on the life of the owner or the person who occupies it, in order to always get safety, health, security, peace, peace, glory, welfare, many windfalls, and so on. Based on the description in *Serat Centhini* upaya the establishment of a 'nice house' in Javanese cultural tradition is done both physically and nonphysically. Physical effort is carried out by the selection of high-quality building material wood and the preparation of building structures that are done carefully with *cathok* techniques that systematically link each other between purus, cathok, and syndic. As for nonphysically, to get a 'good' house building is done in various ways, among others by choosing a type of wood that is good and avoiding the type of wood that is bad, with certain 'petung' (calculations) in determining the size of various elements of the house building, and by choosing a time that is considered 'good' to start the house building process.

## REFERENCES

- Astrea, K., 2017. "Nilai Budaya Pada Novel Centhini: 40 Malam Mengintip Sang Pengantin Karya Sunardian Wirodono (Kajian Antropologi Sastra)", *SASTRANESIA* Vol. 5, No. 3, 2017, hal. 60-68.
- Cahyandari, G. O. I, 2012. "Tata Ruang dan Elemen Arsitektur pada Rumah Jawa di Yogyakarta Sebagai Wujud Kategori Pola Aktivitas dalam Rumah Tangga". Dalam *Jurnal Arsitektur KOMPOSISI*, Volume 10, Nomor 2, Oktober 2012
- Cahyani, R., dkk. 2015. "Pengaruh Arsitektur Tradisional Jawa dalam Hunian Kolonial di Kampung Bubutan Surabaya", *Jurnal RUAS*, Volume 13 No 1, Juni 2015, ISSN 1693-370.
- Djono, dkk. 2012. "Nilai Kearifan Lokal Rumah Tradisional Jawa" dalam *Humaniora*. Vol. 24. No. 3 Oktober 2012. Halaman 269 – 278
- Hayuaji, G. R., 2010, *Seks dan tasawuf dalam novel Centhini 2*. Yogyakarta: DIVA Press.
- Inandiak, E. D., 2015. *Centhini Kekasih yang Tersembunyi*. Jakarta: P.T. Gramedia.
- Nurnaningsih, 2010. "Kajian Stilistika Teks Seksual dalam *Serat Centhini* Karya Pakubuwana V". Tesis. Surakarta: Prodi Linguistik, Program Pasca Sarjana, UNS.
- Pardi, 2019. "Transformasi *Serat Centhini* Karya Paku Buwana V dalam Sastra Indonesia Modern", *DESERTASI*. Semarang: UNNES
- Partakusuma, K. K. 1985. *Serat Centhini* (Suluk Tambangraras). Jilid I. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1986a. *Serat Centhini* (Suluk Tambangraras). Jilid II. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1986b. *Serat Centhini* (Suluk Tambangraras). Jilid III. Yogyakarta: Yayasan Centhini
- Partakusuma, K. K. 1988a. *Serat Centhini* (Suluk Tambangraras). Jilid IV. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1988b. *Serat Centhini* (Suluk Tambangraras). Jilid V. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1988c. *Serat Centhini* (Suluk Tambangraras). Jilid VI. Yogyakarta: Yayasan Centhini.

- Partakusuma, K. K. 1989a. *Serat Centhini* (Suluk Tambangraras). Jilid VII. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1989b. *Serat Centhini* (Suluk Tambangraras). Jilid VIII. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1990a. *Serat Centhini* (Suluk Tambangraras). Jilid IX. Yogyakarta: Yayasan Centhini
- Partakusuma, K. K. 1990b. *Serat Centhini* (Suluk Tambangraras). Jilid X. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1991a. *Serat Centhini* (Suluk Tambangraras). Jilid XI. Yogyakarta: Yayasan Centhini.
- Partakusuma, K. K. 1991b. *Serat Centhini* (Suluk Tambangraras). Jilid XII. Yogyakarta: Yayasan Centhini
- Poerwadarminta, W.J.S., 1939. *Baoesastra Djawa*. Batavia: Penerbit J.B. Wolters.
- Pusat Bahasa, 2008. *Kamus Bahasa Indonesia*. Jakarta: Departemen Pendidikan Nasional.
- Roosandriantini, J., dkk. 2019. "Tipologi Bentuk Atap pada Arsitektur Jawa". Dalam **JA!UBL** – *Jurnal Arsitektur*, Vol. 09, No.2, July 2019, 7-12
- Sri Wintolo, A., 2012, *Centhini* [Perempuan Sang Penakhluk di Langit Jurang Jangkung], Salattiga: Araska
- Sumidi Adisasma, Ki, 1975a. *Pustaka Centhini: Ikhtisar Seluruh Isinya*. Yogyakarta: UP Indonesia
- Sumidi Adisasma, Ki, 1975b. *Pustaka Centhini Selayang Pandang*. Yogyakarta: UP Indonesia.
- Sunjata, I. W. P., dkk., 2014. *Kuliner dalam Serat Centhini*. Yogyakarta: BPNB D I Yogyakarta
- Suyami, dkk., 2020. "Pengobatan Tradisional dalam *Serat Centhini*", LAPORAN PENELITIAN (belum diterbitkan), Yogyakarta: BPNB D I Yogyakarta.
- Tardjan Hadidjaja. 1979. *Serat Centhini* (Ensiklopedi Kebudayaan Jawa). Yogyakarta: UP Indonesia.
- Tiara, H. 2017. "Bangunan Berarsitektur Tradisional Jawa dengan Pengaruh Arsitektur Eropa". Prosiding Seminar Heritage IPLBI 2017
- Wahyudi, A., 2015, *Centhini 6 Pernikahan Syekh Amongraga dan Tambangraras*. Yogyakarta: Penerbit Cakrawala.
- Wirodono, S., 2009, *Centhini: 40 Malam Mengintip Sang Pengantin*, Yogyakarta : DIVA Press**

# TYPO-MORPHOLOGY OF BALE AGUNG IN BALI

Made Suastika<sup>1</sup>, Andrik Purwasito<sup>2</sup>, Bani Sudardi<sup>3</sup> Winny Astuti<sup>4</sup>

<sup>1</sup>Culture Studies Program, Sebelas Maret University of Surakarta, suastika@staff.uns.ac.id

<sup>2</sup>Sebelas Maret University of Surakarta, andrikpurwasito@gmail.com

<sup>3</sup>Sebelas Maret University of Surakarta, banisudardi@yahoo.co.id

<sup>4</sup>Sebelas Maret University of Surakarta, winnyast@yahoo.com

**Abstract:** The typology research of Bale Agung in Bali is a cultural and architectural studies study. The main objective of this study is to discover Bale Agung's typology and morphology. The theory of morphology was used as a method in this study, while observation and interviews were used as operational technical field research. The findings of the study are as follows: (1). Bale Agung's existence can be traced back to the Bali Mule civilization (2). Bale Agung's typology is quite diverse, both horizontally and vertically, commencing with the lowest rock element (Bhur Loka), Swah Loka roof elements and bale and saka elements in the middle (Bwah Loka). Because it serves as a communal space (sangkep/paruman village community), the bebaturan element is not too high in the Bali Mule and Bali Aga civilizations (Ancient Bali before Mpu Kuturan), so the Bale formation is low. Saka and bale-bale elements do not have many ornaments, a roof with a flat mountain pyramid shape, fibers or weeds, and bamboo as in Panglipuran. (3). Bale Agung civilization has a relatively high vertical dimension in the Mpu Kuturan; in the Majapahit civilization, Bale Agung developed various carving ornaments; and then in colonial civilization, the material developed towards modernity.

**Keywords:** typology, morphology, pura desa, bale agung, Bali Aga and Bali Mule

## INTRODUCTION

Because there has been no research on Bale Agung in the form of journals, books, and the like, the morphological phenomenon of Bale Agung is a uniquely interesting topic to be used as a research theme. As a result, research on the typo-morphology of Bale Agung throughout Balinese civilization becomes critical. Moudon (1994:305) identifies four stages in typological analysis that must be fulfilled: determining the scale, formulating classification, elaborating the results of identification based on classification to generate type-concepts, and building a dialogue of inter-type relationships to formulate types. Furthermore, based on the character, the generated type can be discussed (construed) further to find a design solution. Various definitions of typology have been proposed by experts in the field of architecture, including: “[Typology is an] approach that isolates the attributes of the architectural coherence, identifies them as characteristics, in order to then compare them with similarly abstracted attributes from other contexts and to define similarities or differences”. (Günter Pfeifer and Per Brauneck). “It is neither a spatial diagram nor the average of a serial list. It is fundamentally based on the possibility of grouping objects by certain inherent structural similarities” (Moneo, 1978, p.23; Parimin, 1986; Cohen, 1998).

The study of form is known as morphology. This study began during the Renaissance, when new areas with a diverse flora and fauna were discovered. Morphological studies have advanced to include not only a classification of an object's shape and structure, but also an understanding of evolution and transformation (metamorphosis) (Snyder & Catanese, 1994). Morphology is a fundamental study in viewing and sorting components and classifying them into types in the field of architecture; it is also the study of the evolution of types and models; it shows transformation and

metamorphosis; and it is a typological study of transformations (Rapoport, 1969; 1979; Geertz, 1992).

The historical periodization, artifacts, rituals, and many other things that we encounter are different between Bali Mule and Bali Aga, and architectural researchers in general are still biased and confused in distinguishing Balinese society in particular, Bali Mule and Bali Aga. The authors propose that Bali Mule and Bali Aga are two distinct entities, both architectural artifacts and stages in their development. In Balinese, a Bali Mule is known as a "mule ade di Bali" (Trunyan, Tenganan, and Sembiran) already originated and existed in Bali before Rsi Markandya came to Bali, where the arrival of Rsi Markandya invited people from Mount Raung (Wong Aga) East Java, who previously went to the Dieng Plain once in the 19th century. VII Hindu Mataram Age in Central Java. There are no official sources that can be used to distinguish between Bali Mule and Bali Aga. The researcher has a research-based statement that was held in the village of Taro Gianyar, there is a book that tells about Rsi Markandya's journey as the reference point for the arrival of Wong Aga to Bali, the book is located at Pura Agung Gunung Raung Village Pakraman Taro.

Because many Balinese societies are unaware of what, how, where, or when Bale Agung was built, this study is critical as a documentation of historical facts about Bale Agung architecture. The phenomenon of changes in the formation/location of Bale Agung (or in Tenganan, it is also called Bale Tengah/Bale Panjang), which in Tenganan is located on the middle side of the Pekramaan Village cluster, is of interest to researchers seeking into the Transformation of Bale Agung Across Balinese Architectural Civilizations, While in Pekramaan Village, Taro Tegalalang, Gianyar is housed within Pura Agung Gunung Raung, which serves as a village temple for Taro Kaja Tegalalang residents and Pura Jagat for all Balinese. Bale Wantilan aesthetic in civilization later seemed to supplant Bale Agung's function, meaning, and form (Havrancsik, 2018). Thus, morphological and hermeneutical changes occur, which are fascinating to investigate. The period segmentation that will be used to trace the transformation of Bale Agung is to adjust the history of Balinese architectural civilization, beginning with the Bali Mula, Bali Aga, Bedahulu era, Airlangga/Mpu Kuturan era, Majapahit era, colonial era, and independence era until now. According to I Gusti Ngoerah Gede Ngoerah's book *Arsitektur Tradisional Bali 1981* (pp. 8-27), the development of Balinese architecture began in the prehistoric era, the era of Ancient Bali, the era of Majapahit Influence, the era of westerners' arrival, the era of independence, and the present.

The study's objectives include identifying the typology of Bale Agung and revealing the morphology of Bale Agung from the Bali Mule civilization to the present. The objectives are specifically aimed to help people in Bali, Indonesia, and even the rest of the world understand the typo-morphology of Bale Agung, its formation and transformation, and the changes in meaning, function, and form (hermeneutics) of Bale Agung over time. Academic researchers in general, and Cultural Studies researchers in particular, can comprehend that an object of study can be reviewed/examined from various fields of science, multi-disciplinary, hybrid diversity of fields of science, and the results and findings will be a comprehensive research that is a combination of various fields of science (Barker, 2000; Rose, 1996). Architectural practitioners are expected to be able to comprehend the dimensions of transformation, as well as serve as a data reference for Bale Agung's hermeneutic transformation as a milestone in modern and future building design, enabling modern society to appreciate the wisdom of past buildings and apply these local values in the modern era. Research on the transformation of Bale Agung's hermeneutics through Balinese architectural civilization is useful as reference data for conservation, revitalization, reconstruction, and renovation policies in order to create a Bale Agung that is harmoniously aligned with its era for local, district, city, and provincial governments (Foucault, 1984; Schleiermacher, 1998; Cliff, 2003). Specifications for the scheme that this study has implications for input to local governments concerning special rules for Bale Agung conservation. Architectural researchers must conduct historical research, identify past events, and understand where humans came from and how they behaved in the past. A history compiled from thousands of stories told by many contradictory and changing people. Past events are fixed in time and cannot be changed,

but history is changed by time. Researchers and historians have explained various ideas about how the past was studied, constructed, written, and interpreted for as long as people have studied history.

## LITERATURE REVIEW

### *Morphology in Architecture*

The study of typo-morphology focuses on the issues concerning space, floor plans, placement, and overall appearance of the building. Detail processing is another topic covered in Typo-morphology studies (Sudrajat, 1991). Several terms are used in typology, including type, model, basic type, classificatory type, generic type, prototype, morphology, etc (Rapoport, 1969). Moneo claims (1986) this perspective principle is clearly reflected in the processing of roof details (Sudradjat, 1991). The study of architectural typo-morphology (Lefebvre, 1993a;1993b; Prajudi, 1999) is an assessment of the types of architectural forms by taking into account the constituent elements (structures/elements/components) and their composition, without ignoring the functional elements that apply to the object. Based on the discussion of various theoretical aspects by typologists (Moneo, 1986) and (Leupen, 1997), it can be concluded that typo-morphology can be used to classify objects and search for content essential of type, which can be termed generic and genetic (Dehaene, & Cauter, 2008). According to Sukada (1989), there are three stages in the study of typology: determining the basic shape of each object, determining the basic properties based on the basic form, and explaining the process of composition of basic shapes. Rafael Moneo defined formation and transformation as the study of formation and transformation. The scheme below will explain a theoretical review of morphology in architecture.

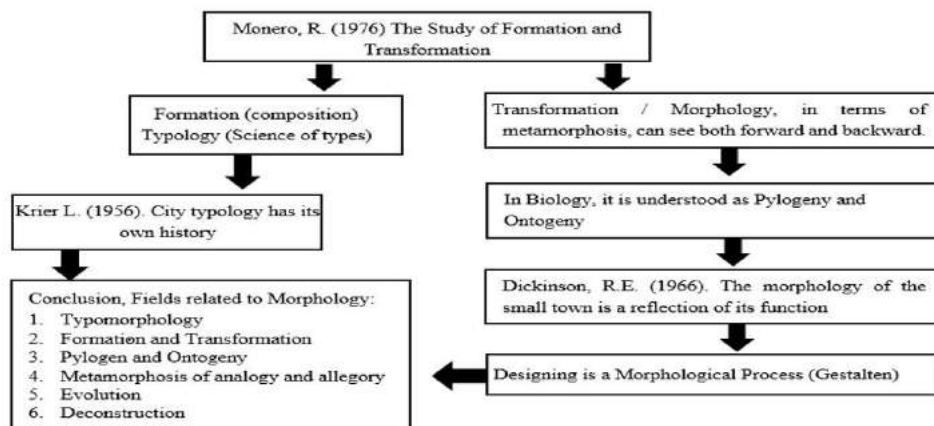


Chart 1. Morphology Concept in Architecture

### *Balinese traditional architecture*

Traditional Balinese architecture is the sum of architecture from various eras and places from one or more environments, living traditional values, and architecture is a picture of a unified whole that shows certain patterns. The physical manifestation of traditional Balinese architecture is the uniformity of basic principles regarding humans and their settlements, as well as sacred places, with the Desa - Patra. According to the uniformity seen above, traditional Balinese architecture is a microcosm of nature that is a macrocosm. Traditional Balinese architecture is a place for humans to live in harmony with nature; it is a description of human understanding of nature expressed through analogies, the principles of individual and community life traditions (Foucault, 1999; 1987). The

natural beauty that arises from nature, traditional life, and the process of making it happen is the beauty of traditional Balinese architecture.

## **METHOD**

In this study, the theory of Typology and Morphology (Typo-morphology) was used as an approach to Cultural Studies, while exploration, observation, and interviews were used to collect research data. The researcher himself visited all existing Bale Agung sites, photographed the object under investigation, and conducted interviews with elderly folk who are still familiar with the intricacies of traditional architecture. Photographs and interviews were used to collect research data, which was then typologically analyzed, interpreted, and compared to existing literature before being narrated qualitatively and compiled into a research report book. This study was carried out in stages, such as the first stage of observation, which will be carried out on several forms of Bale Agung to find similarities of the elements to be studied, compare these elements, and interpret them through theories of social change. At this point, the researchers collected data through photos and sketches, as well as measuring the object of study (Muhadjir, 2007). The interviews were then conducted with traditional leaders who understand the history and types of Bale Agung, as well as historical witnesses related to the Bale Agung building. The stage in which the results of observations and interviews are compared to the results of the literature study. Meanwhile, at the analysis stage, the data from the three preceding stages are combined, and based on the research variables, the typomorphological local wisdom in the traditional Bale Agung building will be analyzed, as well as what research gaps can be continued to be used in today's designs (Spiro, 1999).

## **RESULT AND DISCUSSION**

Observations and interviews reached the following results: (1). The existence of Bale Agung in the Bali Mule civilization can be found in Pakraman Sembiran Village, Trunyan Village, and Tenganan Pegringsingan Village. (2). Bale Agung was discovered in Taro Tegalalang Village, Gianyar, Bugbug Village, Karangasem, Panglipuran, and Jatiluwih Tabanan during the Bali Aga Civilization, which was marked by the arrival of Rsi Markandya on Bali. (3). When Mpu Kuturan arrived in Bali, Bale Agung became the forerunner of Pura Desa because Mpu Kuturan taught Balinese people how to build Kahyangan Tiga temples (Pura Puseh, Pura Desa and Pura Dalem). Bale Agung's spatial formation is in Madya Mandala, and its function has shifted from being a public space for sangkep, the village residents, to being a Bale Pesandekan/stana when there is a sacred event before Nyepi, namely melasti Ida Betara Turun Kabeh at Bale Agung. Because each Pakraman Village has its own Pura Desa, the existence of Bale Agung has spread throughout Bali's Pakraman Villages. The presence of Bale Wantilan has replaced Bale Agung's function as a public space. (4) When the Majapahit civilization began to dominate Bali, Bale Agung did not change significantly because the entire community structure was well established at the time of Mpu Kuturan. There were changes in the enrichment of ornaments from bebatuan, saka, and ornaments on the roof structure in the Majapahit civilization. (5) When colonial civilization/foreigners first arrived in Bali, the existence, spatial formation, and order of Bale Agung were founded. (6) During the colonial era / when foreigners came to Bali, there was an enrichment of carving ornaments on Bale Agung elements, such as the development of Egyptian motifs, Chinese patra, and Olanda/Dutch patra brought by them. (7) During the period of independence, the existence of Bale Agung grew stronger as Gedong Agung, Ida Batara Turun Kabeh when a sacred Melasti event took place. (8) In the modern era, Bale Agung has not undergone many changes, except for changes in building materials, cement, concrete, and iron have begun to be used less, but in general, the Balinese people have not made many changes, so it could be said that it is an evolutionary change toward a more favorable state.

### **Bale Agung Typology**

Bale Agung's civilization-based physical taxonomy, horizontal typology, and vertical typology can all be described. Bale Agung's typology is horizontally related to plans, formations/locations, and horizontally concerning the dimensions of the rock are the lower realms (Bhur Loka), Saka and bale-bale are human realms (Bhuah Loka), and the roof is God's realm (Swah Loka). Tri Angga Sarira is an abbreviation for Tri Angga Sarira (head, body and feet). Bale Agung's typology in the Bali Aga civilization distinguished by the presence of Rsi Markandya from the Dieng plateau, Gungung Raung, and then to Bali, with tombs in Taro Tegalalang Village, Gianyar Bali (Pura Gung Gunung Raung). Panglipuran, Pengotan, Bayung Gede, Jatiluwih, Sukawana, and other villages are part of Bale Agung. Bale Agung still implies community propane in this civilization, and it serves as a *sangkep/paruman* space for the local village community. The images below showed the typomorphological changes of Bale Agung across civilizations.

Typology of Bale Agung in Balinese Mule Civilization			
Bale Agung Tenganan Pegringsingan	Bale Agung Desa Trunyan	Bale Agung Desa Sembiran	Bale Agung Desa Bugbug Karangasem
Bale Agung as a public space for <i>sangkep/paruman</i>	Bale Agung as a public space for <i>sangkep/paruman</i>	Bale Agung as a public space for <i>sangkep/paruman</i>	Bale Agung as a public space for <i>sangkep/paruman</i>

Figure 1. Bale Agung of Mule Civilization

Bale Agung Typology In Bali Aga Civilization			
Bale Agung of Pekramaan Village, Taro	Bale Agung of Pekramaan Village, Panglipuran	Bale Agung of Pengotan Village, Bangli	Bale Agung of Jatiluwih Village, Tabanan
Bale Agung used to be as a public space for <i>sangkep/paruman</i>	Bale Agung used to be a public space for <i>sangkep/paruman</i>	Bale Agung as a public space for <i>sangkep/paruman</i> and manusa yadnya ceremonies	Bale Agung used to be a public space for <i>sangkep/paruman</i>

Figure 2. Bale Agung of Bali Aga Civilization

Typology of Bale Agung in the Mpu Kuturan Civilization			
Bale Agung of Samuan Tiga	Bale Agung of Desa Pekramaan Bedha (bale agung Kebo Iwa)	Bale Agung Desa Pekramaan Guwang Sukawati	Bale Agung Desa Pekramaan Kapal Denpasar
Bale Agung of Pura Samuan Tiga Gianyar, when there is a sacred Melasti event	Bale Agung of Bedha village, the governor of Kebo Iwa was buried in Agung of Bedha village, Blahbatuh sub-district, Gianyar.	Bale Agung Desa Pekramaan Guwang Sukawati Gianyar	Bale Agung Desa Pekramaan Kapal Denpasar.

Figure 3. Bale

### Agung of Mpu Kuturan Civilization

Bale Agung at Pura Samuan Tiga is a very important temple for Balinese civilization and is located in Bedulu Village, Blahbatuh District, Gianyar Bali. Pura Samuan Tiga is the birthplace of the Trimurti concept, with Khayangan Tiga serving as the Tri Murti (Brahma, Vishnu, and Ciwa) palace, along with Pura Puseh, Pura Desa, and Pura Dalem. In 1019, during the assembly led by Mpu Kuturan. Mpu Kuturan collaborated on the existence of Bale Agung to become the forerunner of Pura Desa, thus the presence of Bale Agung was excellent until today's civilization, and Pura Desa is also often referred to as Pura Bale Agung. Bale Agung's presence in the Mpu Kuturan civilization is widespread across all Pakramaan villages in Bali, as all Pekramaan villages have Pura Desa, and thus every Pura Desa has Bale Agung.

### The Morphology of Bale Agung

The horizontal and vertical morphology/transformation of Bale Agung is quite varied, ranging from the lowest rock elements (Bhur Loka) to *bale* and *saka* elements in the middle (Bwah Loka) and Swah Loka roof elements in the Balinese Mule and Bali Aga civilizations (Ancient Bali). Before Mpu Kuturan, the *bebaturan* elements were not too high, so the Bale formation was low, because its function was indeed as a communal space (*sangkep/paruman* for the village community), the *saka* and *bale-bale* elements did not have many ornaments, the roof was in the shape of a flat mountain pyramid, or palm fiber material, thatch, bamboo, as in Penglipuran. The height dimensions of the *bebaturan* and Bale/*gedong* became very high in the Mpu Kuturan civilization, because there was a change in the function of the communal space into a sacred space, Ida Betara Ida Bethara Turun Kabeh's *stana/pesandekan* descended into kabeh when the Melasti sacred event before the holy day of the *saka* change namely Nyepi took place.

The Mpu Kuturan civilization witnessed the significant transformation of Bale Agung to Bale Wantilan. Bale Wantilan replaced Bale Agung as a communal space. When Bale Agung became the forerunner of Pura Desa, the spatial formation was in Madya Mandala, whereas Bale Wantilan was in Nista Mandala and served as a bale for the village *sangkep/paruman*. The wantilan is a large bale that serves as a *sangkep/paruman* as well as a cockfighting *bale*, with four *saka gurus* and several *saka jajar* and an overlapping roof. *Wantilan* serves as a bale to warn the village community when any events occur in a *pekraman* village because the word *want* is meaningless when it is not repeated (*wanti-wanti*). Bale Agung has undergone an evolutionary transformation from ancient Balinese civilizations (Bali Mule and Bali Aga), the Mpu Kuturan civilization, the Majapahit civilization in Bali, colonial civilization, independence era, to modern, even post-truth civilization today, demonstrating the history of Bale Agung's existence. from tangible communal functions to divinely intangible sacred functions, such as gathering ancestral spirits/*kawitan* for all *dadya/kawitan* for all *kawitan* in a *Pekraman Village*. The ancestral gathering of Ida Bethara Turun Kabeh is symbolized by *Pratima*, who is *stanakan* above the *jempana* as a symbol of the union of ancestral spirits during the sacred Melasti event, and *tawur* to the sea, which means cleansing before the *Saka* year's turn, namely the Nyepi Holy Day. Nothing is eternal, because only change is eternal, because transformation is endless, spanning time and space. The further we look back, the more accurately we can predict the future. The personal paradigm, which forms the collective paradigm of society, is a feature that distinguishes civilization. Civilization after civilization evolves for a better life of humanity.

## CONCLUSION

The following are the findings of this study: (1). Typo-Morphology Bale Agung, from the Bali Mule civilization, Bali Aga, Mpu Kuturan civilization, Majapahit civilization, colonial civilization, independence civilization, modern civilization, and post truth civilization, is currently undergoing significant changes, particularly in the Mpu Kuturan civilization coming to Bali. (2). The transformation of Bale Agung demonstrates that horizontal typology changes are becoming smaller, while vertical typology changes to higher rock dimensions (3). Bale Agung became the forerunner of Pura Desa for Pura Desa throughout Bali, with a spatial formation in Madya Mandala. (4). Bale Agung has undergone an evolutionary transformation from ancient Balinese civilizations (Bali Mule and Bali Aga), the Mpu Kuturan civilization, the Majapahit civilization in Bali, colonial civilization, independence era, to modern, even post-truth civilization today, providing evidence of the island's existence. From tangible communal functions to divinely intangible sacred functions, a function of gathering ancestral spirits/*kawitan* for all *dadya/kawitan* for all *kawitan* in a *Pekraman Village*. *Pratima*, which is placed above the *jempana* as a symbol of the union of ancestral spirits at the time of the sacred Melasti event, *tawur* to the sea, which means cleansing to face the turn of the *Saka* year, namely Nyepi Holy Day, symbolizes the ancestral gathering of Ida Bethara Turun Kabeh.



## REFERENCES

- Barker, Chris. (2000). *Cultural Studies Teori dan Praktik*. Sage Publication London
- Cliff, Moughtin. (2003). *Urban Design Street and Square*: Cliff Moughtin
- Cohen, N. (1998). *Urban Conservation*, The MIT Press
- Denzin, N. K., & Lincoln, Y. S. (2000). *Handbook of qualitative research*. 2nd ed. Thousand Oaks, Calif.: Sage Publications
- Foucault, M. (1984). *From: Architecture /Mouvement/ Continuité*, October, 1984 (“Des Espace Autres,” March 1967 8. Translated from the French by Jay Miskowiec) of *Other Spaces: Utopias and Heterotopia*
- Foucault, M. (1999). *Religion and Culture*, by Jeremy R. Carrete, Routledge Newyork
- Geertz, C. (1992). *Tafsir Kebudayaan*, Sekapur Sirih Dr. Budi Susanto, SJ. Kanisius
- Havrancsik, D. (2018). Toward a General Theory of Understanding. Schutzian Theory as Proto-hermeneutics. *Hum. Stud.* 2018, 41, 333–369
- Lefebvre, H., (1993a). *The Production of Space*, Publiser by Springer
- Lefebvre, H. (1993b). There is a Politic of Space, because Space is Political
- Moneo, (1978), On Typology in Oppositions, *a Journal for Ideas and Criticism in Architecture*, the Institute for Architecture and Urban Studies, 18, Summer 1978, retrieved: [https://doarch152spring2015.files.wordpress.com/2015/01/moneo\\_on-typology\\_oppositions.pdf](https://doarch152spring2015.files.wordpress.com/2015/01/moneo_on-typology_oppositions.pdf)
- Muhadjir, N. (2007). *Metodologi Keilmuan Paradigma Kualitatif Kuantitatif*, dan Mixed, Edisi v Revisi, Rake Sarasin Yogyakarta 2007
- Ngurah Gde Ngurah, (1980). *Arsitektur Tradisional Bali*. Dep.P & K
- Parimin, A, P. (1986). Fundamental Study on Spatial Formation of Island Village: Environmental Hierarchy of Sacred Profane Concept in Bali. (*Thesis*). Japan: Universitas Osaka.
- Rapoport, A. (1969). *House Form and Culture*, University of Wisconsin Milwaukee. Pergamon Press
- Rapoport A. (1979). *Human Aspect of Urban Form*, University of Wisconsin –Milwaukee. Pergamon Press
- Rob, K.(1975). *Urban Space*. Colin Rowe: Rizzoli
- Rose, K. (1996). The earliest primates. *Evolutionary Anthropology* 5:159–172.
- Snyder C & Catanese A.J., *Pengantar Arsitektur*, Alih Bahasa Ir. Hendro Sangkoyo, Erlangga Jakarta 1994
- Schleiermacher, F., (1998). *Hermeneutics and Criticism: And Other Writings*. Cambidge University Press
- Spiro, Kostof. (1999). *The City Assembled, The Elements of Urban Form Through History*, A Bulfinch: Press Book
- Soja, E. W. (1987). *The City and Spatial Justice*, University of California LA, USA Filsafat Sejarah (Terrj.). Jakarta: PT Gramedia

# THE ACCOMMODATIVE POLICY OF SURAKARTA'S TRADITIONAL RULERS AGAINST COLONIAL HYDROPOLITICS

**Supariadi, Andrik Purwasisto, Wardo, Titis Srimuda Pitana**

**Abstract:** The implementation of colonial water management in Kasunanan Surakarta has caused a shock to traditional water management. The difference in principle in viewing water is one of the causes. Turmoil in society is marked by the emergence of responses and resistance, such as conflicts over water use and the destruction of water structures. To minimize shock and conflict, the traditional rulers of Surakarta adopted an accommodative policy, in the sense of technically accepting the colonial hydropolitics and philosophically maintaining traditional hydropolitics. This study uses historical research methods with heuristic steps, source criticism, explanation and historiography. The results of the study show that the implementation of colonial hydropolitics was in line with the development of plantations in Surakarta. Plantation is a symbol of a capitalist economy that exploits agricultural land, water, and labor. Water exploitation requires modern and large-scale technology and management because it is needed to irrigate large areas of land. That is why a modern plantation irrigation network was built alongside the traditional irrigation network. The existence of these two irrigation models often creates conflicts between plantations and traditional farmers.

**Keywords:** *Accommodative policy, colonial hydropolitic, traditional hydropolitic, conflict of water, Kasunanan Surakarta*

## INTRODUCTION

Water is an important source of life for humans. It's also a cultural matrix driving the birth of civilization (Shiva, 2002:1). Water as a source of life, its presence is needed, both to meet household needs, irrigation, and industry. If the water supply is lacking, then human life can be miserable, on the contrary if the water supply is excessive it can also threaten survival. That is why the supply of sufficient water at the right time and with adequate quality is a matter of human life. The phenomenon of water shows that nature does not always provide it in dimensions that are suitable for human needs. In other words, suitability (the fitness) naturally (nature) cannot always be obtained by humans automatically (taken for granted). For this reason, human ability to manage water is needed, so that a match between what is expected and reality can be achieved as the fulfillment of their needs.

When retracing the history of human civilization, you will find so many civilizations that were built on the basis of the people's ability to manage water. Water has indeed given birth to civilization, which in its historical development can be classified into three levels, namely: potamis civilization, tallasis civilization, and oceanic civilization

(Kartodirdjo, 1992:87). Potamis civilization is characterized by the emergence of human ability to manage and regulate rivers, so that it has benefits for meeting human needs, both for clean water, irrigation, and transportation. The tallasis civilization was born from the human ability to utilize the coastal area as a means of transportation, thus giving birth to coastal countries. The oceanic civilization was born from the human ability to use the ocean as a means of communication or transportation routes.

Javanese culture which is rooted in agrarian traditions, its development cannot be separated from the dynamics of its people in managing and controlling water (Geertz, 1983:46). Javanese tradition views water as something great and sacred, so it is tied to the traditions and values of the people. The culture of farming in rice fields developed by the Javanese community is very dependent on water, so that all rhythms of life, both personal and social, depend on the presence of water (Gelpke, 1886:26-27). The Javanese people are also familiar with the technique of flowing water for irrigation, although it is still made using traditional knowledge and local materials, such as bamboo, wood, and stone. Even the *pranatamongso* (Javanese agricultural calendar) which is used as a guide for rice cultivation is essentially based on the availability of water.

The island of Java is indeed fertile, including Surakarta. The fertility of the Surakarta area (*vorstenlanden*) and the abundance of water for agriculture have attracted Europeans to exploit it. In the *cultuurstelsel* era, the *vorstenlanden* area was officially untouched by the forced cultivation system, but the existence of the plantation sector continued to develop, especially plantations managed by private parties or land tenants. The entry of private plantations into Surakarta was encouraged by the promotion of the Dutch colonial official, H.G. Nahuys van Burgst in 1816, which provided an opportunity for private entrepreneurs to invest their capital in leasing land in the *vorstenlanden* region. Although the practice of leasing land was banned in 1823, starting in 1827 this prohibition policy was lifted.

## METHODE

Based on the theme studied, this research uses the historical method, with heuristic steps, source criticism, explanation and historiography. Data collection is done by tracing written sources, either in the form of documents, archives or manuscripts. The initial search results, for the colonial archives, will use the Surakarta Residency archive collection stored in the Jakarta National Archives. In addition, the Reksa Pustaka Mangkunegaran, Sana Pustaka Kasunanan, and Museum Radya Pustaka also store large collections of archives related to water management (*waterschappen*). The archive collections that will be used include: *Memori van Overgave der Residentie Soerakarta*, *Arsip Vorstenlanden*, *Algemeen Verslaag der Residentie Soerakarta (1857-1882)*, *Politiek Verslaag der Residentie Soerakarta (1871-1873)*, *Kolonial Verslag 1890-1930*; *Verslag van Bestuur en Staat van N.I (1931-1940)*, *Algemeene Secretarie 1891-1941*, *Verbetering Irrigatie Java en Madoera 1893-1896*, *Waterschappen Ordonnantie*, *Onderzoek naar de Mindere welvaart der Inlandsche bevolking op Java en Madoera*, (Batavia: Drukkerij Ruygrok & Co., 1912), *Begrooting van onvangsten van het Waterschap Bengawan 1931-1932*, *Berkas Masalah Waterschap*, *Bundel Masalah Ulu-ulu*, *Rijksblad Mangkunegaran 1917-1940*, *Rijksblad Kasunanan 1917 - 1940*, dan *Staatsblad van Nederlandsch Indie*. *Memories van Overgave der Residentie Soerakarta*, *Archives Vorstenlanden*, These colonial sources will be complemented by traditional sources, including the *Serat Perjanjian Dalem Nata*, *Serat Angger Sadasa*, *Serat Siti Dusun*,

*Pangrehing Pangulu Banyu, Babad Kartasura, Babad Pacinan, dan Babad Surakarta*. In addition, to provide a complete picture of the problems studied, this research will also use the sources of newspapers and magazines published contemporaneously, such as: *Pawarti Surakarta, Darmo Kondho, De Indische Gid, Sarotomo, Islam Bergerak, and Medan Bergerak*. All these newspapers and magazines were published in Surakarta around 1912-1940, so their contents can be used as reference material for this study.

## RESULT AND DISCUSSION

Colonial hydropolitics practiced by the Dutch colonial government was based on the political ideology of imperialism. One of the driving forces of the ideology of imperialism is capitalism. Colonial expansion was thus an organized manifestation of the capitalist regime (Sartono Kartodirdjo, 1990: 5). Colonial hydropolitics was a water management system that emerged as a result of the development of the plantation sector. During the colonial period, plantations were indeed the main economic tool to generate financial benefits for the colonial government. However, for the people of Surakarta, the plantation economy has had a great influence on the socio-economic structure of the community. The influence of plantations on the residents of Surakarta is due to the nature of the plantations themselves which are very exploitative to agricultural land and labor. Even for sugarcane and tobacco plantations, this exploitative nature does not only affect agricultural land and labor, but also water resources.

The *vorstenlanden* region has never experienced forced cultivation, as has been the case in other gubernatorial regions. *Vorstenlanden*, including the Surakarta area, is directly dealing with private capital that enters through the land rental system. The forced cultivation policy and the entry of private capital have the same characteristics, namely exploitation of the community's economic resources. The difference is that the forced cultivation policy is a manifestation of state capitalism, because the Dutch East Indies State functioned as business actors, investors, laborers, product sellers, and at the same time taking profits from the production process (Wasino, 2008: 2). The private capital policy that accompanied the liberal political policy of exploitative nature was replaced by private capital owners to participate in managing the colonized country. This expansion of private capital does not change the socio-economic order of society much. What appears to have changed is that the role of the gardener has changed, namely if in the era of forced cultivation the gardener was the state, then in the era of liberal politics, the gardener was the owner of private capital.

Plantations are the main economic tool for generating financial returns. However, for the inhabitants of the Dutch East Indies, the plantation economy had a great influence on the socio-economic structure of the community. The influence of plantations on the residents of Surakarta is due to the nature of the plantations themselves which are very exploitative to agricultural land and labor. Even for sugarcane and tobacco plantations, this exploitative nature does not only affect agricultural land and labor, but also water resources.

The expansion of plantations has had an impact on water management, especially for irrigation. The need for water for plantation development has given rise to new irrigation networks that are managed in a modern way. The construction of a modern irrigation network clearly requires a new institution to regulate it. The power of capital, which is supported by the policies of the rulers, makes modern irrigation networks protected by privileges in the use of water. This dualism of irrigation networks can then lead to conflicts based on water use.

Conflicts can occur between farmers and plantations, but it is not uncommon for plantations to fight over each other for water.

Colonial hydropolitical expansion clearly became a new order for rural communities that previously had a traditional hydropolitical order. The existence of this hydropolitical dualism often leads to conflicts of interest for the use of water. So that the conflict does not get sharper, the role of traditional rulers is needed. In this context, it can be understood when the ruler of the Surakarta palace then took an accommodative political policy, namely technically accommodating colonial hydropolitics, but philosophically still maintaining traditional hydropolitics.

## CONCLUSION

Water management in Java does have long historical roots. Traditional Javanese rulers used water management as a means of free control. Colonial rulers used water management as a means of exploiting rural economies. This policy change triggered conflict and resistance of traditional society to colonial hydropolitics. Although traditional rulers accommodated colonial water management, it still had an impact on traditional life.

## REFERENCES

- Geertz, Clifford, *Agricultural Involution, The Process of Ecological Change in Indonesia*, (Berkeley: University of California Press, 1963).
- Gelpke, Sollewijn J.H.F., "De Ristkultuur op Java" dalam *Bijdragen tot de Taal-Land en Volkenkunde*, Volume 9, 1874.
- Sartono Kartodirdjo, *Pemikiran dan Perkembangan Historiografi Indonesia, Suatu Alternatif*, (Jakarta: PT Gramedia, 1982).
- \_\_\_\_\_, *Pendekatan Ilmu Sosial dalam Metodologi Sejarah*, (Jakarta: PT Gramedia, 1992).
- Shiva, Vandana, *Water Wars, Privatisasi, Profit, dan Polusi*, (Yogyakarta: Insist, 2002)
- Suhartono, *Apanage dan Bekel, Perubahan Sosial di Pedesaan Surakarta 1830-1920*, (Yogyakarta: PT Tiara Wacana, 1991).
- Turton, Anrhony & Roland Henwood, (eds.), *Hydropolitics in the Developing World: A Southern African Perspective*, (Pretoria: University of Pretoria, 2002)
- Wasino, *Kapitalisme Bumi Putra, Perubahan Masyarakat Mangkunegaran*, (Yogyakarta: LKIS, 2008)
- Wittfogel, Karl, *Oriental Despotism: A Comparative Study of Total Power* (New Haven: Yale University Press, 1957).

## REPRESENTATION OF MALAY WOMEN IN THE *HIKAYAT NEGERI ATAS ANGIN*

Mega Utami<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Prodi Sastra Indonesia – Fakultas Ilmu Budaya  
Universitas Sebelas Maret, [Megau19032000@gmail.com](mailto:Megau19032000@gmail.com)

<sup>2</sup> Prodi Sastra Indonesia – Fakultas Ilmu Budaya  
Universitas Sebelas Maret, [asepyudha@staff.uns.ac.id](mailto:asepyudha@staff.uns.ac.id)

**ABSTRACT:** This research aims to reveal the role of King Maharaja Ali's wife in the Hikayat Negeri Atas Angin script (hereinafter abbreviated as HNAA) by using Stuart Hall's representation theory. The HNAA manuscript is a manuscript from the collection of the National Library of France with the code Malayo-Polynèsien 56. A descriptive qualitative research form was used in this research. The data collection technique in this research began with an inventory of manuscripts, then observations related to metadata that had been included on the digital library page of the French National Library. Next, the author downloaded the complete digital manuscript which is stored in the French National Library. This research uses a formal object in the form of a representation and the material object is the HNAA text. The results of this research are that the role of the wife of King Maharaja Ali in this HNAA text does not have a special role that distinguishes it from the role of other wives. The roles of the wife of King Maharaja Ali have not shifted from the nature of women, which still makes husbands or men as leaders, serve their husbands, and must be based on permission or orders from their husbands to behave or act. Meanwhile, the role of King Maharaja Ali's wife is also as a moral supporter for her husband, namely King Maharaja Ali when King Maharaja Ali is not in the direct care of the government affairs of the country he leads.

**Keywords:** Hikayat Negeri Atas Angin (HNAA), the role of the wife of King Maharaja Ali, representation

### INTRODUCTION

The issue of gender equality between men and women is still a hot issue to be discussed today. The thing that needs to be considered from the issue of gender is the concept of gender itself which has meaning as a self-identity as a result of social construction that occurs in the community (Kristeva, 2016). In discussing the issue of gender, of course, we will discuss about the patriarchal system which is considered the root of the problem on the issue of gender itself.

In a patriarchal system, power is dominated by men compared to women. With the formation of a patriarchal culture, it causes visible differences in status, behavior, and women in society (Ilhamsyah, 2019). The issue of gender certainly cannot be separated from the aspect of women which is one of the important aspects in the discussion. Without the women's aspect, discussions on gender issues cannot be carried out. The emergence of gender issues is caused by various groups who view that women are still considered weak creatures and do not have the same power or position as men so that women are always placed in an inferior position (Handayani, 2020).

The depiction of women in ancient manuscripts, especially in Old Malay manuscripts, does not escape the patriarchal culture. This can be observed from the results of research that has been carried out by Rizqi Handayani regarding the gender function imposed by women in the palace sphere in the Malay chronicle based on the Sulalatus Salatin manuscript. The gender function is not only found in the Sulalatus Salatin manuscript, but in almost all Old Malay literary works. This is due to the fact that patriarchal culture tends to be deeply rooted in traditions that are palacecentric (Handayani, 2020).

In court tradition, women were often placed in second place. Women are often depicted as objects of marriage that become a political tool with the aim of being able to produce offspring so that the royal throne can still be inherited by the king's lineage (Handayani, 2020). For women who



reject the existence of political marriages, they certainly do not have the ability to fight the dominant ideology created by the feudal system and patriarchal culture (Rawson, 2018).

This article uses a formal object in the form of a representation of the depiction of Malay women by using Stuart Hall's representation theory to reveal the role of the wife of King Maharaja Ali. In addition, the object of the material used is *Hikayat Negeri Atas Angin* (HNAA) collection of the French National Library with manuscript code Malayo-Polynésien 56. HNAA is interesting to discuss because there has been no research discussing the HNAA manuscript.

HNAA is a plural script. There is a manuscript that has the same content as the HNAA but has a different title, namely the *Hikayat Maharaja Ali*, which is based on the Dep. The P&C contains four manuscripts. These manuscripts are stored in the National Library of the Republic of Indonesia. The first manuscript is coded ML. 638 A (from W. 106 A), the second manuscript has the code ML. 640 (from W. 107), the third manuscript coded ML 641 (from W. 108), and the last manuscript coded ML. 198 A (Purwanto, 2015). The HNAA manuscript also has similarities in story content with the *Hikayat Ali Bad Syah* manuscript collection of the French National Library with the Malayo-Polynésien manuscript code 57. It can be concluded that the total number of HNAA manuscripts is five manuscripts with different manuscript titles from the HNAA.

In addition, this HNAA tells the life story of a king named Maharaja Ali who lost his kingdom but in the end he got his kingdom back. In addition, HNAA also contains local wisdom values that are still very relevant to human life in the postmodern era.

## LITERATURE REVIEW

### 1. Representation

According to Stuart Hall, representation is a bridge that can connect meaning and language with culture. In addition, representation becomes a major part of the process of producing meaning which can then be exchanged with members of other cultures or community groups. Therefore, briefly representation can be interpreted as one of the procedures to create a meaning (Ahmad, 2009).

Representation can work on the existence of a representation system which consists of two important components, namely concepts in the human mind and language so that the representation process is divided into two. The first is the mental representation which this concept resides in the human mind. The process of mental representation is the relationship between reality and the concepts we have. The second process is language. All concepts of mental representation that have been built can be realized or can be connected to reality by means of language (Putri, 2016).

The two components, namely thought and language, can be interconnected. Stuart Hall argues that in order to enable every member of a society who has the same culture to think and feel the world in the same way, they must share concepts, ideas, and images about it (Ahmad, 2009).

The process of thinking and feeling is included in the representation system. The background of understanding of each community group has an important role in interpreting something. This is because the understanding of certain cultural or linguistic codes in a community group will certainly be different from other community groups (Ahmad, 2009).

### 2. Gender

Gender has a concept that is everything that is closely related to men and women and is the result of social and cultural construction. The existence of gender differences between men and women is caused by being formed, socialized, strengthened, and constructed both culturally and socially taught by religion and the state (Kristeva, 2016).

Gender is generally interpreted as a form of identifying the differences between men and women based on social culture. Meanwhile, gender is not oriented to biological aspects but to socio-cultural, psychological, and other non-biological aspects (Kristeva, 2016).

## METHOD

In conducting research activities, it is necessary to use methods to examine a problem to be discussed. Methodology is something that can be interpreted as law and the rules used are definitely systematic, contain various things that are recommended, required, or prohibited (Herdiansyah, 2012).

Qualitative descriptive method is the method used in this study. The technique of collecting data in this study began with an inventory of manuscripts, then observations related to metadata that had been included on the digital library page of the French National Library. Next, the author downloaded the complete digital manuscript which is stored in the French National Library. The formal object of this research is the representation of the wife of Raja Maharaja Ali to find the role of women in the HNAA script. In addition, the material object used is HNAA text.

The data presented uses good and correct text edits with the aim, data in the form of text edits can be used legally in conducting research. Another purpose of using text edited data is to make it scientifically justifiable. Thus, it is hoped that this research can provide benefits to the community or readers (Wirajaya, 2020).

At first the development of philology only came to translation. However, in the 19th century, European philological practitioners began to analyze the contents of a text. Then in the 1960s, universities have started to use literary theory to study a manuscript. More or less these changes have begun to be accepted by practitioners so that now what is happening is not only making edits to the manuscript but also adding an analysis to the manuscript under study (Fathurahman, 2003). The analysis carried out by the author is about the role of women, which in this study uses the role of the wife of Raja Maharaja Ali in the HNAA and is analyzed using Stuart's representation theory.

## RESULTS AND DISCUSSION

### 1. Manuscript Description

The description of the manuscript is one of the important aspects in philological studies because the description of the manuscript contains all the information about the manuscript being studied. With the description of the manuscript, it can provide information related to the manuscript, such as: manuscript number, title, origin, place of storage, state or condition of the manuscript, size, thickness of the manuscript, lines on each page, letters or characters used, writing method, language, materials, the form of the text, the age of the manuscript, the copyist or author, the origin of the manuscript, its function in society, and the outline of the content of the manuscript (Soemantri, 1986).

Hikayat Negeri Atas Angin tells the story of the life of a king, Maharaja Ali. The title of the manuscript has been listed in the first sentence of the first page of the HNAA manuscript, as follows .

*"Alkisah ini suatu ceritera Hkayat Negeri Atas Angin."* (Once upon a time this was a story about the Land of the Wind). (Anonymous, 1822)

The HNAA manuscript is a manuscript from the collection of the National Library of France with the code Malayo-Polynèsien 56. The page thickness of the manuscript has a total of 70 pages with 13 blank pages .

The HNAA script is written in Jawi Arabic script using Malay and some in Arabic because the HNAA script is influenced by Islam and Middle Eastern culture. The condition of the HNAA manuscript is very good. The legibility level is also quite high because the ink used does not contain a high acidity so that the ink color is maintained and does not spill into the surroundings.

### 2. Representation of Malay Women as Empress (Wife)

The content of the story on HNAA is the life story of a king named Raja Maharaja Ali. As for the early part of the story, it is also told about King Maharaja Ali along with his nuclear family. On pages four and five of the beginning of the story, it is told about King Maharaja Ali who asked for the opinion of his wife, also called Tuan Puteri (named Hasinan) in making a critical decision and in the end King Maharaja Ali agreed with his wife's opinion. Thus, the position or role of a wife becomes interesting to study because in this case she is the wife of the king .



In analyzing the role of King Maharaja Ali's wife, it is based on representation theory using a constructionist approach that uses a language system or any system to represent concepts. This analysis also uses the concept of gender to achieve the research results .

The character of King Maharaja Ali's wife appears on page four which is quoted as follows .

*"Maka Baginda pun masuk ke dalam istana mendapati Istrinya. Maka kata Raja Maharaja Ali kepada Istrinya dikabarkannyalah kata-kata segala menteri itu. Maka sahut Istrinya adapun adat raja-raja dengan rakyatnya juga iya. Bernama raja apabila sendirinya"* (So the king entered the palace to find his wife. So said King Maharaja Ali to his wife, he reported the words of all the ministers. So said his wife, as for the customs of the kings and their people, yes. Named the king when alone). (Anonymous, 1822).

The following is a continuation of the quote on page four, namely the quote on page five .

*"tiada dengan rakyatnya tiadalah menjadi raja sayalah yang menyembah dia. Jikalau demikian itulah baiklah kita pergi sekarang ini membawa diri kita barang pergi kemana pergi sementara belum lagi beroleh malu. Baiklah kita keluar dari negeri ini. Maka segala perkataan Tuan Puteri itu berkenanlah kepada Raja Maharaja Ali."* (without his people, not being king, I worship him. If that's the case then let's go now and carry ourselves wherever we go while not feeling ashamed. All right, let's get out of this country. So all the words of the Princess were pleased with King Maharaja Ali). (Anonymous, 1822).

In the quote, it can be seen that King Maharaja Ali needed the opinion of someone who he thought was important to make a very critical decision. Based on this, it can be seen from the perspective of representation theory which can be explained that the character of the wife of Raja Maharaja Ali can be represented as an embodiment of the concept of female gender over male .

From the two quotes above, it can also be interpreted that the role of women is quite high and very influential, not only in a small environment but in a very large environment such as in the kingdom. Based on the opinion of the wife of King Maharaja Ali, it can provide a policy that is very influential for the life of the people in his kingdom. Therefore, it can be said that the role of women is very important for the environment, especially if the woman occupies an important position or high position. The Malay culture does not look down on the position of women, which is reflected in the HNAA text. The depiction of King Maharaja Ali's wife can be said that women can also be wise and authoritative. The point of describing the role of the wife of Raja Maharaja Ali is to be able to provide an example or form of a symbol of the ideal female character or wife to the Malay community .

In addition, the role of the wife of King Maharaja Ali can also be interpreted that women, especially as a wife, must always be in their nature which cannot express opinions directly and publicly in society or the public. If you really want to express your opinion, you have to wait for the man or husband to offer or ask the woman to express her opinion. Affairs like this have certainly been arranged and regulated in such a way by certain groups who are in a system such as government or religious teachings.

Judging from the context of the discussion, the HNAA text is palacecentric which highlights the life of the king and the palace order, position, and role of women, especially the consort or the king's wife, have been regulated according to royal regulations. Not only that, HNAA which is influenced by Islamic teachings also strengthens that the position of women's roles cannot easily liberate all what they want because in the teachings of Islam, the position and role of women are regulated in detail, which is highly respected .

From another point of view, it can also be found that the role of women, especially wives and even a king's wife can be referred to as *konco wingking* in Javanese which means literally, back friend. The author takes the meaning from the point of view of equality. The meaning of the term is that by nature the wife becomes a figure who always accompanies her husband when the husband is

not involved with his social environment. This is when the wife's role is very important because the husband's figure needs great moral support from the closest person, namely the wife .

This also applies to the husband who is the biggest moral supporter for his wife. This position as a moral supporter must be equal between men and women, but for other matters such as leadership, the position of men is still the main one as a leader compared to women because male leaders have become natural .

Thus, it can be concluded that the role of King Maharaja Ali's wife in this HNAA text does not have a special role that distinguishes it from other wives' roles. The roles of the role of the wife of King Maharaja Ali are in accordance with the nature of women who still make husbands or men as leaders and must be based on permission or orders from their husbands to behave or act. Meanwhile, the role of King Maharaja Ali's wife is also as a moral support figure for her husband, namely King Maharaja Ali when King Maharaja Ali is not in direct care of the government affairs of the country he leads and remains wise.

## CONCLUSION

Based on the previous description, it can be concluded that *first, the* role of King Maharaja Ali's wife in the HNAA text does not have a special role that distinguishes it from other wives' roles. The roles of the role of the wife of King Maharaja Ali are in accordance with the nature of women who still make husbands or men as leaders and must be based on permission or orders from their husbands to behave or act.

*Second, the* wife of King Maharaja Ali can also describe the Malay culture that upholds the position and role of women who have a very large influence on their environment. This was reflected when King Maharaja Ali was restless and confused to decide to leave the palace and resign as king or stay in the palace. Then King Maharaja Ali consulted with his wife and his wife could give advice and give advice to King Maharaja Ali so that the King could decide to leave the palace with his family.

## REFERENCES

- Ahmad, N. (2009). *Representasi Maskulinitas Baru pada Iklan Produk Kosmetik Pria dalam Majalah Berbahasa Jerman Brigitte dan Stern*. Universitas Indonesia.
- Anonim. (1822). *Hikayat Negeri Atas Angin*. Perpustakaan Nasional Perancis.
- Fathurahman, O. (2003). Filologi dan Penelitian Teks-teks Keagamaan. *Buletin Al-Turas*, 9(2), 107–122. <https://doi.org/10.15408/al-turas.v9i2.4106>
- Handayani, R. (2020). Sastra, Perempuan, dan Istana Dalam Kronik Melayu Sulalatus Salatin. *Buletin Al-Turas*, 26(1), 103–120. <https://doi.org/10.15408/bat.v26i1.14410>
- Ilhamsyah, M. R. (2019). *Representasi muslimah dalam film "Assalamualaikum Calon Imam": tinjauan teori representasi stuart hall*. Universitas Islam Negeri Sunan Ampel Surabaya.
- Kristeva, N. S. S. (2016). *Ideologi Gender , Feminisme dan Pembangunan*. Ponpes Al-Madaniyyah As-Salafiyah Gumilir.
- Purwanto, Di. (2015). Nilai Kepemimpinan dalam Naskah Hikayat Maharaja Ali Perpustakaan Nasional RI. *Jumantara: Jurnal Manuskrip Nusantara*, 6(2), 100–116.
- Putri, E. (2016). Foto Diri, Representasi Identitas Dan Masyarakat Tontonan Di Media Sosial Instagram. *Jurnal Pemikiran Sosiologi*, 3(1), 80. <https://doi.org/10.22146/jps.v3i1.23528>
- Rawson, D. J. (2018). Representasi BUDaya dalam Cerita Pendek Indonesia. *Seminar Internasional Riksa Bahasa XII*, 29–45.

# THE EMBODIMENT OF SAREKAT DAGANG ISLAM INDEPENDENT AND ENTREPRENEURIAL VALUES AT BATIK TRADERS IN SURAKARTA DURING THE COVID-19 PANDEMIC

Rifqi Amrulah Fatah<sup>1</sup>, Ahmad Rifki Hardiansyah<sup>2</sup>, Nugroho Hasan<sup>3</sup>, Shoffan Mujahid<sup>4</sup>, Yakobus Sastra Kusuma<sup>5</sup>, Tiwuk Kusuma Hastuti<sup>6</sup>

<sup>1</sup>Historical Science, Faculty of Cultural Studies, Universitas Sebelas Maret, [rifqiamrulahfatah@student.uns.ac.id](mailto:rifqiamrulahfatah@student.uns.ac.id)

<sup>2</sup>Guidance and Counseling, Faculty of Teacher Training and Education, Universitas Sebelas Maret, [ahmadrifkihardiansyah@student.uns.ac.id](mailto:ahmadrifkihardiansyah@student.uns.ac.id)

<sup>3</sup>Agricultural Communication and Extension, Faculty of Agriculture, Universitas Sebelas Maret, [nugrohohasan@student.uns.ac.id](mailto:nugrohohasan@student.uns.ac.id)

<sup>4</sup>Economic Development, Faculty of Economics and Business, Universitas Sebelas Maret, [shoffan.mujahid\\_2045@student.uns.ac.id](mailto:shoffan.mujahid_2045@student.uns.ac.id)

<sup>5</sup>Historical Science, Faculty of Cultural Studies, Universitas Sebelas Maret, [sastrayakobus7@gmail.com](mailto:sastrayakobus7@gmail.com)

<sup>6</sup>Historical Science, Faculty of Cultural Studies, Universitas Sebelas Maret, [tiwukkusuma@staff.uns.ac.id](mailto:tiwukkusuma@staff.uns.ac.id)

**Abstract:** The pandemic conditions caused batik traders to experience a decrease in profits, especially in Surakarta. This condition becomes a problem that needs to be resolved because it impacts the economic aspects of the community. Sarekat Dagang Islam (SDI) is a people's movement organization in Surakarta to respond to the arrival of foreign traders in the early 20th century. The noble values of SDI at trade in the form of independent and entrepreneurship in the same context can be correlated with the condition of batik traders in Surakarta during the Covid-19 pandemic. This research uses mixed methods, namely quantitative and qualitative. Analysis of the data used is multiple linear regression and interactive analysis. The aims of this study are (1) to determine the correlation between the value SDI of independent and entrepreneurship on the motivation to trade batik traders in Surakarta during the Covid-19 pandemic, (2) to determine the effect of applying the values SDI of independent and entrepreneurship to batik traders in Surakarta during the Covid-19 pandemic, and (3) knowing the realization of the value SDI of independent and entrepreneurship is very important for batik traders in Surakarta. The study results indicate that the independent value of SDI does not have a significant effect, and the value of entrepreneurship has a significant effect on the motivation to trade traders in Surakarta during the Covid-19 pandemic.

**Keywords:** Independent, Entrepreneurship, SDI, Batik traders

## INTRODUCTION .

The Covid-19 pandemic has been going on for almost two years. This pandemic has caused batik traders in Surakarta to experience a decline in profits due to declining demand. If these conditions are not addressed, it will cause batik traders in Surakarta to "go out of business". The existence of batik

artisans and traders will decrease so that the sustainability of local batik is threatened. Based on Solopos.com (1/10/2020), Gunawan Nizar, the owner of Batik Putra Laweyan, revealed that everything decreases during a pandemic like this, batik production decreases, and visitors and marketing. All batik production houses are on holiday, except for those handled by themselves, the production is small. There are some productions such as for uniforms, exports, but the number is much reduced.

Batik in Surakarta can not be separated from the establishment of the Sarekat Dagang Islam (SDI) in the past. SDI is an association of batik entrepreneurs in the city of Surakarta. SDI was initiated by a well-known businessman in Surakarta, namely Samanhudi. The background of the formation of the Sarekat Dagang Islam originated from Samanhudi's concern about the inequality of treatment by the Dutch Colonial Government between local traders in Surakarta, who were predominantly Muslim, and traders from China in 1905. Traders from China received more privileges from the Dutch Colonial Government. Samanhudi feels that local Surakarta traders need to form a batik merchant union to maintain legitimacy and rights. The association is also a forum for traders to work together in developing their batik business. In addition to bringing the value of cooperation, SDI also teaches the value of independent and entrepreneurship to its members.

The presence of SDI's values of independent and entrepreneurship is correlated with the Laweyan Batik Village Development Forum (FPKBL). The forum started working on September 25, 2004, based on the Letter of Appointment and Assignment from Bappeda Surakarta Number: 050/I 250. If you look at the phenomenon of SDI, at that time, SDI faced problems that came from the Dutch Colonial Government. SDI brought the value of being independent and entrepreneurship as a solution to maintain the entity of batik traders in Laweyan. This seems to correlate with FPKBL, which is currently managing the Kampung Batik Laweyan cluster. SDI faced the Dutch Colonial Government in the past, while FPKBL is currently facing the Covid-19 pandemic, which has made batik traders in Batik Laweyan Village quite worried about their existence due to declining demand.

This study aims to explore the value of independent and entrepreneurship of SDI to be applied in solving economic problems during the Covid-19 pandemic, which uses an economic perspective and involves a historical and cultural perspective. In contrast to the normative concept that has developed so far in dealing with economic problems, this research emphasizes the combination of historical values, cultural applications, and economic points of view so that it can be known that the resolution of economic problems during the pandemic is more integrated and holistic from various aspects.

## **LITERATURE REVIEW**

Indonesia's economic conditions in the early 20th century continued to decline sharply, such as the batik industry is experiencing tremendous financial difficulties. In the agricultural sector, yields are uncertain, and poor farmers are increasing debt to Chinese loan sharks or pawnshops. Meanwhile, the ethnic Chinese get a position of high economic advantage. The reason is that the colonial government-protected foreign traders from moving freely in the economic field. This condition results in the low dignity of indigenous peoples under foreign nations. With the expansion of private authority, the role of the Chinese group in trade occupies a strategic position, especially in the field of export trade (Mustakif MK and Mumung M, 2019).

Indonesian batik entrepreneurs generally embrace Islam, so the Labor Union is called the Sarekat Dagang Islam. The last two words ("Indonesian" or "National") are unknown to batik entrepreneurs who are generally only good at reading Arabic and Javanese. Thus, the term "Islam" is easier to understand by its members and broader than the words "National" or "Indonesian". Batik entrepreneurs assess that the Chinese are not Muslims. Thus, the term "Islam" has represented the resistance from the Indonesian side to the Chinese group (Muljana, 2008).

With the revival of interest in Islam and the threat of competition from Chinese traders, Samanhudi, a batik trader in Solo in Laweyan village, has planned to establish an organization for Sarekat Dagang Islam at Solo. The people of Solo are very enthusiastic about welcoming this SDI organization because it has been a long time needing an association that can unite the people in Solo to fight against the invaders. After all, they have monopolized the trade of the Indonesian nation. The association embodies the independence of batik traders in Solo to escape the shackles of monopoly. This revival shows the independent value of traders at SDI (Rasyid and Tamara, 2020).

The spirit of Islamic struggle underlies the Sarekat Dagang Islam so that physical wars are called for and political, economic, and thought wars. Politics, economics, and thought (Islam) are a unity that cannot be separated. Politics always depends on the economy, and the economy depends on politics. The development of the Sarekat Dagang Islam was indeed very rapid, and even under the pressure of the Dutch Colonial Government, it did not dampen their spirit of struggle. However, in the beginning, the struggle was carried out in secret because it was gathering strength. Therefore, not many people know about the establishment of the Sarekat Dagang Islam. The purpose of this is to collaborate with Islamic traders against the Dutch colonial government (Rozabi and Hoetoro, 2015).

The embodiment of local wisdom to increase trade is *belle'*, which means helping each other with a product for trade. The value of local wisdom is applied by the Temajuk community, Paloh District, Sambas Regency, West Kalimantan. A person who has been seen as successful in his life always shares and helps is permanently appointed to be the head of development in the community, especially the construction of mosques. For him, success is due to the prayers and involvement of many people. This culture is always preserved. This local wisdom approach is quite effective in improving the economy and social structure of the community (Iswanto, 2019).

Muslim religiosity has a significant effect on the survival of small companies, innovation capability has a significant effect on the survival of small companies, environmental uncertainty does not significantly weaken the influence of Muslim religiosity on the survival of small companies, and Environmental uncertainty significantly weakens the influence of innovation capabilities on the viability of small firms. In times of crisis, small companies need mental strength and the ability to innovate in responding to difficulties in doing business to survive in times of uncertainty. Spiritual power has been shown to increase the company's viability even in uncertain situations (Utomo, 2020).

Stipulation of Minister of Health Regulation No. 9 of 2020 concerning Large-Scale Social Restrictions (PSBB) guidelines include restrictions on the activities of residents in an area suspected of being infected with Covid-19, including restrictions on the movement of people/goods within one province or district/city. In addition, the implementation of physical distancing, which means keeping a distance of one meter from other humans to work from home (WFH) in Indonesia, reduces people's outdoor activities. Since the implementation of this policy, the economy has weakened due to the declining purchasing power of consumers. Not a few traders have lost their income and had to go out of business due to this pandemic. This case occurs to small, micro, and medium business traders because their customers cannot carry out activities outside the home (Octaviani and Fatgehipon, 2020).

The biggest challenge for batik entrepreneurs amid the impact of the Covid-19 pandemic is maintaining the existence of work so that it does not get worse and eroded by the tight competition in the batik industry and the impact of declining sales due to the Covid-19 pandemic. Every year, written batik is getting worse, considering the rise of batik printing products which are more affordable in terms of price and faster to work and the lack of public knowledge in distinguishing between genuine written batik and stamped and printed batik sold in the market, has weakened the existence of written batik. The beginning of the Covid-19 pandemic caused a decline in Pekalongan Coastal Batik's production due to the closing of partner shops (Rosyada and Wigiawati, 2020).

## **METHOD**

This study uses a quantitative approach to determine the relationship between variables so that this type of research is classified as empirical correlation. Correlational research is one type of quantitative research that seeks to examine the relationship between variations in one variable and other variables. In this context, the independent variables in the study are the value of independent and entrepreneurship. In contrast, the dependent variable that is influenced is the motivation of batik traders to survive the economic crisis during the Covid-19 pandemic.

The research was conducted by linking the value of independent and entrepreneurship at the Sarekat Dagang Islam (SDI) with the motivation of batik traders to survive the economic crisis during the Covid-19 pandemic so that the expected results can explain, both qualitatively and quantitatively regarding the realization of the value of independent and entrepreneurship by batik traders in Surakarta to deal with the economic crisis during the Covid-19 pandemic. Data collection was carried out in the villages of Batik Laweyan, Sondakan, and Pasar Klewer, all of which are located in Surakarta. The following are the stages that have been carried out in research activities

### 1. Pre research

a. Coordination of the research team with the Chair of the FPKBL, the Curator of the Samanhudi Museum, the Chair of the Sondakan RT, and the Klewer Market Traders

b. Develop research instruments

c. Make a list of correspondents/ resource persons Survey of the locations of Laweyan and Sondakan batik villages

### 2. Research implementation

a. Visit the Samanhudi Museum

b. Conduct field interviews to meet correspondents based on questions that have been prepared in the c. research instrument

a. Field Data Processing and Analysis

Processing data from field interviews

### 4. Evaluation

Evaluating the achievements of research implementation

## **RESULT AND DISCUSSION**

According to the Big Indonesian Dictionary (KBBI), Independent is defined as standing on one's own feet and not depending on others. This independence is a value brought by the Islamic Trade Union (SDI). SDI is a forum for batik traders in Surakarta to compete with foreign batik traders, especially Chinese traders.

While the word entrepreneurship is paired with the word entrepreneurship (English), the word entrepreneurship comes from the word entrepreneur (French), known since the 17th century. According to Arman Hakim in The Concise Oxford French Dictionary, the word entrepreneur means to undertake (to run, to do, to try), to set about (to start, to determine), to begin (to start), and to attempt (Arman, 2007). ).

Moh Yunus expressed the same opinion that entrepreneurship means taking a job (to undertake). An entrepreneur is also defined as a person who starts (The Originator) a new business that tries to

improve an organizational unit through a series of practical changes. Entrepreneurship is an attitude of the soul and the ability to create something new, which is valuable and helpful, both for himself and others (J Winardi, 2008).

Entrepreneurship has several characteristics. According to Thomas W. Zimmerer, the characteristics of entrepreneurial values are a sense of responsibility and commitment (desire for responsibility), choosing a moderate risk (preference for moderate risk), being confident in their abilities (confidence in their ability to succeed), wanting feedback, enthusiasm and hard work (high level of energy), future-oriented, have organizational skills, and appreciate work (Thomas, 1993).

The value of being independent of the Islamic Trade Union has been taught from generation to generation through Samanhudi's relatives. Mbah Wardi, Chairman of the Community Care for Samanhudi, explained that the wealth owned by Samanhudi is used entirely for the benefit of the organization and society. Samanhudi taught the value of being independent and not being in debt to the Colonial and Chinese Governments. Batik traders still hold this independent value in Laweyan by not being in debt to the bank. These traders prefer to do business with their capital and get little profit rather than borrowing assistance from the bank, which will impact paying bank interest rates.

Samanhudi not only emphasizes the value of independent but also the value of entrepreneurship. The value of entrepreneurship is also taught from generation to generation. In the past, Samanhudi developed the Sarekat Dagang Islam by making batik stamps to accelerate batik production. With this large number of batik productions, distributors will also increase so that batik traders group together and diversify their business.

Below will be explained the results of the research of our PKM team. The research carried out has produced some data and facts that can be analyzed to be discussed in more depth. The survey conducted on 30 respondents will be described as follows.

Among the 30 respondents, there are 14 batik entrepreneurs and 16 batik traders. Most of them do not reach university-level education. Only seven people are studying at the tertiary level; six graduated from high school, ten graduated from junior high school, and the rest only graduated from elementary school. Some even did not graduate from elementary school.

Five people have a side job, while 26 people do not have a side job and focus on the batik trade. A total of 26 batik traders and entrepreneurs have family dependents of 1 to 3 people. In contrast, the other four people have family dependents of more than three people.

The following is the net income of 30 entrepreneurs and batik cloth traders during this pandemic. As many as four traders and entrepreneurs of batik cloth have a net income of 5 million rupiah to 8 million rupiah; ten people have an income of 2 million rupiah to 5 million rupiah, then 14 people have an income of less than 2 million rupiah, two traders and entrepreneurs. The last batik has a net income of 8 million to 11 million and 11 million and above.

Of the 30 batik entrepreneurs and traders, 20 are new batik entrepreneurs and traders who are pioneering independently. The remaining 10 are hereditary businesses. The initial capital is quite varied for batik traders and entrepreneurs who start their business independently, ranging from 200 thousand rupiah to 15 million rupiah.

The following are the results of the data analysis that we processed using SPSS 25.0 software.

Table 1 F Test Results

ANOVA <sup>a</sup>						
Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	1.410	2	.705	4.270	.024 <sup>b</sup>
	Residual	4.457	27	.165		
	Total	5.867	29			

a. Dependent Variable: Trade Motivation

b. Predictors: (Constant), Entrepreneurship Value (X2), Independent Value (X1)

From the results of the F test in this study, the calculated F value was 4.270 with a significance value of 0.024. With a significance level of 95% ( $\alpha = 0.050$ ). The significance number is  $0.024 < 0.050$ . Based on this comparison, H0 is rejected, meaning that the independent value variable (X1) and the entrepreneurial value (X2) have a significant effect on the trading motivation variable (Y) of batik traders in Surakarta during the Covid-19 pandemic.  $Y = 1,462 - 0,005X1 - 0,045X2$ .

Table 1 T Test Results

Coefficients <sup>a</sup>						
Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1.462	.455		3.214	.003
	Nilai Berdikari	-.005	.032	-.032	-.149	.883
	Nilai Kewirausahaan	-.045	.021	-.469	-2.146	.041

a. Dependent Variable: Trade Moti

According to the data analysis above, the multiple linear regression equation models can be determined as follows.

$$Y = 1.462 - 0.005X1 - 0.045X2$$

The above equation can be explained as follows.

1. If the manifestation of the self-reliant value of the Sarekat Dagang Islam (X1) increases by 1, then the motivation of batik traders in Surakarta will decrease by 0.005.
2. If the entrepreneurship value of the Sarekat Dagang Islam (X2) increases by 1, then the motivation of batik traders in Surakarta will decrease by 0.045.

Based on table 2, the results of the T-test in this study can be explained as follows.

1. Embodiment of the self-reliant value of the Sarekat Dagang Islam (X1)

IBM SPSS 25 test results for the variable (X1) with a significance value of 0.883. By using a significant limit of 0.05. The significance value is greater than the 0.05 significance limit, which



means that the independent value of the Sarekat Dagang Islam does not have a significant partial effect on the motivation to trade batik traders in Surakarta during the covid-19 pandemic.

## 2. The realization of the entrepreneurial value of the Sarekat Dagang Islam (X2)

The IBM SPSS, 25 test results for the variable (X1), obtained a significance value of 0.041. By using a significant limit of 0.05. The significance value is smaller than the 0.05 significance limit, which means that the entrepreneurial value of the Sarekat Dagang Islam has a partially significant influence on the motivation to trade batik traders in Surakarta during the Covid-19 pandemic.

The results showed that batik traders who had high scores on the SDI value of independent and entrepreneurship were able to stabilize batik sales during the economic crisis during the pandemic. While the low score for batik traders also shows the tendency of batik sales to drop drastically. Although most sales experienced a decline in turnover, batik traders who applied the values of independent and entrepreneurship showed a relatively low decline. The higher the score for each trader represents the ability of batik traders to face the economic crisis during the Covid-19 pandemic.

The unique finding is that most batik entrepreneurs and traders who live in Sondakan do not have online stores to market batik. The batik traders in Sondakan prefer to trade batik directly and rely on customers in other cities. Meanwhile, entrepreneurs and traders in Kampung Batik Laweyan tend to be more resilient during the pandemic because the majority have online stores, so they tend to maintain consistency in batik sales during the Covid-19 pandemic. Most batik traders in Klewer Market market batik directly in the market and wait for traders to come to the market, so they are greatly affected by the Covid-19 pandemic due to various restrictions. When compared between batik traders in Laweyan, Sondakan, and Klewer Market, most batik traders in Laweyan are superior because they have digital marketing capabilities.

The benefits based on research conducted, related to unique results, show that there is potential for the characteristics of traders who sell in online stores to have stable incomes. This can be a new study in further research to prove the influence of online stores during the pandemic for merchants. So that at the next stage, it can impact the wealth of insight related to traders' strategies to survive during the Covid-19 pandemic.

## CONCLUSION

According to the explanation in the previous section, it can be concluded that the results of the study of 30 respondents showed that there were still many batik traders who did not continue their education at the tertiary level. They also focus only on the batik trade and do not have side jobs. Batik traders set up their businesses, and some of them continue their business from generation to generation.

The entrepreneurial value of the Sarekat Dagang Islam has a significant influence partially on the motivation to trade batik traders in Surakarta City during the Covid-19 pandemic. Meanwhile, the Sarekat Dagang Islam's independent value did not partially affect the motivation to trade batik traders in Surakarta City during the Covid-19 pandemic. The study results revealed that during the Covid-19 pandemic, there was a correlation between the value of self-reliance and SDI entrepreneurship towards batik traders in Surakarta City.

## REFERENCES

Azwar, S., 2013. Metode Penelitian. Pustaka Pelajar. Yogyakarta.

Darmalaksana, W., 2020. Metode Penelitian Kualitatif Studi Pustaka dan Studi Lapangan. Pre-print Digital Library UIN Sunan Gunung Djati Bandung 1–6.

Hakim, Arman. 2007. Entrepreneurship Membangun Spirit Teknopreneurship. Penerbit Andi. Yogyakarta.

Hakim, L., Sugiyanto, E., 2018. Manajemen Perubahan Organisasi Sebagai Upaya Peningkatan Kinerja Perusahaan di Industri Batik Laweyan Surakarta. *Benefit: Jurnal Manajemen dan Bisnis* 3, 49.

Iswanto, B. (2019) 'Pendekatan Budaya Lokal : Meningkatkan Perekonomian Dan Tatanan Sosial Masyarakat Perbatasan ( dalam Perspektif Ekonomi Islam )', (4), pp. 13–20. doi: 10.24853/baskara.2.1.13-20.

Muljana, S., 2008. Kesadaran Nasional ; Dari Kolonialisme Sampai Kemerdekaan. Jilid 1, Lkis Pelangi Aksara. Yogyakarta

Mustakif, M.K., Mulyati, M., 2019. Sarekat Dagang Islam SDI (1905-1912): Between The Savagery of Vereenigde Oostindische Compagnie (VOC) and The Independence of Indonesia. *International Journal of Nusantara Islam* 7, 1–17.

Neuman, W.L., 2013. Metode Penelitian Sosial: Pendekatan Kualitatif dan Kuantitatif Edisi Ketujuh. Jakarta: PT. Indeks 244.

Noor, J., 2011. Metodologi Penelitian: Skripsi, Tesis, Disertasi, dan Karya Ilmiah. Edisi 1, Kencana. Yogyakarta.

Nugroho, E., 2018. Pengertian Kuesioner. Prinsip-Prinsip Menyusun Kuesioner.

Octaviani, I., Fatgehipon, A.H., 2020. Strategi Adaptasi Pedagang Tradisional Saan Pandemi Covid-19. *Strategi Adaptasi Pedagang Tradisional Saat Pandemi Covid-19* 4, 18–28.

Pramono, F., 2017. Model Islamisasi Ekonomi: Studi Kasus Sarekat Dagang Islam. *Ijtihad : Jurnal Hukum dan Ekonomi Islam* 11, 240.

Rasyid, S., Tamara, A., 2020. Sarekat Islam Penggagas Nasionalisme di Indonesia. *Rihlah: Jurnal Sejarah dan Kebudayaan* 8, 66.

Rosyada, M., Wigiawati, A., 2020. Strategi Survival UMKM Batik Tulis Pekalongan di Tengah Pandemi Covid-19 (Studi Kasus pada "Batik Pesisir" Pekalongan). *Jurnal Bisnis dan Kajian Manajemen* 4, 189–214.

Siyoto, S. Sandu, A., Dasar Metodologi Penelitian. Edisi 1, Literasi Media Publishing. Yogyakarta..

Utomo, H. S. 2020. 'The Effect of Muslim Religiosity and Innovation Capability on Firm Survival: A Study on Small Enterprises During the Covid-19 Pandemic', *Iqtishadia*, 13(2), p. 179. doi: 10.21043/iqtishadia.v13i2.7626.

Zimmerer, W. Thomas. 1993. Entrepreneurship and The New Venture Formation. New Jersey: Prentice Hall International Inc.

Winardi, J., 2008. Entrepreneur dan Entrepreneurship. Kencana. Jakarta.

# PUJI-PUJIAN AND QASIDA: CULTURAL DUALITY OF TRADITION OF SALAWAT IN SURAKARTA

Sarirotul Ishmah<sup>1</sup>, Muhammad Jibrán Zuliánsyah<sup>2</sup>, Umu Hana Amíni<sup>3</sup>, Akhida Rukhul Qisthi<sup>4</sup>

<sup>1</sup> Universitas Sebelas Maret, [Sariishmah12@gmail.com](mailto:Sariishmah12@gmail.com)

<sup>2</sup> Universitas Sebelas Maret, [mjibrán5@gmail.com](mailto:mjibrán5@gmail.com)

<sup>3</sup> Universitas Sebelas Maret, [uuhanaaaa@gmail.com](mailto:uuhanaaaa@gmail.com)

<sup>4</sup> Universitas Sebelas Maret, [akhidarukhul@student.uns.ac.id](mailto:akhidarukhul@student.uns.ac.id)

**Abstract:** *Puji-pujian* and qasida have similarities as recited *syair* and are both known as salawat. The researchers found differences in the characteristics of salawat in Laweyan and Pasar Kliwon Subsubdistricts, Surakarta. In addition, there is a phenomenon showing the uprooting of *puji-pujian* in Laweyan, while qasida is increasingly popular, marked by commodification. From this phenomenon, the researchers assumed that the tradition of salawat in Surakarta has a dualistic character. Therefore, this study was conducted to address two research questions, namely (1) how the practices of *puji-pujian* in Laweyan and qasida in Pasar Kliwon are; and (2) what similarities and differences are there between salawat in Laweyan and Pasar Kliwon. To answer these questions, this study employed descriptive qualitative method with data collection techniques through observation, interviews, and library research. The results revealed the similarities and differences between the two. The similarities include (1) the initial goal as a medium of Islamization; and (2) the similarity of the text form, namely salawat, zikr, and prayer. Meanwhile, the differences include: (1) the creator; (2) language variations; (3) the values represented; (4) implementation time, (5) use of musical instruments; (6) existence; and (7) current role. From these results, it can be concluded that the two traditions indicate cultural duality in the tradition of salawat in Surakarta. *Puji-pujian* is more local in style, while qasida is Middle Eastern in style. This demonstrates the rich variety and style of culture in Indonesia that needs to be preserved.

**Keywords:** *puji-pujian*, qasida, salawat, Surakarta

## INTRODUCTION

Salawat is one of the cultural heritages that mark the history of Islamization of the Indonesian archipelago. In general, salawat is recognized as a recited *syair*, either accompanied by musical instruments or not. For people in general, the notion of salawat stops here without knowing any variations and patterns of the tradition. In Surakarta, the researchers found that there are various characteristics of salawat that are practiced in Laweyan and Pasar Kliwon Subdistricts. The researchers assumed that salawat in Laweyan is more local in style compared to salawat in Pasar Kliwon. This was determined after observing the background of the community, namely Pasar Kliwon, which is known as *Kampung Arab* (Arab Village), a subdistrict that has a large population of Middle Eastern descendants.

Islamization in the archipelago cannot be separated from the role of Muslim merchants who came since the 7th century (Hamka via Dalimunthe, 2016). Their arrival was not only for the purpose of trading, but also for a mission of Islamization. So it is not impossible, qasida brought along as a medium da'wah. As in Surakarta, the habibs who arrived in the mid-20th century brought with them the qasida. It was in this effort that the qasida reached the archipelago and was used as a medium of da'wah. Likewise, Walisongo also used this art to preach on the island of Java in the early 15th century (Syalafiyah and Harianto, 2020). In the hands of Walisongo, the tradition was modified and acculturated with local culture so that it is closer to the target of the da'wah, namely the Javanese

people. Walisongo's version of salawat is here in after known as salawat, one of the implementations of which is *puji-pujian* between azan and iqama.

In Laweyan Subdistrict, the practice of salawat is easier to observe through *puji-pujian*. This is because the implementation has a fixed schedule in accordance with azan and iqama. Meanwhile, salawat in Pasar Kliwon Subdistrict, or Arab Village, is assumed to be more popular as qasida.

Another phenomenon that the researchers highlight is the existence of the tradition of salawat in Laweyan and Pasar Kliwon Subdistricts. In Laweyan, the researchers found the potential for uprooting in the tradition of salawat. From 173 mosques and musallas, only 12 mosques still preserve salawat through reciting *puji-pujian* between azan and iqama. On the contrary, salawat in Pasar Kliwon is actually very popular. This popularity causes this tradition to be commodified through an annual event, namely Haul Habib Ali which can attract thousands of visitors from various parts of the world to send salawat.

From these phenomena, the researchers assumed that there is a cultural duality in the tradition of salawat in Surakarta. Therefore, this study seeks to compare the tradition of salawat in Surakarta, namely *puji-pujian* in Laweyan and qasida in Pasar Kliwon. This study aims to answer two questions, namely: (1) how the practices of *puji-pujian* in Laweyan and qasida in Pasar Kliwon are?; and (2) what similarities and differences are there between the tradition of salawat in Laweyan and Pasar Kliwon?; so that it can be seen the duality culture in the salawat tradition in Surakarta.

## LITERATURE REVIEW

Research on salawat, qasida, or the tradition of *puji-pujian* has rarely been conducted before. The comparison between these two traditions has never been investigated in previous studies. In previous studies, the study of *puji-pujian* and qasida was carried out separately. Research related to the characteristics of *puji-pujian* has been carried out by Purnomo (2007), entitled *Form, Meaning, and Function of Puji-pujian for Muslims in Bojonegoro Regency*. This research examines the meaning of the forms of texts of *puji-pujian*, from which the content of norms and values that are useful for the people of Bojonegoro can be determined. These functions include: (1) social control; (2) reminder; (3) education; (4) prayer; (5) spread of Islamic teachings; (6) invitation to pray in congregation; and (7) spending time while waiting for the imam and congregation.

On the other hand, the research on the characteristics of qasida has been carried out by Susetyo (2005) through a comparison of modern qasida with rebana. In this study, it was stated that the definition of rebana and qasida differed in terms of the traditions and culture they brought. Rebana is a form of Islamic style music, especially in terms of lyrics and messages in the song. The forms presented in rebana are more inclined to the elements of salawat and barzanji. Meanwhile, modern qasida is considered as a result of deculturation of rebana. Modern qasida is inspired by rebana in terms of musicality. However, the process of cultural development and deculturation resulted in the sacred side of Islam starting to fade. In the end, this forms a tradition modern qasida which is more directed to non-religious values in its lyrical elements.

## METHOD

This study employed descriptive qualitative method with data collection techniques through observation, interviews, and library research. The descriptive qualitative method in this study aims to understand and explain the phenomenon of duality in the tradition of salawat in Surakarta, as the purpose of qualitative research is to understand and explore the phenomenon of the object of research to gain understanding and find something unique (Sugiyono, 2018). The data were taken from the practices of *puji-pujian* in Laweyan and qasida in Pasar Kliwon Subdistrict. Subsequently, unstructured interviews were conducted to obtain more in-depth information from the informants. The library research was carried out on the texts of *puji-pujian* and qasida to find similarities and differences in the tradition of salawat from the text itself assisted by Riffaterre's semiotic theory.

## RESULT AND DISCUSSION

### *Puji-pujian* in Laweyan Subdistrict

The existence of *puji-pujian* in Laweyan today can be seen from the number of mosques and musallas that are still reciting them. Of the 173 mosques/musallas observed, the researchers only found 12 mosques/musallas that were still reciting *puji-pujian*. This number indicates the potential for uprooting of *puji-pujian* in Surakarta, especially in Laweyan Subdistrict.

In general, *puji-pujian* is identified as a distinctive tradition of Nahdlatul Ulama (NU). This view is based on the fact that the people who implement this tradition are adherents of the Ahlussunnah wal Jama'ah (aswaja) school embraced by NU. This is also what the researchers found in the field. Among the many Islamic community organizations in Surakarta, such as Muhammadiyah, LDII, and MTA, only mosques that implement the practice of the school of aswaja (NU) recite *puji-pujian*, although this does not mean that every mosque with an NU background must recite *puji-pujian*.

Looking back, the history of *puji-pujian* is closely related to Walisongo, who since the early 15th century had intensified the spread of Islam on the island of Java. The history of Walisongo in Surakarta can be seen from the historical relationship between the Surakarta Sunanate and the Demak Sultanate (Najmuddin, 2020). At that time, the Demak Bintoro Sultanate had Sunan Kalijaga as a royal advisor (Syalafiyah and Harianto, 2020).

In their da'wah pattern, Walisongo promoted a new culture that was obtained from the old culture that had taken place in the community (Tajuddin, 2014), as the Javanese people at that time were fond of songs. This is where the values of Islamic teachings began to be injected while maintaining local values that are in harmony with Islam. In addition, this tradition can be said to be inspired by qasida art from the Middle East, considering that Walisongo has extensive knowledge and insight regarding Islam and Middle Eastern culture. One of them is reflected in the Asy'ariyah theological school and Al Ghazali Sufism which Walisongo embraces (Syalafiyah and Harianto, 2020). Furthermore, this tradition was used as a propaganda by Walisongo in Demak Sultanate and modified in order to approach the target of da'wah (*mad'u*) (Rohbiah, 2015). This modification can be mainly observed in terms of the language of *puji-pujian*, which in addition to Arabic language, it also uses Javanese language, for example in Selawat Kalijaga. In the following period, *puji-pujian* also uses Indonesian language.

The close relationship of *puji-pujian* as oral literature in the community ultimately represents the values that exist in it, namely the values of local wisdom. For example, the text of salawat *Thibbil Qulub* represents the value of trust in Javanese people who when they suffer calamities, they choose to surrender to the Almighty. Another example is the text of salawat *Nyuwun Ngapura* which represents the value of self-awareness through confession of sins and asking for forgiveness.

### **Qasida in Pasar Kliwon Subdistrict**

In observing salawat in Pasar Kliwon Subdistrict, the researchers focused on the scope of Riyadh Mosque, which is popularly known as Arab Village because the majority of the population is of Middle Eastern descendants. With such a community background, the environment in Pasar Kliwon demonstrates a cultural style that is stronger with Islamic values and is similar to Middle Eastern style. This is related to its historical background, considering that Pasar Kliwon Subdistrict was visited by preachers from the Middle East, one of the most famous of whom is Habib Alwi bin Ali bin Muhammad Al-Habsyi, who was the founder of Riyadh Mosque in 1953 (Sholihah, 2009).

Qasida at Pasar Kliwon was brought by Middle Eastern ulamas who did come on a mission of Islamization. In the process of da'wah, Habib Alwi introduced the tradition of qasida to the Javanese people. One of the most famous is the qasida from the book of *Mawlid Simtud Durar* by Habib Ali bin Muhammad Al-Habsyi, the father of Habib Alwi, which contains the life history of the Prophet Muhammad. The practice of qasidah at Pasar Kliwon itself is generally carried out on major Islamic holidays, including the big annual event of Haul Habib Ali. The commemoration of the death of Habib Ali was initiated by Habib Alwi and is held in a series of events every 19-21 Rabiul Akhir. Some of the qasida that are usually recited at the event are *Ya Sayyidi Ya Rasulallah*, *Ya Rabbana Ya Jawwad*, *Ya Rabbana Ya Wadud*, *Allah Allah Washolatu ala Muhammad*, *Ya Arhamarrahimin Farij alal Muslimin*, and so on. The recital is performed by the munsyid and accompanied by musical instruments such as rebana.

In the textual study that the researchers conducted, the values in the qasida are dominated by the form of salawat to the Prophet Muhammad as well as praise and prayer to Allah. In the text of *Ya Sayyidi Ya Rasulullah*, for example, there is a request for forgiveness to Allah through greetings to the Prophet. Meanwhile, the text of *Ya Arhamarrahimin Farij alal Muslimin* contains praise to Allah as well as a request for leaders who believe in Him and can lead to the path of Allah. Overall, the qasida only contains various prayers in order to remember Allah and His Messenger. This indicates that the qasida that exists in Pasar Kliwon is essentially intended as a way of worship through art. This is in line with Abdullah Assegaf's opinion, the administrator of Riyadh Mosque as well as a relative of the habibs, who said that qasida in Pasar Kliwon is aimed for worship.

The researchers also highlighted the use of language in the text of qasida, which as a whole still uses Arabic language, even though it has been accepted as local art and culture. In relation to history, from the beginning the habibs used Arabic language in spreading the qasida art that they had composed. The current existence of qasida illustrates that the *syair* composed by the previous habibs was deliberately preserved as a way to commemorate their services for the success of Islamization in the archipelago, especially in Surakarta.

### Similarities and Differences

From the results of the study, it can be seen that there are similarities and differences between the two traditions of salawat. The similarities include the initial purpose as a medium of da'wah and the similarity of its content. Both the qasida brought by the habibs and the *puji-pujian* composed by Walisongo have the same goal, namely to use the art as a medium of da'wah to the Javanese people. This art eventually developed as a tradition that was collectively owned by the Javanese people. In addition, both qasida and *puji-pujian* have the same content, although not as a whole, that is, salawat to the Prophet as well as praise and prayer to Allah. This similarity in terms of content can further indicate a more general similarity, which is a tradition or an art to always remember Allah. The differences are demonstrated in the following table.

Table 1. Differences of Puji-pujian and Qasida in Surakarta

	<b><i>Puji-pujian</i> at Laweyan</b>	<b>Qasida at Pasar Kliwon</b>
Creator	Walisongo	The Habibs, especially Habib Alwi bin Ali bin Muhammad Al-Habsyi
Language	Arabic, Javanese, Indonesian	Arabic
Values represented	Local wisdom	Religious value
Implementation time	Between azan and iqama	Islamic holidays
Musical Instruments	No	Yes
Existence	Potentially uprooted	Popular and undergoing commodification
Current role	Tradition	Art for worship and da'wah

From the table above, it can be seen that there are seven differences that the researchers found. In its historical setting, the tradition of salawat in Surakarta was brought by two different figures. *Puji-pujian* is a tradition spread by Walisongo through evidence of the historical connection between the Surakarta Sunanate and the Demak Bintoro Sultanate, considering that at that time Demak was the center for the distribution of *puji-pujian* by Walisongo. Meanwhile, qasida came directly to Surakarta through the habibs from Yemen. However, as discussed earlier, the tradition of *puji-pujian* and qasida in Surakarta comes from the same root tradition, namely qasida in the Middle East. The difference is that in the hands of Walisongo, who had recognized the cultural pattern of the archipelago, the

tradition was adapted to local traditions so that it is more acceptable to the community, for instance on the language. Therefore, *puji-pujian* uses a more diverse language than qasida. Meanwhile, the habibs who came did not know much about the local culture, so the qasida that was distributed was still in its original form in Arabic.

Moreover, this historical background ultimately has an impact on the development of the two traditions of salawat. *Puji-pujian*, which is older than qasida, has been modified from the beginning into local culture, in the future will be more closely related to the community as a collective tradition. This ownership gives rise to the representation of local wisdom in the tradition of *puji-pujian*. According to Sutarto (via Sudikan, 2013), local wisdom is related to five cultural activities, one of which is reflected in the tradition of *puji-pujian*, namely the value of community religiosity in relation to attitudes and behavior in communicating with Allah. It is different from the almost pure qasida which expresses the Islamic values of *rahmatanlilalamin* in its text without the intervention of other identities. The relatively new age of qasida in Pasar Kliwon, Surakarta can also be factor in maintaining the originality of the qasida by its bearers.

Another difference is in terms of implementation time. In Laweyan, *puji-pujian* is recited after azan and before iqama. This is also what causes *puji-pujian* not to use any musical instruments. Meanwhile, at Pasar Kliwon, qasida is usually recited on major holidays, such as Islamic holidays and the commemoration of prominent figures, namely Haul Habib Ali. Due to its celebratory or commemorative nature, qasida at Pasar Kliwon uses musical instruments to provide a livelier energy.

As for the difference in existence, qasida shows a better existence than *puji-pujian*. As in the previous discussion, only 12 out of 173 mosques/musallas recite *puji-pujian* in Laweyan Subdistrict. Meanwhile, qasidah at Pasar Kliwon, through Haul Habib Ali, is in great demand. According to Abdullah Assegaf, the pilgrims who come can reach hundreds of thousands consisting of local pilgrims and those who come from abroad, such as Malaysia, Singapore, Oman, to Africa. This, according to him, even has an impact on the economic increase of the people of Surakarta. This difference in popularity certainly depends on the subject of the preservation. In Laweyan, not many young generations have learned and memorized salawat. Meanwhile, Pasar Kliwon with its Islamic boarding school environment has many religious experts so that qasida is given more attention and easy to regenerate. As for its role, *puji-pujian* is currently functioned more as an inherited tradition than a religious practice. In contrast to that, qasida at Pasar Kliwon, as originally intended, still functions as a means of da'wah and worship through art.

## CONCLUSION

From the discussion above, it can be confirmed that there is indeed a cultural duality in the tradition of salawat in Surakarta. *Puji-pujian* in Laweyan shows a local style, while qasida in Pasar Kliwon shows more of a cultural style that is influenced by the Middle East. However, both traditions essentially come from the same root, namely qasida art from the Middle East. *Puji-pujian* has experienced a more massive acculturation than qasida in Pasar Kliwon. The different community backgrounds in the two subdistricts also affect the efforts to maintain and develop the character of these traditions. Moreover, the duality of characters in the tradition of salawat in Surakarta also demonstrates the rich variety and style of culture in Indonesia that needs to be preserved.

## REFERENCES

- Dalimunthe, D. (2016). Kajian Proses Islamisasi di Indonesia (Studi Pustaka). *Jurnal Studi Agama dan Masyarakat*, 12(1), 115–125. doi: 10.23971/jsam.v12i1.467.
- Najmuddin, A. (2020). *Menyambut Satu Abad NU*. Surakarta, Indonesia: CV Karya Jaya Sentosa.
- Purnomo, M. (2007). *Bentuk, Makna, dan Fungsi Puji-Pujian Bagi Umat Muslim di Wilayah Kabupaten Bojonegoro*. Universitas Airlangga.
- Rohbiah, T. S. (2015). Musik Kasidah dan Perannya dalam Dakwah Nusantara. *Jurnal Bimas Islam*, 8(11), 297–320.
- Sholihah, N. (2009). *Tradisi Haul Habib Ali Al-Habsyi Masyarakat Muslim Muhibbin di Pasar*

- Kliwon Surakarta Tahun 1980-2006. Universitas Sebelas Maret.
- Sudikan, S. Y. (2013). Folklor nusantara: hakikat, bentuk dan fungsi, Folklor nusantara: hakikat, bentuk dan fungsi. Yogyakarta, Indonesia: Penerbit Ombak (Anggota IKAPI).
- Sugiyono (2018). Metode Penelitian Kualitatif. Bandung, Indonesia: Penerbit Alfabeta.
- Susetyo, B. (2005). Perubahan Musik Rebana menjadi Kasidah Modern di Semarang Sebagai Suatu Proses Dekulturasi dalam Musik Indonesia. *Harmonia: Jurnal Pengetahuan dan Pemikiran Seni*, 6(2).
- Syalafiyah, N. dan Harianto, B. (2020). Walisongo: Strategi Dakwah Islam di Nusantara. *Jurnal Komunikasi Islam*, 01(02), 41–51.
- Tajuddin, Y. (2014). Walisongo dalam Strategi Komunikasi Dakwah. *ADDIN*, 8(2), 367–390.



# SEMAR CHARACTER AS A REPRESENTATION OF NATURE IN LÉVI -STRAUSS THEORY PERSPECTIVE

IF B Sulistyono<sup>1</sup>, A Purwasito<sup>2</sup>, Wardo<sup>3</sup>, and TS Pitana<sup>4</sup>

<sup>1</sup> Lecturer of Interior Design Departement, Faculty of Art and Design, University of Sebelas Maret, Indonesia, ifbambang@staff.uns.ac.id

<sup>2</sup> Lecturer of Cultural Studies, Doctoral Programe, University of Sebelas Maret, Indonesia, andrikpurwasito@staff.uns.ac.id

<sup>3</sup> Lecturer of History Departement, Faculty of Cultural Knowledge, University of Sebelas Maret, Indonesia, wardo\_file@yahoo.com

<sup>4</sup> Lecturer of Architecture, Faculty of Technique, University of Sebelas Maret, Indonesia, titissrimuda@staff.uns.ac.id

**Abstract:** Dr. G.A.J. Hazeu wrote that Wayang in Javanese means 'shadow' and in Malay means shadow, vague, dreamy. The word Hyang means spirit, soul, god, or Allah, which is also rooted in the word Wa-Yang. In Javanese, semar means vague or mysterious. Semar which is a representation of nature must be maintained because it will produce synergy between creatures. Levi-Strauss in his book Structural Anthropology states that the parts that build myths are actually not separate parts, because all of them are bundles that produce meaning (Levi-Strauss, 1963: 211). Like the creators of Javanese wayang, they build a myth about the figure of Semar as the chosen figure to accompany the ancestors of the Javanese kings.

**Keywords:** Semar, Levi-Strauss Perspective Theory, Nature, Culture

## INTRODUCTION

Dr. G.A.J. Hazeu has written about *wayang* in Javanese which means “shadow” and in other languages such as Malay it means “shadow”, “something that fades”, and “something that manifests”. The word of *Hyang* means spirit, soul, the deity, or Allah, which is also rooted in the word *Wa-Yang*. While Dr. Van der Tuuk saw that the word gave the meaning of moving over and over, rolling and hovering. So the word *wayang* can mean sukma, a floating spirit that surrounds (Hazeu, 1979: 50-51). Literally, word of *wayang* means "shadow" that refers to a craft which made from animal skin (*belulang* buffalo), flat, chiseled, colored and stemmed; in a broad sense, *wayang* means an art performance, drama or spectacle with puppet or human actors (Holt, 1967: 368).

In the other hands, people interpreted wayang as a folklore, fictional, and myth, that has been develop into irrational belief for modern people; Wayang is a myth or symbol that can awaken mystical powers in their own believer. The interpretation from western society about wayang that it belief for only shadow play is not correct. There ara missinterpretation from western society about wayang. It is believes that wayang is just abous shadow play and thats a wrong fact. Thats because wayang is born to be more than visual object which enjoyed by people. Like for the javanese, wayang kulit show has a lot of meaning about the scene of life, how to valueing life. In fact, there is no connection from all of it to the shadows itself. (*silhouette on kelir*) (Haryanto, 1995: 161).

The name of “purwa” come from the word of “parwa”, which means part of the Ramayana and Mahabharata stories, and also interpreted as "prime" or the past (Haryanto, 1988, p. 48). In the beliefs of the Javanese people for centuries, the acculturation process between local beliefs and Hinduistic influences has reached perfection in the form of Wayang Purwa. The book of *Ramayana* and *Mahabharata* has become a main source for Wayang Purwa stories. There are a lot of interpretation and development for the stories to be a great figure. At some point, it just beyond the limits of the imagination from the books.

Raffles said that the tradition of composing wayang figures in very strange forms, deviating from realistic anatomy, and very fantastic, was first carried out by Sunan Muria (Raffles, 2014, p. 231). The shapes of *Wayang Purwa* is a representation from *Ramayana* and *Mahabharata* character which appear as a symbols. However, there are some character which not attached and written in both of the book, but instead it becomes a vital character for every plays from *Wayang Purwa* performance. Those four vital character are Semar, Gareng, Petruk, and Bagong. Those four character known as *Punakawan* or *Panakawan*. Visually, the images of the four characters are quite strange than the other *Wayang Purwa* character. They came out with imperfect body shape, like some with the fattest body and some as the tallest. Especially the Semar character, his body has an extreme visual image with unproportional body shape like the height just three times the circumference of his head.

## METHOD

The visual shapes of Javanese Wayang is the implementation of “symbol system” from something that the society wants and needs to be idealize. As Levi-Strauss emphasized :

All the system seek to express certain aspect of physical reality and social reality, and even more, to express the links that those two types of reality have with each other and those that occur among the symbolic systems themselves. (Levi-Strauss, 1987: 16)

Based on the phenomenon that arises from the imperfection of Semars character, that it can be learned by Structuralist Paradigm. Specifically with “Myth Theory” from Claude Levi-Strauss. The two main things in the Myth Theory especially when dealing with cultural products with mythological nuances are:

1. Myth is the result of an abstract system from the relationship between cultural aspects and contemplative aesthetic creations.
2. The theoretical thinking of the myth is about some synergy between '*bricolage*' (*do-it-yourself*). It means that every practitioner, narrator, cultural creator, and the mythology itself which has been synergically going on for generations.
3. A lot of mythological symbol always related with aesthetic function and magical ritual. (Levi-Strauss, 1966: 25-30).

## RESULT AND DISCUSSION

In Javanese language, Semar means undercover or mysterious. The base character that shown up from Semar while in performance up the stage is calmfull figure. Semar oftenly came out in critical time or between some conflict to give the solution. Semar with his philosophy and solution ideas has become his magical ability. It is just described as incomparable to humans. For the real life of Javanese people, Semar believes as magical spirit that become a patron figure for them. Semar is not just a character from the mythological world. His presence was always loved and earned a lot of respect. Even the imagination of his existence (in supernatural form) has become legends and local stories in several places in Java.



**Figure 1** : The image of Semar character in *Wayang Purwa*  
Source: <https://carajuki.com/jati-diri-dari-wayang-semar/>

The earliest story about the existence of the Semar character has been written in an ancient manuscript called *Gatotkacasraya*.. Its created by Mpu Panuluh ini XII century (Mulyono, 1978. P. 65-69). Also, the earliest visual representation from Semar character has found on the reliefs of Suku Temple in the Sudamala story, which is estimated to have been built in the mid XV century (Haryanto, S. 1988: p.76). Semar is not a mythological figure from Hinduism, but purely the work of Javanese culture. His existence took a vital part for *Mahabharata* story in *Wayang Purwa* Javanese version. Semar is a character that highly respect by the society. Even though he just come from nothing but also become Arjuna's companion. Semar has become the incarnation of Sanghyang Ismaya in *khayangan*. He is one of Sanghyang Tunggal's son and both of his brother is Bhatara Guru (Sanghyang Manikmaya) and Togog (Sanghyang Antaga) (Suwandono, 1991, p. 407). Semar has one main mission to come down to the *Arcapada* (earth) and accompany the Pandawa family established the righteousness surround the society.

The myth about Semar character is the incarnation of Sangyang Ismaya in anthropological terms called Totemism. According to Levi-Strauss, the term of totemism has created by ideological connection between nature and cultural world (Levi-Strauss, 1962: 16). Apart from dualistic understanding between humans or gods, the life of Semar in the real world or myth world, there is a first sign that can be analyzed from Semars body proportion that looks like a mountain. For the ancient Javanese people, they have some perception about the mountain that seems as an exalted existence, as the abode of ancestral spirits, as well as a space filled with magical powers (Sumardjo, 2014, p. 298). So, it is not an usual story when the character of Semar and Togog competing each other to swallow the mountain. It is a story that strongly connected to the symbol system for Javanese people. Especially the ancient one.

In the other hand, there are a story about the witchcraft battle between Semar and his own brother Togog. Both of them, trying to swallow the mountain and spew it out again. It said that Togog has failed to swallow the mountain. His mouth is broken. But, on the other side, Semar get the different result from those battle. Semar managed to swallow the mountain but failed to spew it out. Because of that, Semar's body has become fat. Specifically in the down side (Ismunandar, 1994, p. 31). Eventually, that's the reason of Semar's body shape visually imperfect in *Wayang Purwa*. Another fact of Semar's body is about his unproportional height that just three times the circumference of his head. The impact from that fact is there is an unclear visualization of Semar's gender. Semar is visualized as having prominent breast, but also his hair with curly style is just symbolized of ancient Javanese man. And that is the characteristic of the transcendental world which is free from the region of gender. Besides that, another special feature of Semar character is the position of his hand that always pointed upward while on performance.

Levi-Strauss in his book called *Structural Anthropology*, has stated about the section of myth actually connected each other. It is because all of the section has become bundles that created some meaning (Levi-Strauss, 1963: 211). Like the creators of Javanese wayang, they are create the myth of Semar

character as the chosen one to accompany the ancestors of ancient Javanese king. So, some of mythological aspect has systematically arranged to become the great one myth. It is started with 1) the origin of Semar while on the *Khayangan*, 2) the fact that inside Semar's body there are a mountain 3) the gender visualization that shown as a half man and a half women 4) the way Semar's walking in his performance with the right hand pointing upward.

Therefore, the Semar character in myth world for Javanese people is an idealization of a guardian. The existences from Semar itself shown as a half gods and half humans as totemism. It has a main function to built some belief in Javanese society that every step of life has been protected and guarded safely by the gods of *Khayangan*. Semar is an inner power, a glorified spirituality.

## CONCLUSION

In Javanese culture, the world of symbols came out as an anthropologist product that has some function to build a spirit of life. There are many legends and myths that created strongly by Javanese suggestion. The proble is not about how it's gonna be right or wrong, how it can be logic or just mythological thing. For Javanese people in their society, every character, legend, fairy tale, does not require a logical argument as long as it is able to build peacefulness for life.

Semar character in Wayang Purwa has presented beyond the limits of *Ramayana* and *Mahabharata*. It is because of his vital presences to help Pandawa sides in the battle versus Kurawa. Without Semar, that victory in Mahabharata War will never happen. Semar always looks like coming from nothing, but in the other hands, Semar has become the protector for Pandawa. Semar keep all the things just like how it is should be. There are myths about Semar such as "spiritual truth". That is, spiritual implementation is not only on the values of meaning. But also deeply as some belief. In the end, this is just how the dynamics of ancient Javanese society. They are live with some unpredictable nature phenomenon. The way of live from all of them, just filling by a lot of myth that created for strengthen their spiritual life whenever problems come.

## REFERENCES

- Haryanto, S. 1988. *Pratiwimba Adiluhung*, Jakarta: Djembatan
- Haryanto, 1995. *Bayang-bayang Adiluhung: Filsafat, Simbolis, dan Mistik dalam Wayang*. Semarang: Dahara Prize.
- Hazeu, G.A.J. 1979. *Kawruh Asalipun Ringgit Sarta Gegepokanipun Kaliyan Agami ing Jaman Kina*, Jakarta: Depdikbud
- Holt, Claire. 2000. *Melacak Jejak Perkembangan Seni di Indonesia*, Bandung: Arti.Line.
- Ismunandar, R.M. 1994. *Wayang Asal-usul Dan Jenisnya*. Semarang: Dahara Prize.
- Levi-Strauss, Claude. 1962. *Totemism*, Translated by Rodney Needham. London: Merlin Press.
- Levi-Strauss, Claude. 1963. *Structural Anthropology*, translated by Claire Jacobson and Brooke Grunfest Schoepf. New York: Basic Books.
- Levi- Strauss, Claude. 1966. *The Savage Mind (La Pensee Sauvage 1966)*, translated by George Weidenfeld and Nicolson. Great Britain: The Garden City Press.
- Levi-Strauss, Claude. 1987. *Introduction to the Work of Marcel Mauss*, translated by Felicity Baker. London: Routledge & Kegan Paul.
- Mulyono, Sri. 1978. *Wayang dan Karakter Manusia (Mahabharata)*, Jakarta: Gunung Agung.
- Raffles, Thomas Stamford. 2014. *The History of Java*, atau *The History of Java (1817)*, Terjemahan, Eko Prasetyaningrum dkk. Yogyakarta: Narasi.
- Sumardjo, Jakob. 2014. *Estetika Paradoks*, Bandung: Kelir.
- Suwandono. 1991. *Ensiklopedi Wayang Purwa I (Compendium)*, Jakarta: Dep. P & K. If. 2019

# RESTORATION OF NATIONAL LEADERSHIP BASED ON THE NOBLE VALUES OF THE NATION'S CULTURE: A CASE STUDY OF KI HAJAR DEWANTARA'S LEADERSHIP

**Shoffan Mujahid<sup>1</sup>, Mochamad Rifqi Hananto<sup>2</sup>, Nugroho Hasan<sup>3</sup>,  
Rifqi Amrulah Fatah<sup>4</sup>, David Indra Cahya<sup>5</sup>**

<sup>1</sup>Universitas Sebelas Maret, shoffan.mujahid\_2045@student.uns.ac.id

<sup>2</sup>Universitas Sebelas Maret, rifqihananto86@student.uns.ac.id

<sup>3</sup>Universitas Sebelas Maret, nugrohohasan@student.uns.ac.id

<sup>4</sup>Universitas Sebelas Maret, rifqiamrulahfatah@student.uns.ac.id

<sup>5</sup>Universitas Sebelas Maret, davidindra333@student.uns.ac.id

**Abstract:** The leadership of the current millennial generation refers to the western conception of leadership. Indonesia is a country that has various noble values of the nation. One of these noble values is Ki Hajar Dewantara's concept of leadership. The three leadership concepts are: Ing Ngarso Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani. This concept teaches all parties to be involved in helping, both those in front, in the middle, and behind. According to Ki Hadjar Dewantara, the essence of education is an attempt to internalize cultural values into the child, so that the child becomes a complete human being, both mentally and spiritually. This stage of internalization of cultural values is very important in shaping the character of the millennial generation as future leaders of the nation. In addition, in the wayang saga, there are Astha Brata values that correlate with the noble values of Ki Hadjar Dewantara. These two values when applied will form the ideal leader character. Unfortunately, the value of leadership begins to fade with the times. This writing method uses a literature review study with a sociological and historical approach. The purpose of writing this article is, (1) Ki Hadjar Dewantara's noble leadership model, (2) actualize the present noble leadership of Ki Hadjar Dewantara, and (3) maintain the noble leadership of Ki Hajar Dewantara through the noble values of Astha Brata.

**Keywords:** Ki Hajar Dewantara, Leadership, Astha Brata

## INTRODUCTION

The nature of leadership is an important aspect in life, not least in the life of the state because the nature of leadership is one of the factors in community development. Currently, there are many leadership problems that occur, such as lack of integrity, not being able to set an example, and not having competence in their field. In addition, the current era of globalization is very easy to get leadership references from western cultural philosophies that are not in accordance with the culture of the Indonesian people.

If it is not accompanied by a deepening of the philosophy of national leadership based on noble cultural values, it will be able to eliminate traces of the identity of the national leadership. Therefore, it is necessary to restore national leadership to return to the philosophy of the nation itself. One of the leadership philosophies that can be used as a reference for national leadership is the leadership philosophy of Ki Hajar Dewantara. In this leadership

there are three basic principles that a leader must possess, namely, “Ing Ngarso Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani.

This research is important because it discusses national leadership. The purpose of this study is to find the process of restoring national leadership, so what needs to be discussed is how to ground Ki Hajar Dewantara's leadership philosophy so that it is easily accepted by the community and can be applied directly. It is necessary to present solutions and methods for the restoration of national leadership with the noble values of the nation's culture so that the identity of the leadership of the Indonesian nation can continue to exist in the vortex of the globalization era.

## **LITERATURE REVIEW**

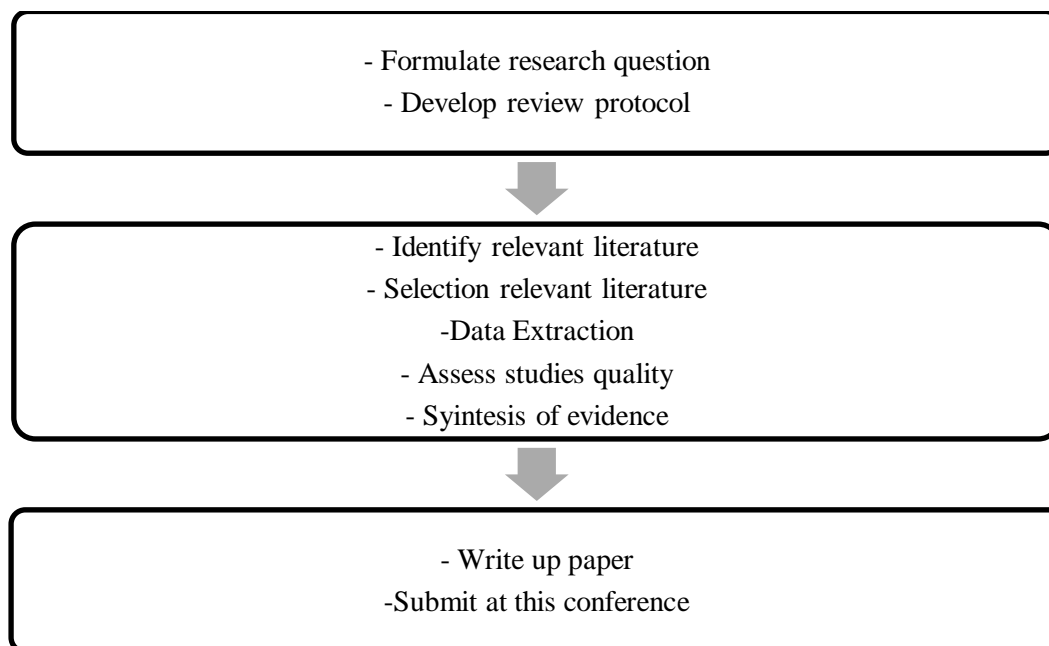
Indonesia as a nation that has ethnic diversity, the manifestation of its nationalism is colored by political, economic and ethnic and religious problems, so that various problems become difficult to find a complete solution without seeing and connecting the interrelationships between international and regional dynamics [1].

The leadership proposed by Ki Hajar Dewantara is known as the Leadership Trilogy. The concept of leadership expressed is leadership based on "wisdom" namely noble values based on the teachings of adab which contain elements of truth and justice. In the implementation of the trilogy, there is a pattern of democracy that gives freedom and liberties to all citizens by sticking to their responsibilities. In this case the leader becomes a figure who becomes a role model because of his wisdom, wisdom and justice. In this leadership concept, it is included in the exemplary value of "Ing Ngarsa Sung Tulada". Leaders should also motivate their followers. In this case, it is included in the value of attention "Ing Madya Mangun Karsa". Finally, a leader when behind should morally encourage his followers. In this case, it is included in the value of "Tut Wuri Handayani" encouragement [2].

Leadership based on the development of values from the nature of the gods found in Asta Brata, has a simple meaning but can be developed by today's future leaders. The application of leadership values that are noble, fair, and in accordance with current problems stemming from the development of values through the description of the nature of the gods in Asta Brata, namely Indra Brata, Yama Brata, Surya Brata, Candra Brata, Bayu Brata, Kuwera Brata, Baruna Brata, Agni Brata. Actualizing Asta Brata's teachings comprehensively, it is hoped that a leader can provide the best solutions and assistance according to needs. Leaders must also have high charismatic, caring nature for the community, apply a sense of justice, be brave and honest and other leadership attitudes in order to create a decision that is appropriate and needed by others [3].

## **METHOD**

The research method used in this study is a literature review. Literature review is a method used to collect data or sources related to a particular topic that can be obtained from various sources such as journals, books, internet, and other libraries. Here flowmap of this research [4].



**Figure 1.** Literature Review Flowmap

## RESULT AND DISCUSSION

### 1. Ki Hajar Dewantara's Theory of Leadership in a Historical Perspective

Ki Hajar Dewantara's real name is Soewardi Soerjaningrat. His name is very well known in Indonesia, especially in the world of education. He was appointed Minister of Education and Culture after Indonesia's independence. In addition, he is also a national hero because of his many services for this nation. As an award, every May 2, National Education Day is commemorated as stated in Presidential Decree No. 316 of 1959.

Three basic principles of leadership were initiated by Ki Hajar Dewantara, namely: Ing Ngarso Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani. These three principles were born when Ki Hajar Dewantara initiated a school called the National Onderwijs Institute or known as Taman Siswa. Taman Siswa was established in 1922, precisely on July 3 in Yogyakarta. Seeing such conditions made Ki Hajar Dewantara to establish a Taman Siswa school that uses a curriculum based on the noble values of the nation. Thus the principle of "Ing Ngarso Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani" was born. At first this principle was known as Patrap Triloka. The Patrap Triloka concept was inspired by the progressive education and leadership system introduced by Maria Montessori from Italy and Rabindranath Tagore from India. In this modern era, the concept of Ki Hajar Dewantara's leadership is still the main foundation of education in Indonesia. If we look more deeply, actually the three mottos in the world of education are an extraordinary leadership concept. This can happen because education is the initial incubator in shaping future leaders. The three leadership concepts are a philosophical framework in shaping the character of leaders in Indonesia who are able to contribute directly to society. It is a necessity that education is a process of transmitting good knowledge and values. One of them is the value of Ki Hajar Dewantara's leadership.

First, Ing ngarso sung tuladha (In front of giving an example or example). This teaching implies that a leader must be able to set a good example for followers and the surrounding community. This concept is very suitable for the Indonesian people who are upward oriented or to the leader himself. Because in essence this concept can be realized based on two aspects [5]. The two aspects are negative aspects which contain things that should not be done as well as positive aspects. things that

are recommended or should be done. In setting an example, the leader should provide harmony between the words and actions of "Practice what you preach".

Second, *Ing madyo mangun karso* (In the middle of building enthusiasm or providing motivation). A true leader must be able to mingle and cooperate with his followers or subordinates. The existence of a leader in the midst of members is intended to build and generate motivation and the existing fighting spirit. This is in line with the situational theory proposed by Paul Hersey and Ken Blanchard. The creation of an effective leadership depends on the readiness of followers in carrying out their duties. If followers feel confused, it is the leader's job to give clear directions. Then, when followers have been able to carry out their duties, a leader must create and build a supportive and motivating climate that is constructive [6].

The third is *Tut Wuri Handayani* (Behind gives encouragement). A leader must provide moral encouragement and encouragement to his followers. This moral encouragement is expected to foster enthusiasm and self-confidence. In addition, the attitude of trust between leaders and followers must also be grown. Leaders must believe and believe in the abilities of their members or followers. This can be exemplified by giving a mandate or responsibility to the member. It should be understood that this third leadership concept is a motto from the world of education which has a very deep philosophical meaning. This concept aims to create a person who is independent and does not depend on others. It is hoped that in the future a new generation will emerge who will dare to lead while still carrying and instilling the character that has been built.

In a humanist concept of education emphasizes the importance of preserving human existence itself. This means that education has a role to create human beings who are moral, cultured, virtuous and human beings who humanize others. According to Ki Hajar Dewantara, it concerns creativity (cognitive), taste (affective), and initiative (conative). In the concept of leadership known as "Leaders by the head, the heart, and hand". Have a visionary mind, an open heart and real action.

However, the reality is that in this era of globalization, Ki Hajar Dewantara's concept of noble leadership is starting to be abandoned. The rapid development of technology also affects the character of Indonesian society

## **2. The Relevance of Asta Brata's Leadership**

Asta Brata's leadership is an example of Hindu leadership found in the *Itihasa Ramayana*, namely eight types of leadership which are the eight attributes of God's omnipotence. The application of good leadership in Asta Brata must always have the nature of *wiweka* (caution) with all his behavior in every decision taken. This is because his decisions will be followed by the people he leads, and as a leader, every act of his behavior will be an example for others. A leader who can be respected by his people from the radiance of his authority is also a manifestation of the power of the gods that exist in him. Leaders as much as possible build people's trust in him in accordance with the *dharma* (truth) in each of his leadership. This can be built by applying the teachings of *asta brata* in a leader. The decisions taken must also have a reference in the hope of creating prosperity and welfare for its people. The teachings of Asta Brata are contained in its parts, namely as follows: *Indra Brata* (Rain), *Yama Brata* (God Yama), *Surya Brata* (Sun), *Candra Brata* (Moon), *Bayu Brata* (Wind), *Kuwera Brata* (Wise of the Earth), *Baruna Brata* (Ocean), *Agni Brata* (Fire) [7].

The relevance of Ki Hajar Dewantara's leadership to the implementation of Asta Brata's leadership, namely, First "*Ing ngarso sung tulodo*" (In front of giving an example or example) where in its application the leader should be *Baruna Brata*, the leader should have broad insight and be able to overcome everything with ease. full of wisdom and able to overcome various kinds of obstacles. Second, *Ing madyo mangun karso* (In the middle of building enthusiasm or providing motivation). a leader should be *Bayu Brata*, a leader should provide exemplary traits that can provide guidance to the community, their subordinates and for themselves in creating prosperity and welfare. In this case, the leader should know the state of the needs and desires of the people from the top to the bottom.

The third is *Tut Wuri Handayani* (Behind gives encouragement). a leader should be *Candra Brata*, that is, a leader should be able to show a calm and radiant face in his daily life, so that it will provide a sense of security, confidence and greatness of soul accompanied by sympathy and respect for the people he leads. Next is *Yama Brata*, that is, leaders should follow the qualities of Lord Yama who



can enforce the law properly and fairly, who is not favoritism in enforcing the law and can protect people who feel the need for protection and provide a sense of security and motivate that they are protected. and their rights are strongly fought for by a leader.

Restoration of national leadership is an important thing to be done together by all elements of the Indonesian nation. The restoration of national leadership carried out in this study is returned to the noble values of the nation's culture. The noble values of Indonesian culture are many. One of the noble values of the nation's culture that is widely known by the public is the value of Ki Hajar Dewantara, commonly called Patrap Triloka. The concept of the Triloka Patrap is "Ing Ngarso Sung Tuladha, Ing Madya Mangun Karsa, Tut Wuri Handayani".

Ki Hajar Dewantara's concept of thought teaches a leadership model that refers to the character of the educated generation in Indonesia [8]. The educated generation of this nation, especially the younger generation, has begun to be distorted regarding the values that are applied in everyday life. Restoration of the noble cultural values of the triloka patrap nation is very interesting to be a model of national leadership today. The triloka patrap value view refers to freedom, humanism, spirituality, character, kinship, and national leadership [9]. The model is very precise and holistic enough to become a leader who can be close to the people [10]

Ki Hajar Dewantara's leadership model is also correlated with the teachings of noble leadership of Java, namely, Asta Brata. Asta Brata's teachings are symbolized based on the nature of the gods of nature, namely the sun, wind, moon, fire, earth, sky, ocean, and stars [11]. The concept of batara indra which refers to the nature of the sky becomes a relevant study with Ki Hajar Dewantara's leadership model who always gives examples, enthusiasm, and encouragement. The sky has the meaning that the leader always adds value to his subordinates and gives freedom of knowledge [7]. This concept becomes a model that we can formulate, namely a character leadership model with a combination of 3 hearts, hands, and head [12]. This model is ideal and humanist to realize the character of the nation's noble cultured leader.

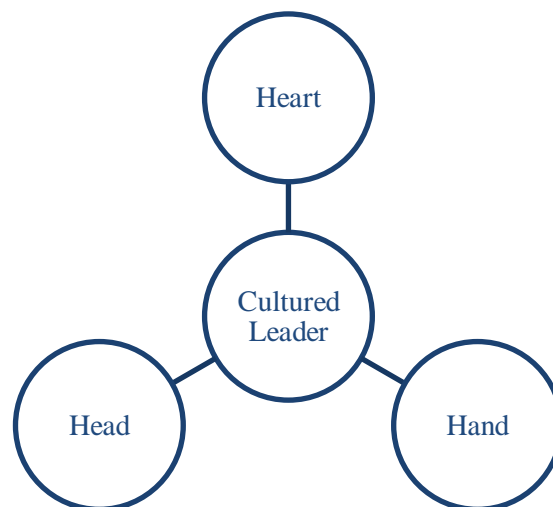


Figure 1. Cultured Leader Model

The noble cultured leader puts forward (1) the heart, to inspire and empower the people, (2) the hands, to execute and innovate quickly and responsively, and (3) the head, to think about the vision for the future according to priorities. The model of the integrated noble leader has been implemented by Ki Hajar Dewantara with the triloka patrap to create leaders with character education so that the noble values of character must continue to be preserved.

## CONCLUSION

The results of research on Ki Hajar Dewantara's leadership model can be applied in the present, the leadership model can be a reference in the restoration of national leadership based on noble cultural values. These noble values can be reflected in the relevance of Ki Hajar Dewantara's leadership model with Asta Brata which reflects culture. This research shows that in order to create a restoration of national leadership, a noble cultured leadership concept is needed that touches the heart, thoughts, and behavior. Based on the discussion and conclusions of this study, the authors would like to provide suggestions for further research. Research on national leadership must continue to be carried out and developed, not only researched by parents, but also young people who will become actors in the next nation-building.

The authors would like to thank all those who have helped in the implementation of this research. First, the authors would like to thank the Leadership House which has become a leadership development institution for writers so that they can provide support in the writing process. Second, the authors would like to thank Sebelas Maret University for helping to improve the intellectuality of the students with a conference agenda that can be attended by many parties. Hopefully what has been written can provide significant benefits for many people.

## REFERENCES

- Wahyudi B (2018) KEPEMIMPINAN NASIONAL DALAM PERKEMBANGAN LINGKUNGAN STRATEGIS. PALAR | PAKUAN LAW Rev. <https://doi.org/10.33751/.v4i2.885>
- Kusmanto B, Widodo SA (2016) Pola Kepemimpinan Ki Hadjar Dewantara. Manag. Pendidik.
- Suda IK (2021) KEPEMIMPINAN ASTA BRATA, DALAM DIMENSI KEHIDUPAN MASYARAKAT MULTIKULTUR DI ERA GLOBALISASI. In: adoc.pub. <https://adoc.pub/kepemimpinan-asta-brata-dalam-dimensi-kehidupan-masyarakat-m.html>.
- Marzali A- (2017) Menulis Kajian Literatur. ETNOSIA J Etnogr Indones. <https://doi.org/10.31947/etnosia.v1i2.1613>
- Garis RR (2018) KEPEMIMPINAN PEMERINTAHAN PADA ERA GLOBALISASI (Kajian tentang Kepemimpinan Pemerintahan di Indonesia). Moderat J. Ilm. Ilmu Pemerintah.
- Yudiatmaja F (2013) Kepemimpinan: Konsep; Teori dan Karakternya. Media Komun.
- Aryawan IW (2021) Penerapan Kepemimpinan Asta Brata dalam Pendidikan dari Sudut Pandang Teori Konflik. J Ilm Ilmu Sos 7:57–66
- Sukri S, Handayani T, Tinus A (2016) ANALISIS KONSEP PEMIKIRAN KI HAJAR DEWANTARA DALAM PERSPEKTIF PENDIDIKAN KARAKTER. J Civ Huk. <https://doi.org/10.22219/jch.v1i1.10460>
- Vebrianto Susilo S (2018) Refleksi Nilai-Nilai Pendidikan Ki Hadjar Dewantara Dalam Upaya Upaya Mengembalikan Jati Diri Pendidikan Indonesia. J. Cakrawala Pendas
- Zainuddin Z (2021) Konsep Pendidikan Budi Pekerti Perspektif Ki Hadjar Dewantara. KABILAH J Soc Community. <https://doi.org/10.35127/kbl.v6i1.4651>
- As'ad M, Anggoro W, Virdanianty M (2011) Studi Eksplorasi Konstrak Kepemimpinan Model Jawa: Asta Brata. J Psikol. <https://doi.org/10.22146/jpsi.7655>
- Hemerling J, Kilmann J, Matthews D (2021) Chapter 15. The Head, Heart, and Hands of Transformation. Mastering Sci Organ Chang. <https://doi.org/10.1515/9783110697834-015>

## **KITAB TIBB: THE STUDY OF ETHNOMEDICINE BY FOSTER AND ANDERSON**

**Siti Sihatun; Asep Yudha Wirajaya**

Faculty of Cultural Sciences, Sebelas Maret University, Surakarta, Indonesia  
[sitisihatun@gmail.com](mailto:sitisihatun@gmail.com)

**Abstract:** In 2020, various countries around the world are affected by an outbreak and a disease called Covid-19. Diseases or plagues have been written about and discussed in a manuscript. *Kitab Tibb* is one of the collections of Leiden University which discusses the types of diseases and methods of treatment according to Islamic teachings. This study intends to explain the types of diseases and methods of treatment according to Islamic teachings. This type of research is qualitative research. The theory used to examine the above problems is the ethnomedicine of Foster and Anderson. There are 3 ways of treatment based on personal factors, namely mantras, prayers, and a combination of spells and potions. While on the naturalistic factor, the method of treatment is in the form of concoctions from plant ingredients (*herbalmedicine*), animals (*animalmedicine*), and a combination of both.

**Keywords:** *Kitab Tibb*, Ethnomedicine, Foster and Anderson

### **PRELIMINARY**

In 2020, various countries around the world are affected by an outbreak and a disease called Covid-19. This disease began in Wuhan, China at the end of December 2019. A total of 191 countries were infected with this disease. These countries include the United States, India, Brazil, Russia, France, England, Turkey, Italy, Spain, Argentina, Germany, Colombia, Mexico, Poland, Iran, Peru, Ukraine, South Africa, the Netherlands, Indonesia, and others. Based on data from JHU CSSE Covid-19 on December 30, 2020, 82,073,267 cases were found and 1,792,581 of them died meanwhile in Indonesia, there were 735,124 cases of Covid-19 (*The Center for System Science and Engineering (CSSE)*, 2020).

Diseases or plagues have been written about and discussed in a manuscript. *Kitab Tibb* is one of the collections of Leiden University which discusses the types of diseases and methods of treatment according to Islamic teachings. *Kitab Tibb* manuscript with code Or. 1714 is included in biblical literature because the language of instruction used is Malay. In addition, the text is not taught in a pesantren like *kitab kuning*.

Researchers chose *Kitab Tibb* to be the object of research on the grounds that *Kitab Tibb* discusses diseases and methods of treatment that are in accordance with Islamic teachings so that they can be studied with the ethnomedicine Foster and Anderson.

The manuscript chosen by the researcher to be the object of research is the manuscript stored at Leiden University. This is because the manuscript collection of Leiden University is more complete than the manuscript collection of the National Library of Indonesia. *Kitab Tibb* from the Leiden University collection can be downloaded online in digital form.

This study intends to explain the types of diseases and methods of treatment according to Islamic teachings. The theory used to examine the above problems is the ethnomedicine theory of Foster and Anderson. This type of research is qualitative research. Creswell states that qualitative research is a research process that is more intended to understand human problems in a social context by creating a comprehensive and complex picture, reporting detailed views of information sources, and carried out in a natural setting that does not involve any intervention from (Herdiansyah, 2012)

### **LITERATURE REVIEW**

Literature review is an activity in research that aims to collect scientific data and information that can support research that will and is being carried out in the form of theories, methods, and

approaches that have developed and have been documented in the form of books, journals, manuscripts, notes and historical records. , documents and archives stored in the library (Prastowo, 2012).

An article written in 2015 by Rona Almos and Pramono entitled *Leksikon Etnomedisin dalam Pengobatan Tradisional Minangkabau*. This study aims to describe the ethnomedicine lexicon in Minangkabau traditional medicine. The results of this study indicate that there are several ethnomedicine lexicon in Minangkabau traditional medicine. The Minangkabau traditional medicine lexicon is grouped into three groups, namely: types of diseases, types of ingredients and treatment processes. Examples of lexicon found in the group of types of disease are biriang, tinggam and sijundai. In the group of types of herbs, the lexicon found include lime, injuang, chicken, water and stone. Meanwhile, in the treatment process group, there were manyilau and paureh lexicon (Rona & Pramono, 2015).

An article by Henita Astuti, Azhari Rangga, Purwoto, Agus Subowo, and Jekvy Hendra, written in 2017, entitled *Identifikasi Pelaku Etnomedisin dan Informasi Jenis Tanaman Obat yang Digunakan dan Tumbuh di Provinsi Lampung (Kajian Pengembangan Taman Herbal di Provinsi Lampung Tahun 2017)*. The results of this study are 1) describing the profile of personal identity and supporting data for ethnomedicine actors who use medicinal plants that grow in Lampung; 2) informing the types of medicinal plants used by ethnomedicine actors and growing in Lampung Province; 3) provide information on the efficacy and benefits of medicinal plants growing in Lampung based on a literature review (Astuti et al, 2017).

An article written by Danang Susena, Pramono, and Herry Nur Hidayat in 2013, entitled *Pengobatan Tradisional dalam Naskah-Naskah Minangkabau: Inventarisasi Naskah, Teks dan Analisis Etnomedisin*. This study aims to fill the gap in the study of traditional medicine texts contained in Minangkabau texts. The results of this study indicate that through the text of traditional medicine there is information about traditional Minangkabau medicine related to medicinal ingredients and traditional medicine methods. In addition, it is also found about the concept of illness and its healing efforts in the cosmology of the Minangkabau community (Susena et al., 2013).

## **METHODS**

This type of research is qualitative research. The object of this research is the manuscript of the *Kitab Tibb Or.1714*, while the formal object is the study of Foster and Anderson's ethnomedicine. *Kitab Tibb Or.1714* manuscript accessed on 19 September 2020 [https://digitalcollections.universiteiden.nl/view/item/2038064?solr\\_nav%5Bid%5D=779ed6746c89a0f31451&solr\\_nav%5BPage%5D=0&solr\\_nav%5Boffset%5D=0#/mode/1up](https://digitalcollections.universiteiden.nl/view/item/2038064?solr_nav%5Bid%5D=779ed6746c89a0f31451&solr_nav%5BPage%5D=0&solr_nav%5Boffset%5D=0#/mode/1up).

## **DISCUSSION**

Ethnomedicine is a branch of health anthropology that discusses the origin of disease, causes, and treatment methods according to certain community groups. The ethnomedicine aspect is an aspect that appears along with the development of human culture. In the field of medical anthropology, ethnomedicine gives rise to various terminology. This branch is often called traditional medicine, primitive medicine, but ethnomedicine feels more neutral (Foster and Anderson, 1986a).

According to the ethnomedicine framework, disease can be caused by two factors. First, disease is caused by agents (characters) such as gods, gentlemen, spirits, humans, and so on, while disease can also be caused by disruption of the body's balance because elements remain in the body such as heat and cold and so on. The study of this is called a natural or non-supernatural study. In reality, the two principles overlap, but it is very useful to know the concepts in (Foster and Anderson, 1986b).

In the ethnomedicine perspective, the cause of a person being sick can be caused by personalistic factors (spirits) and naturalistic factors (physical). Illness caused by personalistic factors will be treated differently from those caused by naturalistic factors. If the former is treated with supernatural powers (mantras, prayers or a combination of spells and potions), then the second treatment will use concoctions of plant (*herbalmedicine*) and animal (*animalmedicine*) ingredients or a combination of both (Foster and Anderson, 1986c)

The following are the methods of treatment contained in *Kitab Tibb* collection of Leiden University based on the study of Foster and Anderson:

## 1. Personalistic Factor

### a. Prayer

In the *Kitab Tibb* there are two prayers that are used as treatment to cure the disease of the red wind and the tiredness of the body.

#### 1) Red wind prayer/ Rhu 'l-Ahmar/ Sarahabat

“Ya Rasulullah inilah doa **Sarahabat** Anakra hā 'l-Lāhu subhānahu wa ta'ālā kepada tuan hamba.” (Kitab Tibb Or.1714, 1827)

#### 2) Prayers for people who are tired and old

Pasal ini doa orang **letih lesu tua badan**. Maka dibaca 'l-Hamdu li 'l-Lāhi rabbi 'l-'ālamīn hingga habis. Dan *Qul huwa 'l-Lāhu aḥad* hingga habis sekali. Dan *Qul a'uzu birabbi 'n-Nās* 3 dan kali kemudian itu baca doa ini *qārunā jamālahu sarāra badudu yā habut ilā 'l-Iblis* 3 kali membaca di tatkala hendak tidur mujarab. (Kitab Tibb Or.1714, 1827)

### b. Combined spells and potions

#### 1) How to treat all diseases in the body (bone pain, tendon pain, skin pain, stomachache and body aches).

“Barangsiapa membaca *ayatu 'l-Kursī* tujuh puluh kali dan fatihah pun tujuh puluh kali dan *Qul huwa 'l-Lāhu aḥad* tujuh puluh kali dan *Qul a'ūdzu bi rabbi 'n-Nās* tujuh puluh kali maka dibacanya sekalian itu pada air hujan kepada hari jumat atau malam jumat. Maka minum tujuh hari tiap-tiap pagi suatu cawan. Maka disapunya akan segala anggota, tepuk air itu. Maka sabda Rasulullah *Ṣalla 'l-Lāhu 'alayhi wa sallam* “Barangsiapa minum air ini segala penyakitnya sembuh olehnya melainkan maut dan segala penyakit di dalam tubuh dan sakit tulang dan urat dan sakit kulit dan sakit perut dan sakit tubuh disembuhkan Allah taala dengan berkat nabi dan segala aulia. (Kitab Tibb Or.1714, 1827)

#### 2) How to treat all diseases

Pasal ini obat segala penyakit. Maka ada suatu hari mamak Imam Syafii *Radhiya 'l-Lāhu anhu* bertemu dengan Rasulullah *Ṣalla 'l-Lāhu 'alayhi wa sallam*. Maka katanya “Ya Rasulullah, ajarkan hamba suatu obat supaya sembuh penyakit hamba ini.” Maka sabda Rasulullah *Ṣalla 'l-Lāhu 'alayhi wa sallam*. “Surat olehmu enam ayat daripada ayat Quran pada bajan. Maka basuh minum airnya niscaya disembuhkan Allah anggotamu daripada sakit itu. *Bismi l'Lāhi 'r-Raḥmāni 'r-Raḥīm*. *Bismi l'Lāhi khaira 'l-Asmā'i*. *Bismi 'l-Lāhi rabbi 'l-Ardli wa 's-Samā'i*. *Bismi 'l-Lāhi syāfi*. *Bismi 'l-Lāhi akfi*. *Bismi 'l-Lāhi 'l-Lazī lā yadl ma'u ismuhu syay'in fi 'l-Ardli wa lā fi 's-Samā'i wa huwa 's-Samī'u 'l-'Alīm*. *Wa yansurukum'alaykum wa yasyqī ṣudur qawmun mu'minīn*. *Yā ayyuha 'n-Nās qadjāakum maw'izhata min rabbikum wa syāal māfi ṣudūr wa yahriju min buthūnihā sarāba mukhtalafa 'l-Wānahu fīhi syafā'a lanā syay*. *Wa nanzala mina 'l-Qur'an mā huwa syafā'a// waraḥmatuhu lil mu'minīna wa izmaradltu fahuwa yasyfīna qul huwa lillazī āmanu hadī wa syifā*. *'l-Lāhumma asyqu wa anta 's-Safī*. *'l-Lāhumma akwa wa anta 'l-Kāfi*. *'l-Lāhumma āfa wa anta 'l-āfi birahmatika yā arhama 'r-Raḥmān*. (Kitab Tibb Or.1714, 1827)

#### 3) How to treat if exposed to poison

Pasal ini kata Lukmān 'l-Hakīm. Apabila seorang kita bencana atau termakan racun. Maka surat pada tangan kanan. Maka jilat dengan lidah tujuh kali surat dihilangkan Allah taala daripada segala bala orang hambatan atau penyakit tatkala menyurat dia dengan ini air sembahyang dan kain yang suci inilah dengan *Bismi l'Lāhi 'r-Raḥmāni 'r-Raḥīm*. *Wa man yahruju min bayti muhajira 'l-Lāhu wa rasuluhu lam yadrakahu 'l-Mawt*. *Faqaduqa'a ajrahu 'alā 'l-Lāhu wa kāna 'l-Lāhu ghafurā rāhimā*. (Kitab Tibb Or.1714, 1827)

#### 4) How to treat all diseases that don't want to be cured with other drugs

Pasal ini obat segala penyakit barang penyakit yang tiada mau sembuh dengan obat yang lain maka surat doa ini pada cawan putih maka hanjurkan maka minum berturut-turut ini yang disurat. *Bismi 'l-Lāhi 'r-Rahmāni 'r-Rahim. Zālīka takhfīfi min rabbikum wa rahmatuhu.* Dan kedua harinya *'r-Rahmān. Zālīka takhfīfi min rabbikum wa rahmatuhu wa khalaqa 'l-Insāna dloifā.* Dan ketiga harinya *'r-Rahim 'l-Ān khafafa 'l-Lāhu 'ankum.* (Kitab Tibb Or.1714, 1827)

5) How to cure all diseases

Pasal ini obat menyatakan kata hakim khasiat obat ini akan menghilangkan segala penyakit. Maka dibacakan pada air minum atau mandikan insyaallah taala disembuhkan// Allah taala segala penyakit atau dibaca pada sehari-hari serta diniatkan dengan ikhlas pada Allah karena firmanNya di dalam Quran *ad'uni asbajalkan* dan hadist rasulnya *khuz min 'l-Quran kayfa sya`atā bimā sya`atā.* Inilah ayatnya *bismi 'l-Lāhi 'r-Rahmāni 'r-Rahim. Law anzalnā hāza 'l-Qur`ān 'alā jibāli liraayta khāsyi`an mutasaddi`an min khasyyati 'l-Lāhi. Wa tilka 'l-amsālu nadlribuhā linnāsi la`allahum yatafakkarun. Huwa 'l-Lāhu 'l-Laẓi lā ilāha illāhuwa. `ālimu 'l-Ghaybi wa 'sy-Syahādati. Huwa 'r-Rahmāni 'r-Rahim. Huwa 'l-Lāhu 'l-Laẓi lā ilāha illā huwa. 'l-Maliku 'l-Quddusu 's-Salāmu 'l-Mu`minu 'l-Muhamminu 'l-'Azizu 'l-Jabbāru 'l-Mutakabbiru. Subhāna 'l-Lāhu 'ammā yusyrikun. Huwa 'l-Lāhu 'l-khāliqu 'l-Bāri`u 'l-musawwiru lahu 'l-Asmā`u 'l-Khusnā. Yusabbihū lahu mā fi 's-Samāwāti wa 'l-Ardli. Wa huwa 'l-'Azizu 'l-Hakim. Biraḥmatika yā arḥama 'r-Rāḥimin.* (Kitab Tibb Or.1714, 1827)

## Conclusion

Based on the description above, it can be concluded that *Kitab Tibb* is one of the manuscripts from the Leiden University collection which discusses the types of diseases and methods of treatment according to Islamic teachings. The manuscript was reviewed by the ethnomedicine Foster and Anderson. In ethnomedicine, there are two factors that cause people to get sick, namely personalistic factors and naturalistic factors. There are 3 ways of treatment based on personal factors, namely mantras, prayers, and a combination of spells and potions. While on the naturalistic factor, the method of treatment is in the form of concoctions from plant ingredients (*herbalmedicine*), animals (*animalmedicine*), and a combination of both.

## References

- Anderson, F. dan. (1986). *Antropologi Kesehatan*. Universitas Indonesia.
- Astuti, D. (2017). Identifikasi Pelaku Etnomedisin dan Informasi Jenis Tanaman Obat yang digunakan dan Tumbuh di Provinsi Lampung: Kajian Pengembangan Taman Herbal di Provinsi Lampung 2017). *Jurnal Kelitbangan*, 05(03).
- Herdiansyah, H. (2012). *Metodologi Penelitian Kualitatif untuk Ilmu-Ilmu Sosial: Perspektif Konvensional dan Kontemporer* (Ketiga). Salemba Humanika.
- Kitab Tibb Or.1714*. (1827). Leiden University.
- Prastowo. (2012). *Metode Penelitian Kualitatif dalam Perspektif Rancangan Penelitian*. Ar-Ruzz Media.
- Rona, A., & Pramono, P. (2015). Leksikon Etnomedisin dalam Pengobatan Tradisional Minangkabau. *Jurnal Arbitrer*, 2(1), 44. <https://doi.org/10.25077/ar.2.1.44-53.2015>
- Susena, D., Pramono, P., & Hidayat, H. N. (2013). Pengobatan Tradisional dalam Naskah-naskah Minangkabau: Inventarisasi Naskah, Teks dan Analisis Etnomedisin. *Jurnal Elektronik WACANA ETNIK*, 4(2), 133. <https://doi.org/10.25077/we.v4.i2.53>
- The Center for System Science and engineering (CSSE)*. (2020). John Hopkins University (JHU) Covid-19.

# THE EFFECT OF FOREIGN COMICS IN THE INDONESIAN COMIC ARENA

S Mataram<sup>1</sup>, A Purwasito<sup>2</sup>, S Subiyantoro<sup>3</sup>, DT Ardianto<sup>4</sup>

<sup>1</sup>Student of Cultural Studies Doctoral Program, Pascasarjana, Universitas Sebelas Maret, [sayid\\_mataram@student.uns.ac.id](mailto:sayid_mataram@student.uns.ac.id)

<sup>2</sup>Lecture of Cultural Studies Doctoral Program, Pascasarjana, Universitas Sebelas Maret, [andrikpurwasito@staff.uns.ac.id](mailto:andrikpurwasito@staff.uns.ac.id)

<sup>3</sup>Lecture of Art Education Program, Faculty of Teacher Training and Education, Universitas Sebelas Maret, [s.biyantoro@yahoo.co.id](mailto:s.biyantoro@yahoo.co.id)

<sup>4</sup>Lecture of Visual Communication Design Departement, Faculty of Visual Art and Design, Universitas Sebelas Maret, [denytri@staff.uns.ac.id](mailto:denytri@staff.uns.ac.id)

**Abstract:** Comics are a product of popular culture which is influenced by global trends. The interaction of local comics with foreign comics produces effects in the Indonesian comic arena. The existing habits and modalities have the potential to change in order to follow the popularity of the trend. Habit change is an effort to adapt. Meanwhile, changes in modality include economic, social, cultural, and symbolic capital. This study tries to provide a description and explanation of how the effects resulting from the influence of foreign comics in the Indonesian comic arena. This study uses an approach regarding the study of the effects of the battle for dominance in an arena. The results of this study explain that historically Indonesian comics have been influenced by foreign comics, so that the comic models that were present in a period will follow the trend that was popular at that time. The influence of foreign comics resulted in a bias in the formality of the form and identity of Indonesian comics. In addition to comic artifacts, the influence of foreign comic trends also has an adaptation effect on things within the scope of comics such as comic artists, media, and publishing.

**Keywords:** Comic, effect, arena, habit, modalities

## Introduction

Comics today are big business and a source of material for various sectors of the creative industry, which require substantial investments to turn comics into successful cross-media (Schroff, 2019). Comics have become a commodity in the transnational era which is influenced by global comic trends (including manga) to create comics that promote local narratives but with global market quality (Junid and Yamato, 2019, Nijdam, 2020). After the influence of manga as Japanese pop culture, comics became a mainstream creative industry globally (Klaehn, 2021, Oóhagan, 2007).

Cultural globalization, at extreme poles, can be viewed as a transnational expansion of mainstream codes and practices (homogeneity) or processes by which local and global inputs interact to create a kind of pastiche, or mixture, leading to multiple cultural crossovers (heterogeneity) (Ritzer and Goodman, 2012: 634). Homogeneity is brought about because of the influence of trends that are currently popular or in extreme contexts a form of 'imperialist' coercion that always gets opposition. Cultural imperialism carries out the construction of adoption in a subtle and attractive way but attacks the recipient's self-image which aims to invite consumers to start consuming to slowly change as if they are part of it. from the global culture that is embraced, so wisdom and intelligence are needed in sorting so that they are not only carried away by the current trends of the era (Sari, 2016: 181).

Global trends that are transferred through various media bring national culture from a country that is rapidly changing into a global cultural industry that influences the national culture of other countries, this is a form of cultural imperialism that is not only dominated by the West but also Non-Western (Japan with the Japan Cool strategy or Korea with the Korean Wave/Hallyu strategy)



(Ardian, 2018:1). Globalization is a process that is responded to critically by efforts to develop cultural creativity and sort out external elements that are indeed considered better (Fuadi, 2014: 306-307).

Indonesian comics experience dynamics or life cycles consisting of birth, adulthood and golden age, decline, and revival. In the early 1980s, domestic comics began to compete with foreign comics. There were several problems that occurred during this period, namely the problem of comic artist regeneration, the problem of supporting the domestic comic industry in comic artist regeneration, and the problem of paradigms about comics (Ahmad, et.al, 2006:74-75). The high production costs of doing all comic productions from start to finish make publishers choose the easy and economical way by buying the rights to publish imported comics (Imanda, 2002: 49). This gap in the world of Indonesian comics is then exploited by manga as a product of foreign culture to enter and try to create dominance.

The number of studies that discuss the influence of foreign comics formally in the study of art and design of course also mentions cultural studies, although in different proportions. However, there is still little that discusses the effects of manga battles in an effort to dominate the Indonesian comics arena. Based on the background above, it raises a problem, namely how the effect of the efforts to dominate popular comic culture in the form of manga as a manifestation of Japanese culture is.

## LITERATURE REVIEW

*Dari Gatotkaca Hingga Batman: Potensi – Potensi Naratif Komik* (2005) by Hikmat Dharmawan and *Histeria Komikita: Membedah Komikita Masa Lalu, Sekarang Dan Masa Depan.*(2006) by Hafiz Ahmad, Maulana, B., and Alvanov Zpalanzani; these two books describe the phenomenon of Indonesian comics from the era of their birth in the 1930's to the post-1990s period through the eyes of the 2000's period which was marked by the revival of Indonesian comics and after the entry of foreign comics, especially the influence of manga in the transformation of comics in Indonesia. This research will complement the presentation by focusing on the dynamics of comic transformation after the 2000's to 2020's period, which is marked by the presence of a digital comic platform and the battle between the two great powers of Asia with a soft power approach, namely Japan (Japan Cool) and South Korea (Korean Wave/Hallyu), in the dynamics of the transformation of Indonesian comics in the perspective of cultural studies.

*Panji Tengkorak: Kebudayaan Dalam Perbincangan* (2011) by Seno Gumira Ajidarma describes how cultural transformation occurs in the dynamics of Indonesian comics, with a sample of the silat comic Panji Tengkorak by Hans Jaladara, which is characterized by changes in visual style in three different periods, from the 1950s, 1970s, and 1990s. The research that will be carried out more or less refers to Ajidarma's research on changes in visual style, as well as completing an explanation of the role of culture and power practices that emerged in the post-2000s period..

## METHOD

This study discusses descriptively about the phenomenon of the presence of manga as a form of foreign pop culture from Japan. The manga phenomenon will be viewed intertextually by examining various sources of information regarding the existence of manga artifacts and several forms of Japanese culture that are starting to become common in society. Manga is a comic format originating from Japan which is currently globally present in the world comic arena, one of which is the Indonesian comic arena. In order to find out how the effect of the manga domination effort is, it is simulated as one of the players in the fight of Indonesian comics. The simulation uses the analogy of the concept of arena, modal, and habitus. While the effect of the fight is seen from the SMCRE concept: Source, Message, Channel, Receiver, and Effect (Wirajaya, et.al, 2020, Tambunan, 2018).

Bourdieu solves, or at least deals with, the eternal paradox of agency versus social determinism, using his key concepts – habitus, field, and symbolic capital, power and violence (Joseph, 2020:108, Latiar, 2019). Bourdieu divides capital into four types (Karnanta, 2013:11), namely: first, economic capital, which is directly exchangeable, can be claimed or patented as individual property, and can be



easily used or converted to other arenas, and can be transferred or inherited flexibly to others; second, cultural capital is all intellectual abilities that can be produced through formal education or family inheritance; Third parties, social capital or social networks owned by actors (individuals or groups) in relation to other authorities; fourth, all forms of prestige, status, authority and legitimacy are accumulated as a form of symbolic capital. This relationship between economic capital, social capital and cultural capital is transformative but irreplaceable (Huang, 2019: 45-46). Social capital is considered to be transferable to economic capital, but the relationship between social capital and economic capital is unstable and indirect. The value of cultural capital, for example, can only exist in certain situations and cannot be directly replaced by economic capital or social capital. Transformative relationships between economic, social and cultural capital, but these three forms of capital are irreplaceable; in other words, they exist with their own independent logic and context.

Arena theory represents an interest in power, intensity, dynamics and processes, and replaces the more static sociology of social variables, categories and groups (Ignatow and Robinson, 2017: 951-952). Bourdieu defines the field as a network or configuration of relations between social positions in which positions and their interrelationships are determined by the distribution of economic, social and cultural capital. The actors in the arena struggle to accumulate and monopolize capital according to specific rules of the game, and the most successful actors become more adept at raising and reinvesting capital. Habitus is an expression in the form of an unconscious attitude investment in the public sphere in the context of power (Susilo, 2014: 90). Habitus is a pattern of actions taken to distinguish one class (ruling class) from another (dominated class) in the social life of members of society and ultimately form a new identity and social class.

The effect of the battle in the arena is seen based on the capital owned, habitus, and the battle arena itself. These effects are physically divided into five (Tambunan, 2018: 26-27), namely economic effects that cause various production, distribution, and consumption of mass media services, opening job vacancies; social effects, this effect is related to character, how we can judge someone who is influenced by mass media, the result of behavior, way of thinking, disposition, interaction with someone or the audience with him, is part of the social effect; the effect of scheduling daily activities, meaning that when television media is present in children's lives during their education period, the presence of television can reduce time in playing, sleeping, reading, and watching movies; the effect of certain feelings of loss often occurs when someone uses the media to eliminate bad feelings, for example loneliness, anger, disappointment, where the media is used without questioning the content of the message conveyed; the effect of growing certain feelings, where the presence of the mass media also fosters certain feelings.

## **RESULT AND DISCUSSION**

Scott McCloud (2008) explained that comics are a material of popular culture that has an influence on production activities, economic activities, and technology. It can be said that comics become a material that causes cultural changes in people's lives. The change began with a change in the format from a hobby to an industry that plays a role in driving the economy. Based on 2016 data, the creative economy grew by 8.98% in Indonesia, the fourth largest before the application-game development sub-sector (8.06%) (Mataram and Ardianto, 2018). As part of the reading industry, comics are also when the reading industry is experiencing a revolution by implementing digital reading, comics are also encouraged to follow new styles according to existing technology (Lestari and Irwansyah, 2020: 135).

The visual style in Indonesian comics cannot be separated from the influence of foreign comics that are currently trending or popular at the time. Trends in foreign comics that influence the visual style of Indonesian comics include the visual style of American comics (Bonneff, 2008; Ahmad, et.al, 2006; Hasian and Mardika, 2017) which produces comic phenomena with superhero stereotypes, Chinese visual styles (Bonneff, 2008) which produces visuals such as the Sie Jien Koei comics and the phenomenon of silat comics, Europe (especially comics from France and Belgium) which produce caricature styles (Dharmawan, 2005), and manga visual styles (Dharmawan, 2005;

Ahmad, et.al, 2006; Gumelar, 2017). After the popularity of manga supported by the soft power strategy "Japan Cool" (Widyatomo, 2017), followed by the trend of manhwa style supported by the soft power strategy "Halyu or Korean Wave" from South Korea (Islamiyah, et.al, 2020).

According to Ahmad and Zpalanzani (2009: 66), the attractiveness or stickiness effect of manga includes, (1) the cuteness factor or what is known as kawaii or cuteness of the character so that it easily attracts the attention of the reader; (2) a simple yet stylish character that is easy to imitate either as an image or as a cosplay; (3) comic characters or comics themselves grow together with readers, as in the case of Dragon Ball and Naruto. The attractiveness of manga from a technical point of view is that there are visuals that appear attractive and easy to imitate, besides that readers often have two to three mangaka (manga comics) as role models in imitating visuals (Ahmad, et.al., 2012: 82-83).

The trend of standing manga visual culture can stand alone in the community of lovers of manga subculture and Japanese culture, or blend in with the local visual culture. Narrowly, the manga subculture has artifacts consisting of comics and visual illustrations, but broadly these artifacts include anime (animation), fashion, cosplay, and Japanese cultural festivals. The massive production of Japanese manga visual culture affects the global trend which is considered to bring homogeneity. The consumption of Japanese popular culture as a form of soft power strategy among the younger generation, in the form of products that fulfill hobby needs, is feared to create a mindset that Japanese products are better than other countries' products, including Indonesian products themselves (Amalina, 2015: 117-118). Indirectly, people who are affected by cultural imperialism understand the foreign culture that colonizes them better than their original culture, even though they have never lived or visited the country, this is because the flow of information from the first world countries is not filtered so that cultural imperialism among young Indonesians grows. and spreads easily (Yuri, et.al., 2020: 131).

Manga is a product of a strategy to improve the economy with a cultural approach (soft power). Japan as the originator of this strategy uses the influence of global market trends to spread its influence through material in the form of aesthetic appeal. The classic problem for countries that consume a lot of manga is that they are attracted to the visual style presented in the comic product. Through this attraction, continues as if experiencing addiction. These consumers are not only satisfied with reading manga, but strive to have real and personal ownership of the things presented in the comic story. Thus, activities such as cosplay were born, which try to become fictional characters.

The scourge in the world of comics is dealing with publishers, they seem to be the rulers who have authority over the popularity of comics. The publisher's censorship limits the space for comic artists to develop themselves in terms of creativity and economy. Comics need existence to increase popularity, because being famous will get an economic guarantee. So it is not uncommon for domestic comic artists to use Japanese pseudonyms to be able to enter the mainstream comic thesis.

This mainstream comic thesis was answered by the antithesis in the form of underground comics, which later became known as independent comics or indie comics. This antithesis protest triggered an upheaval in the Indonesian comic world, by bringing up various activities, movements, and communities. The second effect after the economic influence is the cultural effect caused by the pros and cons of the manga trend in the global comic market.

The presence of the influence of manga also brings another Japanese identity, besides culture, namely technology. The influence of technology brings changes from analogue to digital systems, both in production and distribution, and of course from the consumption side. The widespread trend of digital comics is slowly erasing the habit of gotong royong or teamwork in creating works, because digital comics can be produced and distributed individually. This then makes the position of the domestic comic community no longer as a production community but only as an existential community. Comic consumers are also experiencing a change in their habits from what initially required sacrifices in terms of cost, time, and place, to having flexibility.

## CONCLUSION

Manga as a foreign product, classically, requires filtering to match the cultural values that are owned domestically. But actually this filtering is only a resistance by a few parties, the rest consciously or not accept it voluntarily. This gives a presentation as if the manga is the winner in the comic market at popular bookstores. However, in reality, domestic comics and manga go their separate ways, even the actual battles do not occur, but synergies such as the emergence of epigons that enliven the constellation of Indonesian comics.

The real role of manga in changing the world of Indonesian comics is the enrichment of visual styles, changes in production models, and the use of digital devices and systems. The influence of manga is felt in the younger generation who still need to find an identity, so they are lulled by its massiveness and attractive visuals. But what is forgotten is that Indonesia has had a long history of comics, and many have been in contact with foreign comics. This means that the dominance of manga will apply to the younger generation, but not many to the older generation who have enjoyed their own comic era.

## REFERENCES

- Ahmad, H., Maulana, B., and Zpalanzani, A. (2006). *Histeria Komikita: Membedah Komikita Masa Lalu, Sekarang Dan Masa Depan*. Jakarta: Elex Media Komputindo.
- Ahmad, H. A., & Zpalanzani, A. (2009). Manga: Invisible cultural 'imperialism' through popular medium. *Wimba: Jurnal Komunikasi Visual*, 1(1), 61–68.
- Amalina, A. (2015). Budaya Populer Jepang Sebagai Instrumen Diplomasi Jepang dan Pengaruhnya Terhadap Komunitas-Komunitas di Indonesia. *Andalas Journal of International Studies (AJIS)*, 1(2), 108. <https://doi.org/10.25077/ajis.1.2.108-122.2012>
- Ardian, H. Y. (2018). Komunikasi Dalam Perspektif Imperialisme Kebudayaan. *Perspektif Komunikasi: Jurnal Ilmu Komunikasi Politik dan Komunikasi Bisnis*, 1(1).
- Bonneff, M. (2008) *Komik Indonesia* terj Rahayu S. H. Jakarta: Kepustakaan Populer Gramedia.
- Darmawan, H. (2005) *Dari Gatokaca Hingga Batman: Potensi – Potensi Naratif Komik*. Yogyakarta: Orakel.
- Fuadi, M. (2014). Budaya Lokal Versus Budaya Global. *Jurnal Studi Keislaman*, 1, 9–10. Retrieved from <https://ejournal.unuja.ac.id/index.php/at-turas/article/view/163/127>
- Sega Gumelar, M. (2017). Menguak Mitos: Diskursus Gaya Gambar Amerika, Jepang, Eropa, Gaya Gambar Indonesia dan Implikasinya. *Jurnal Bahasa Rupa*, 1(1), 25–34. <https://doi.org/10.31598/bahasarupa.v1i1.140>
- Hasian, I., and Mardika, A. S. (2017). Pengaruh Komik Asing terhadap Visualisasi Perkembangan Komik di Indonesia. *Magenta Official Journal STMK Trisakti*, 1(01), 1–23. Retrieved from <http://jurnal.trisaktimultimedia.ac.id/index.php/magenta/article/view/7/5>
- Huang, X. (2019). Understanding Bourdieu-cultural capital and habitus. *Rev. Eur. Stud.*, 11, 45. DOI: [10.5539/res.v11n3p45](https://doi.org/10.5539/res.v11n3p45)
- Ignatow, G., and Robinson, L. (2017). Pierre Bourdieu: theorizing the digital. *Information, Communication & Society*, 20(7), 950-966. DOI: [10.1080/1369118X.2017.1301519](https://doi.org/10.1080/1369118X.2017.1301519)
- Imanda, T. (2014). 'Komik Indonesia itu Maju': Tantangan Komikus Underground Indonesia. *Antropologi Indonesia*, 0(69). <https://doi.org/10.7454/ai.v0i69.3444>
- Islamiyah, A. N., Priyanto, N. M., & Prabhandari, N. P. D. (2020). Diplomasi Budaya Jepang dan Korea Selatan di Indonesia tahun 2020: Studi Komparasi. *Jurnal Hubungan Internasional*, 13(2), 257. <https://doi.org/10.20473/jhi.v13i2.21644>
- Joseph, J. E. (2020). The agency of habitus: Bourdieu and language at the conjunction of Marxism, phenomenology and structuralism. *Language and Communication*, 71, 108–122. <https://doi.org/10.1016/j.langcom.2020.01.004>
- Junid, I., and Yamato, E. (2019). Manga influences and local narratives: ambiguous identification in comics production. *Creative Industries Journal*, 12(1), 66–85. <https://doi.org/10.1080/17510694.2018.1542941>

- Karnanta, K. Y. (2013). Paradigma teori arena produksi kultural sastra: Kajian terhadap pemikiran Pierre Bourdieu. *Jurnal Poetika*, 1(1). DOI: [10.22146/poetika.v1i1.10420](https://doi.org/10.22146/poetika.v1i1.10420)
- Klaehn, J. (2021). Talking manga: bringing Japanese pop culture to the North American mainstream. *Journal of Graphic Novels and Comics*. Routledge. <https://doi.org/10.1080/21504857.2021.1926300>
- Latiar, H. (2019). PENERAPAN LOGIKA BERPIKIR PIERRE BORDIEU BAGI PUSTAKAWAN. *Jurnal Pustaka Budaya*, 6(2), 50-54. DOI [10.31849/pb.v6i2.3175](https://doi.org/10.31849/pb.v6i2.3175)
- Lestari, A. F., and Irwansyah. (2020). Line Webtoon Sebagai Industri Komik Digital. *Jurnal Ilmu Komunikasi*, 6(2), 134–148. Retrieved from <http://180.250.41.45/jsource/article/view/1609/1726>
- Nijdam, E. (2020). Transnational girlhood and the politics of style in German Manga. *Journal of Graphic Novels and Comics*, 11(1), 31–51. <https://doi.org/10.1080/21504857.2019.1652664>
- Mataram, S., & Ardianto, D. T. (2019). Digital Comic Platform Mapping In Improving The Creative Industry Potential. Atlantis Press. <https://doi.org/10.2991/reka-18.2018.30>
- McCloud, S. (2008). *Mencipta Ulang Komik* terjemahan Damaring Tyas Wulandari Palar. Jakarta: PT Gramedia Pustaka Utama.
- Oóhagan, M. (2007). Manga, anime and video games: Globalizing japanese cultural production. *Perspectives: Studies in Translatology*, 14(4), 242–247. <https://doi.org/10.1080/09076760708669041>
- Ritzer, G. dan Goodman, D.J. (2012). *Teori Sosiologi: Dari Teori Sosiologi Klasik Sampai Perkembangan Mutakhir Teori Sosial Postmodern*. Yogyakarta: Kreasi Warna.
- Sari, N. (2016). Imperialisme Budaya dalam Media. *Jurnal Penelitian Pers Dan Komunikasi Pembangunan*, 19(3), 167-182. <https://doi.org/10.46426/jp2kp.v19i3.35>
- Schroff, S. (2019). An alternative universe? Authors as copyright owners- the case of the Japanese Manga Industry. *Creative Industries Journal*, 12(1), 125–150. <https://doi.org/10.1080/17510694.2018.1563420>
- Susilo, Y. E. (2014) Orkes Simfoni Dalam Perspektif Habitus Bourdieu. *Jurnal Kawistara*, 4(1). DOI: [10.22146/kawistara.5235](https://doi.org/10.22146/kawistara.5235)
- Tambunan, N. (2018). Pengaruh Komunikasi Massa Terhadap Audiens. *JURNAL SIMBOLIKA: Research and Learning in Communication Study*, 4(1), 24. <https://doi.org/10.31289/simbollika.v4i1.1475>
- Widyatomo, N. R. (2017). Strategi Kementerian Ekonomi, Perdagangan Dan Industri Jepang Dalam Memperkuat Soft Power Dan Meningkatkan Pendapatan Industri Kreatif Melalui Kebijakan Cool Japan/Creative Industries Tahun 2010-2016. *Global and Policy Journal of International Relations*, 5(01).
- Wirajaya, A. Y., Sudardi, B., Istadiyantha, and Warto. (2020). Representation of the Communication Strategy for the Da'wah of the Sufi Order in Syair Nasihat as an Effort to Strengthen National Unity. Atlantis Press. <https://doi.org/10.2991/assehr.k.201219.010>
- Yuri, H. P., Jahja, H., Rewindinar, R., Aladdin, Y. A., and Marta, R. F. (2020). Telaah Wacana Imperialisme Budaya Tokusatsu Jepang Melalui Iklan Marjan Versi Wayang Golek. *Komunikatif*, 9(1), 114-133.

# THE TRADITION OF WALKING BAMBOO - SOUTH BONTONOMPO, GOWA REGENCY

Nurfadila Antika<sup>1</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1</sup>Student of Indonesia Language and Literature Study Program, Makassar State University,  
[nufadilaantika@gmail.com](mailto:nufadilaantika@gmail.com)

<sup>2</sup>Lecturer of Indonesia Literature, Faculty of Cultural Sciences, Sebelas Maret University,  
[asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)

**Abstract:** Tradition or custom is a form of action that is repeated in the same way. Traditions are magical-religious habits of indigenous people's lives which include interrelated cultural values, norms, laws, and rules. There is a very unique tradition in South Bontonompo, Gowa Regency, one of the traditions commonly called "bulo Jappa" (walking bamboo ) which is usually carried out depending on the surrounding community. This tradition is a tradition where people will gather and watch bulo jappa (walking bamboo ).

**Keywords:** walking bamboo, tradition, south bontonompo.

## PRELIMINARY

Humans in their daily life will not be separated from culture, because humans are the creators and users of culture and tradition itself. Humans live because of culture, while culture will continue to live and develop if humans want to preserve the culture and traditions that exist in their respective regions and do not damage society) and culture has been further stated by Melville J.

Selanjutnya dapat dilihat dari definisi yang dikemukakan oleh (EB Tylor, 1971) dalam bukunya *Primitive Culture*: culture is a complex that meliputi pengetahuan, kepercayaan, seni, moral, hukum, adat istiadat serta kemampuan dan kebiasaan lain yang diperoleh manusia. sebagai anggota masyarakat. Dengan kata lain, kebudayaan mencakup segala sesuatu yang diperoleh atau dipelajari oleh manusia sebagai anggota masyarakat. Kebudayaan terdiri dari segala sesuatu yang dipelajari dari pola perilaku normatif. Oleh karena itu, manusia yang mempelajari kebudayaan dari masyarakat, dapat membangun kebudayaan (konstruktif) dan juga dapat merusaknya (destruktif).

## RESEARCH METHODOLOGY

Metode yang digunakan dalam penelitian ini menggunakan metode kualitatif melalui pendekatan etnoekologi. Pendekatan etnoekologi pada dasarnya bertujuan untuk menggambarkan lingkungan seperti yang dilihat oleh masyarakat yang diteliti. Asumsinya adalah bahwa "lingkungan efektif", yaitu lingkungan yang mempengaruhi perilaku manusia, bersifat kultural. Artinya, lingkungan adalah lingkungan fisik yang telah ditafsirkan, ditafsirkan, melalui perangkat pengetahuan dan sistem nilai tertentu.

As for the use of theory, using the theory of cultural ecology from Julian H. Steward. Since this research focuses on the field of Ecological Anthropology, it is clearer than this theory is to explain the origin of certain traits and patterns that appear in different areas trying to explain whether the adaptation of various human societies in the environment requires different forms. Certain behaviors or adjustments are flexible behaviors, meaning that they still provide space and possibilities for various other behavioral patterns that may be realized.

## RESULT AND DISCUSSION

*The Bulo Jappa* (walking bamboo) tradition is one of the traditions in South Bontonompo, Gowa Regency. This tradition is familiar to indigenous peoples in the archipelago, where a bamboo stick carried by several people becomes uncontrollable and moves in an uncertain direction. This type of Bulo Jappa tradition can be found in Jipang Village, South Bontonompo District, Gowa Regency. Although bamboo has many similarities, there are differences where the position of bamboo is perpendicular or vertical to the sky.

### **The history of the *Bulo Jappa* (walking bamboo) tradition**

In the past, the ritual was carried out for seven days and seven nights, but now the ritual is held for three days. When this tradition takes place, all people are not allowed to sleep, they have to wait and watch this traditional ritual until it is finished. All Japanese people have to follow this tradition, they have to walk and walk around the village even though they don't feel tired even if they don't wear shoes. This history began in the 1930-an and continues until now. This tradition is almost the same as the tradition in Ternate, which is commonly called the crazy bamboo, while in the jipang village itself, this tradition is called Bulo Jappa (bamboo road) where usually people will carry three symbols which are usually carried during the three rituals. day three nights. The choices for the Bulo Jappa (bamboo walking) event are as follows:

- 1) Locksmith or (Pinati).
- 2) Appalili (Thanksgiving) while carrying a buffalo. The buffalo that is brought is not just any buffalo, but a buffalo that has been selected and determined.
- 3) After that Appakanre, Appakaddo tu mappairang RI jipang (feeding the villagers of jipang).
- 4) After that, all the heirlooms in the balla lompoa (big house) are taken down and taken to surround the jipang village.

One of the people said that the bamboo did feel heavy when held, and as if the bamboo was attracted to it, making some people feel overwhelmed holding the bamboo. Even though the bamboo he was holding was the calmest bamboo, its charm was so extraordinary that it made some people go round and round. The spirit power of this bamboo is very much felt when held. Even moving uncontrollably and walking in all directions around the village of jipang. Gaukan Tamang megonga RI Jipan is a custom that was passed down to the people of Jipang. There are three sacred bamboo sticks, so these three bamboos are a symbol that is owned by the data karaengta including; who knows, the most praised, and the first.

## CONCLUSION

*The Bulo Jappa* (walking bamboo) tradition is one of the traditions in South Bontonompo, Gowa Regency. This tradition is familiar to indigenous peoples in the archipelago, where a bamboo stick carried by several people becomes uncontrollable and moves in an uncertain direction. In the past this tradition was carried out for seven days and seven nights, but now it will only be carried out for three days. This tradition is carried out by carrying three symbols of heirlooms.

## REFERENCES

Mitologi Bumi Sulawesi - APZ Production. (2021). *BULO JAPPA ("BAMBU GILA") WARISAN KERAJAAN GOWA*. [https://www.youtube.com/watch?v=PZ8t\\_PEcS20](https://www.youtube.com/watch?v=PZ8t_PEcS20)

"Melville J. Herskovits." In *Wikipedia bahasa Indonesia, ensiklopedia bebas*, September 28, 2018. [https://id.wikipedia.org/w/index.php?title=Melville\\_J.\\_Herskovits&oldid=14222970](https://id.wikipedia.org/w/index.php?title=Melville_J._Herskovits&oldid=14222970).

“Primitive Culture: Researches Into the Development of Mythology, Philosophy ... - Edward Burnett Tylor - Google Buku.” Accessed October 9, 2021.  
[https://books.google.co.id/books/about/Primitive\\_Culture.html?id=AucLAAAAIAAJ&redir\\_esc=y](https://books.google.co.id/books/about/Primitive_Culture.html?id=AucLAAAAIAAJ&redir_esc=y)

# LANGUAGE POLITENESS OF SEMARANG UNIVERSITY STUDENTS IN ORGANIZATIONAL ACTIVITIES

<sup>1</sup>Rati Riana, <sup>2</sup>Shinta Pratiwi, <sup>3</sup>Stefani Dewi Rosaria

<sup>1</sup>Faculty of Law University of Semarang, Indonesia, ratiriana61@yahoo.co.id

<sup>2</sup>Faculty of Psychology, University of Semarang, Indonesia, shinta@usm.ac.id

<sup>3</sup> Faculty of Law University of Semarang, Indonesia, Stefani.hanantyo@gmail.com

**ABSTRACT:** This research is a type of qualitative research using a descriptive analysis which aims to analyze a language politeness used by Semarang University students in organizational activities. The form of data in this research is speech or utterance used by students who participate actively during discussion in students organization. The language being investigated is the form of politeness in speaking. Meanwhile, the data sources are students who take part actively in student organization. Data collection techniques were conducted by (1) observation, which is observing respondents who were talking, (2) recording, which is recording student conversation during discussion and then analyze them. The note-taking technique is done on utterance used by students when carrying out organizational activities. Besides listening to students' utterance directly when they do organizational activities, data collection is carried out by distributing questionnaire to 65 respondents and interviewing 2 respondents. Based on the result of the study, it was found that the use of language used by students in organizational activities was 49,608% of students strongly agreed and 37,558% of students agreed to use polite language in organizational activities, and 12,434% did not agree. This result is in accordance with the culture of the educated people on campus by using polite utterance when participating in discussion. This shows that most of the students have applied the rules of language politeness in organizational activities.

**Keywords:** organizational activities, language politeness, students

## INTRODUCTION

The achievement of good communication cannot be separated from the politeness of language which is reflected through the decent, polite, civilized language. The use of language reflects a person's personal way of thinking and speaking. According to Yule, in principle, humans can reflect on language and its use to think and speak which makes it one of the distinguishing characteristics of human language. "*Humans are clearly able to reflect on language and its uses (eg "I wish he wouldn't use so many technical terms"). This is reflexivity. The property of reflexivity (or "reflexiveness") accounts for the fact that we can use language to think and talk about language itself, making it one of the distinguishing features of human language"* (Yule, 2010).

The purpose of communicating to the other person is to convey messages and establish social relationships. "To establish social relations, it can be done by using certain strategies, either by using polite expressions, implicit expressions or pleasantries. This strategy is carried out by the speaker and the interlocutor so that the communication process goes well, so that the message can be understood without damaging the social relationship between the two. Communication strategy is a non-linguistic factor in the communication process. In addition, there is another very important factor, namely politeness. The politeness factor is related to the sociocultural aspect of the language user rather than the linguistic aspect. Thus, after the communication process is complete, there is a deep impression between the speaker and the interlocutor, for example the impression of being friendly, sympathetic, polite, and courteous. The use of polite, polite, systematic, orderly, clear, and straightforward language reflects the personality of the virtuous speaker. On the other hand, using language that is sarcasm, blaspheming, cursing, mocking or harassing creates an image of an ungrateful person" Anam (in Wicaksana, 2011).



The ability to speak for students in organizing in order to develop self-ability, both *hard skills* and *soft skills* must be improved so that the message can be understood correctly. Students as the successor to nation building and agents of change need to have strong and solid provisions, including the ability to apply politeness in speaking in organizations. The polite use of Indonesian in an organization can show the level of dignity in the communication culture.

There are many types of organizational activities for students. At the University of Semarang (USM), there are 51 organizational/Orma activities based on the Appointment of the Management of Student Organizations (Ormas) of the University of Semarang for the 2020-2021 Period based on the Decree of the Chancellor of the University of Semarang No. 040/SK.USM/H/M/202. With these various activities, students are required to have organizational skills as well as the ability to apply politeness in speaking/expressing their opinions. It is intended that the information conveyed is clearly understood and to avoid misunderstanding of information. However, speaking in official forums between students, such as when organizing, is not easy, it requires material preparation, the ability to express opinions with politeness, and the ability to master the situation.

*“Berbicara di forum umum harus sesuai dengan kaidah bahasa Indonesia ragam lisan yang baik dan benar. Selain itu, harus pula diperhatikan berbagai aspek pendukung kemampuan berbahasa, seperti analisis situasi pembicaraan, kesesuaian keadaan pembicara dan pendengar, tema atau gagasan yang akan disampaikan, maksud dan tujuan pembicaraan, tata bahasa yang sesuai, serta gerak-gerik atau body language yang tepat”* (Keraf, 2001).

## LITERARY REVIEW

### 1. The Nature of Language Politeness

"Politeness is a rule of behavior that is set and agreed upon by a society, so that politeness is also a prerequisite agreed upon by social behavior" (Muslich, 2009). "Because in communication, speakers and addressees are not only obliged to deliver the truth, but also to remain devoted to sustaining the relationship's harmony, linguistic politeness is one feature of language that can boost the speaker's emotional intelligence." (Sumarsono, 2015). "Language politeness is reflected in the procedure of communicating through verbal signs or language procedures. When communicating, we are subject to cultural norms, not just conveying the ideas we think. Language procedures must be in accordance with the cultural elements that exist in the society where they live and the use of a language in communication" (Alfiati, 2015).

According to Leech (in Nisja, 2009) that language politeness can be done in a way that the speaker adheres to the principles of language politeness that apply in the community of language users. "The use of politeness markers can be done in the following ways: *tolong, mohon, silakan, mari, ayo, biar, coba, harap, hendaknya, hendaklah, sudilah kiranya* (*please, let's, should*). With the use of these words, a speech has a marker of politeness" (Rahardi, 2005).

### 2. Principles of Language Politeness

"The principle of language politeness is a rule of communication to maintain social, psychological balance, and friendliness of the relationship between the speaker and the addressee" (Prayitno, 2009). Language etiquette is reflected in the procedure of communicating through verbal signs or language setting. When communicating, we are subject to cultural norms, not just conveying the ideas we think. "Language procedures must be in accordance with the cultural elements that exist in society. The culture of communication in organizing can be recognized from the Indonesian language discourse used" (Wicaksana, 2011). Based on some references and facts, it is necessary to improve the culture of communication in organizing daily interactions because there are still many who do not have a proper insight into the value of manners in language.

"Politeness always has two poles, such as politeness between children and parents, between hosts and guests, between men and women, between teachers and students, between students and lecturers" (Wicaksana in Muslich, 2006). "Language politeness in fact must pay attention to four principles. *First*, the application of the principle of politeness (*politeness principle*) in language. This principle is

characterized by maximizing pleasure/wisdom, profit, salutation or respect, praise, appropriateness, and sympathy for others, and minimizing those things to oneself. *Second*, avoid the use of taboo words, including taboo words and not commonly used in everyday communication, except for certain purposes. *Third*, the use of these euphemisms needs to be applied to avoid negative effects. *Fourth*, the use of honorific word choice, which is an expression of respect to speak and greet others. The pronoun *Engkau, Anda, Saudara, Bapak/Ibu* has a different polite effect when we use it to greet people "(Leech in Muslich, 2009)'

Grice (in Sumarsono, 2010) identifies that "Communication politely must pay attention to the principle of cooperation. When communicating, a speaker must pay attention to the following: (a) *The principle of quality* that if a person conveys information to others, the information provided must be supported by data. (b). *The principle of quantity*, means that when communicating with others, which should be communicated as required, neither more nor less. (c) *Principle of relevance* (relationship) meaning that when communicating with others it must be relevant and relevant to what the other person is talking about. (d) *Principle of method* means that when speaking or communicating with others one must pay attention to the way of delivery because not everyone can accept the same way of speaking.

## **METHOD**

This research is a type of qualitative research with descriptive analysis. Research with this descriptive analysis to describe the language politeness used by students in organizing on campus. The form of data in this study is the speech used by students who work in student organizations at the University of Semarang. The speech was studied in the form of language politeness in organizing. Meanwhile, the source of data for this research is the students who are active in student organizations.

The data collection used methods of observation, note-taking techniques, filling out questionnaires, and interviews. Questionnaire filling and interviews were used for data triangulation. Data collection techniques in this study are (1) observation, that is, observing the respondents who are speaking, (2) recording student talk during the discussion. Note-taking technique is performed on the language used by students when conducting organized activities. Meanwhile, a qualitative analysis was conducted on the language used during the organization. In addition, analysis was also conducted on the results of questionnaires and the results of interviews with students.

## **RESULT AND DISCUSSION**

Zoom meetings were used to collect data from the results of students' speeches during discussions and seminars as much as 12 times. Data was collected by distributing questionnaires filled out by 65 respondents and conducting interviews with two students on the board of SMEs, in addition to listening directly to the students' speech during the discussion. The results of the study are examined in the following section..

### **Analysis of Students' Language Politeness in Interacting in Organizing**

In the actual speaking activity, people always consider whether the speech used is classified as polite speech or impolite speech. Therefore, the use of polite sentences can be done with the selection of appropriate and varied diction. As stated by Rahardi (2005) that the use of language as a marker of politeness, namely *tolong, mohon, silakan, mari, ayo, biar, coba, harap, hendaknya, hendaklah, sudilah kiranya* or the like. Findings of the research show that most students in speech act have met the norms of politeness. Here is an example sentence.

(1) Participants:

*Mohon maaf kakak panitia, saya izin off camera, signal saya kurang mendukung.*

(2) Participants: *Izin offcam kak, sinyalnya jelek.*

The use of the terms *mohon maaf, izin, mohon izin* in speeches (1) and (2) made by students to the MC during the national seminar indicates that the speaker has politeness in the use of verbal language. The speaker's language settings are adapted to the cultural elements that exist in the society where they live and the use of a language in communication. The speech is in accordance with the culture of the educated in the campus environment by using polite speech during discussions even between students.

Use words honorific, that mention the word

*Engkau, Anda, Saudara, Bapak/Ibu* which has the effect of politeness to greet people also found the speech (1) and (2), namely the use of word choice honorific (*kak* atau *kakak*) to greet fellow students as an expression of respect or appreciation for the speaking partner.

Language procedures must be in accordance with the cultural elements that exist in the society where they live and the use of a language in communication.

In this study, it was also found that students' speech during discussion/interaction was less polite. The following is an analysis of the findings of the research.

(3) MC:

Yuk bagi temen-temen yang akan  
berpendapat, yang akan mau berkeluh-kesah  
(tentang birokrasi, tentang masuk kampus),  
monggo temen-temen...woi...woi...woi  
tidak ada atau bagaimana?

(4) Participants :

Durung buka, gaya durung buka.  
Saiki jam pira?

In sentence (3), the phrase "...woi...woi...woi tidak ada atau bagaimana?" serves to draw attention to his friends to complain or argue related to the bureaucracy on campus is not responded to. The saying "...woi...woi...woi tidak ada atau bagaimana?" which is done by the MC is not in accordance with the culture of student discussion. In statement (4) "*Durung buko...gaya durung buko. Saiki jam piro?*" and there was a noisy sound from behind.

In speaking that needs to be considered is kinetics or gestures (*gesture*) can be used to create language decency and can also be misused to create language decency. The speech shows that the culture of manners in discussing between students has not been applied to the maximum. The principle of relevance has also not been fully implemented.

The results of the study also found that the students' speech violated the principle of politeness, namely the speech of students who participated in the seminar with a speaker (Vice Rector II) guided by students. Here is an example of research findings that violate the principles of etiquette.

(5) Participants:

Jujur saya sudah kena covid. Apa sih yang  
fakultas, eh...universitas lakuin. Misal  
mahasiswa yang kena covid dapat obat-  
obatan gitu-gitu gak sih...mentang-mentang  
mahasiswa tidak mendapat pendampingan  
terus tidak diperhatikan.

In statement (5), students asked whether students exposed to *Covid-19* get drug facilities from the University of Semarang or not. However, the speech used by students to ask this to the MC addressed

to the speaker (Vice Rector II) is not in accordance with the culture of speaking between students and lecturers. Speakers do not apply the principles of how to speak, cannot choose a good speech, that is how students should speak with lecturers. The way information is conveyed to older people and to people of the same age or younger must also be different. To older people, the manner of speech used should be full of respect and subtlety.

Similarly, the following statement (6), although the speech begins with greetings and the friends of the seminar participants online, but the speech asks for an explanation from the speaker, namely the Vice Rector II delivered with a "joke" while sunbathing. Here is the speech in question.

(6) Participants:

Assalamualaikum, selamat pagi teman-teman, selamat pagi, Bu..lagi berjemur, Bu. Kalau ada info apapun akan disampaikan oleh satgas covid gak, Bu? (sambil berjemur)

The attitude of the speaker, that is, the student to the speaking partner should not be done. Speakers do not apply the principles of how to speak, cannot choose a good speech, that is how students should speak with lecturers.

### 1. Speech Analysis of the Questionnaire

Respondents of this study numbered 65 people with the following profile of respondents.

#### b. Description of Research Variables

From the results of data processing 12 items of questions obtained respondents' responses as presented in the following table.

**Table 2 Summary of Respondent's Answer**

No.	Statement	Response(%)		Conclusion
		Agree	Strongly Agree	
1	I use a variety of official languages in organizing.	61,5	35,4	Official language is already in use
2	I will speak politely in order to maintain social and psychological balance.	41,5	56,9	Students use polite language.
3	I use polite language to avoid misinterpretation despite differences of opinion.	44,6	52,3	Politeness language is used to avoid multiple interpretations.
4	I will maintain politeness in speaking so that the idea can be	50,8	46,2	Politeness has kept the idea of talking can be understood.

	understood by the other person.			
5	I will give the other person the opportunity to speak until the end, although I want to express my opinion immediately.	41,5	55,4	Polite language to communicate in order to keep the other person's feelings sudah digunakan.
6	I will speak politely, not having to scold to be understood by others even while holding back my emotions.	46,2	46,2	Politeness language has been used to keep the courtesy to communicate.
7	When I am angry, I will keep the softness of my voice and the expression on my face when I speak.	56,9	33,8	Linguistic politeness is used to maintain expression in communicating.
8	I use sentences clearly so that they can be heard well by the other person.	46,2	52,3	Clear sentences have been used to facilitate understanding.
9	When I express an opinion sometimes there is an implicit meaning.	41,5	20	Implied sentences are sometimes used to convey an opinion.
10	I will keep waiting until the other person has finished speaking, even though I have important things to say.	53,8	38,5	Politeness is used to respect the other person in communicating.
11	During the discussion, I will present an idea that arises immediately even though the data is not complete.	50,8	7,7	Sometimes spontaneous ideas emerge even though they are poorly supported by data.

12	I will present the information in full although sometimes there is some information that is not actually needed during the discussion.	60	10,8	In organizing sometimes information is conveyed that may not be needed.
----	--	----	------	---

Based on the results of the analysis of the questionnaire, the respondents concluded that language politeness has been used by students in organizing. Most students have adopted the politeness of speech.

## 2. Results of Interviews with Respondents

Interviews were conducted with two respondents to explore the truth of information about the politeness of speech in organized interaction. Questions given by researchers related to PSM activities during discussion or dialogue with friends, such as the use of language or the choice of diction. The answer from the respondents is that when discussing, usually students use more relaxed language, but discipline uses polite language. Politeness among them is shown by the use of the term honorific, namely by calling *Mas* or *Kakak*. However, during breaks, sometimes I use Javanese, so it is more flexible. The reason students use polite language in organizing, does not look at the same age, but what is more important is that using polite language is the right step to establish harmony and to keep from offending each other. Although discussions are conducted sometimes there are technical constraints, such as online discussions. However, students can still maintain politeness in discussions.

## CONCLUSION

Politeness is the rules of conduct established and agreed upon by a community, so modesty as well as a pre-condition agreed upon by the social behavior. Politeness of speech in interaction between students in organized activities at the University of Semarang has been implemented. Meanwhile, the results of the analysis of speaking politeness used by students of Semarang University in organizing, based on the results of the course found that 49.608% of students strongly agree and 37.558% of students agree with the use of polite language in organizing, and the remaining 12.434% disagree. This result is in accordance with the culture of the educated in the campus environment by using polite speech during discussions even between students. This shows that most students have applied the rules of politeness in speaking in discussions. Of the small number of students who do not agree that in organizing it is not necessary to use polite language, it is likely to be influenced by the cultural elements that exist in the society where they live and use the language.

## REFERENCES

- Alfiati. 2015. *Santun Berbahasa Indonesia*. Jurnal *An-Nuha*, Vol. 2, No. 1, Juli. Singaraja: Universitas Pendidikan Ganesha.
- Keraf, Gorys. 2001. *Komposisi: Suatu Pengantar Kemahiran Berbahasa*. Ende-Flores: Nusa Indah.
- Muslich, Masnur. 2009. *Sebuah Kajian Sociolinguistik*. Jakarta: Bumi Aksara.
- Nisja, Indriani. 2009. "Kesantunan Berbahasa dalam Berbahasa Indonesia". Jurnal Ilmiah *Tambua* , VIII (3:478-482), September-Desember.
- Prayitno. 2009. *Kesantunan dalam Berkomunikasi*. Jakarta: Bumi Aksara.

- Rahardi, Kunjana. 2005. *Pragmatik Kesantunan Imperatif Bahasa Indonesia*. Erlangga: Jakarta.
- Sumarsono. 2015. *Pragmatik*. Jurnal *An-Nuha*, Vol. 2, No. 1, Juli. Singaraja: Universitas Pendidikan Ganesha.
- Wicaksana, Muhlis Fajar. 2011. “Pembinaan Bahasa Indonesia pada Mahasiswa Melalui Pengimplementasian Kesantunan Berbahasa Indonesia yang Baik dan Benar guna Memajukan Bahasa Persatuan Bangsa”, (<http://muhlis-ikipgri-madiun.blogspot.com/2011/03/pembinaan-bahasa-indonesia-pada-html>), diakses 18 Agustus 2017.
- Yule, George. 2010. *The Study of Language*. Fourth Edition. New York: Cambridge University Press.

# THE QANUN CODE: A COMPARATIVE ANALYSIS

Fabio Ferjiawan<sup>1\*</sup>, Asep Yudha Wirajaya<sup>2</sup>

<sup>1,2</sup>Indonesian Literature Study Program, Faculty of Cultural Sciences  
Sebelas Maret University

[fabioferjiawan11@gmail.com](mailto:fabioferjiawan11@gmail.com)<sup>1</sup>; [asepyudha.w@gmail.com](mailto:asepyudha.w@gmail.com)<sup>2</sup>

**Abstract:** The Qanun code of law is an ancient manuscript collection of the French National Library with the Malayo-Polynesian code 37. This manuscript contains laws or statutory regulations that apply in a region or country based on God's law. This manuscript also has relevance to the regional autonomy system in force in the Republic of Indonesia. Thus, the study of the Qanun law book is an important thing to do. The research method used is qualitative. Meanwhile, analysis of the text of the Qanun law book is used comparative analysis. To produce the edits, the critical edition method is used. The phenomenon that occurs, almost every year the director-general of regional autonomy at the Ministry of Home Affairs and the Governor conducts many evaluations of the draft regional regulations that have been made by the district or city governments. Not a few of the draft regional regulations were later canceled. Therefore, the results of this study can be used as an alternative reference for local governments and legislative institutions in drafting regional regulations.

**Keywords:** Qanun law books, manuscripts, local regulations

## INTRODUCTION

There are various types of classical Malay manuscripts. Some contain sagas, stories, relics of the past, and much more. This research will use a Malay manuscript that contains the law of the Qanun book. The Qanun book is a rule of law contained in Nanggroe Aceh Darussalam which contains several different rules from other regions in Indonesia. Well, the difference is certainly influenced by several factors. For example, religious factors, social factors, cultural factors, and others.

In today's legal world, of course, there are rules that form the basis for carrying out activities in society. There are already many regulations and laws that apply, such as laws and regulations, regional regulations, and many other regulations that apply whether it's nationally or only on a certain scale. This study will collect data in the form of qualitative data that contains a comparison of the law in the Qanun book and the current regulations in Indonesia. The comparison is examined through several factors that influence the difference between the two.

## LITERATURE REVIEW

The code of the Qanun contains many things regarding local government laws and regulations. These laws apply in society at the time and place as well as the existing laws and regulations. This makes the Qanun very interesting to study. There have been many studies that are similar to this study of the Qanun. There are some that become the basis or reference in the implementation of this research. The first research that is used as a reference is Jum Anggraini's research entitled "Kedudukan Qanun dalam Sistem Pemerintahan Daerah dan Mekanisme Pengawasannya" (Anggraini, 2011). This research focuses on the issue of supervision of the Qanun as a manifestation of the Central Government's authority over the special autonomy of Nanggroe Aceh Darussalam. This study uses a descriptive-analytical method, namely research that provides an overview of the scope and review of the central government's supervision of Qanun in Nanggroe Aceh Darussalam. This study also uses a normative juridical method with a statutory approach. This study concludes that in the context of supervision, the Central Government can suspend or cancel Qanun if it conflicts with the laws and regulations that govern it. Preventive supervision is carried out on regional government policies that



regulate regional revenue and expenditure budgets, regional taxes, other regulations that can lead to a high-cost economy.

The second research that will be used as a reference is the research of Dr. Jalil Abdul Salam M. Ag entitled "Implementasi Qanun Nomor 6 Tahun 2014 Tentang hukum Jinayat Dalam Kasus Pidana Anak-anak (Studi Kasus di Kota Langsa)" (Abdul & Ag, 2014). In Aceh Jinayat Qanun Number 6 of 2014 Article 67 states that if a child who has reached the age of 12 years but has not yet reached the age of 18 years or has not married does Jarimah, then the child can be subject to 'uqubat at most 1/3 (one third). of the 'uqubat that has been determined for adults and/or returned to their parents or guardians or placed in a place provided by the Aceh government or the district or city government, but the implementation has not been maximized.

The purpose of the research in this thesis is to determine the position of the Syari'ah Court in the city of Langsa in handling cases of children who violate the provisions of Qanun Number 6 of 2014 concerning Jinayat Law and the settlement of cases of children who commit crimes as regulated in Qanun Number 6 of 2014 concerning Jinayat Law. . By using library research and field research, library research is carried out to obtain secondary data by studying legislation and other literature that is related to the problem under study, field research is carried out to obtain primary data by interviewing respondents and informants. The results of the study indicate that there is no special court for children at the Langsa Syar'iah Court in adjudicating child criminal cases before there is a special provision against child perpetrators in the jinayah qanun, they must follow the provisions of national legislation, settlement of cases of children who violate the jinayah law. resolved by diversion to the police without going through the courts. It is recommended to the Aceh regional government to make special regulations and ratify special juvenile justice at the Syariah Court and it is recommended to the police to use the jinayah qanun in resolving cases of children who violate the provisions of the jinayah law so that the jinayah qanun can be applied maximally.

These studies will be the basis of this research, taking into account the important points of the results of the research.

## **METHOD**

The study of the Qanun book uses qualitative research methods, where the available data is collected which will then be analyzed. In the process of analysis, this research uses comparative analysis. A comparative analysis compares the regulations contained in the Qanun book with the existing laws and regulations. The laws of the Qanun found in Nanggroe Aceh Darussalam have something different from the current legislation. For this reason, an analysis is needed to see what factors influence these differences. The factors include religious factors, social factors, cultural factors, and many more. These factors will also be analyzed in the research of this Qanun.

## **RESULT AND DISCUSSION**

The results of this study contain several facts that can be concluded. Qanun in its application must meet the requirements that must be met by the Aceh Government such as not conflicting with: aqidah, shari'ah, and morals which in their elaboration include: worship, ahwal al-syakhshiyah (family law), muamalah (civil law), jinayah (criminal law), qadha' (judicial), tarbiyah (education), da'wah, syiar and defense of Islam. This policy is certainly not allowed to be made by other local regulations in Indonesia. The definition of qanun can be considered "of the same type" (or according to the Big Indonesian Dictionary it is defined as similar, similar) to a regional regulation, but in terms of its content, it is different, because the qanun has features that other regions in Indonesia do not have. The

specialty is that there are conditions that tend to be in aqidah, morals, and sharia. For this reason, the following is an explanation of the features of the Qanun book.

1. Sharia law functions to organize human life in the world, towards the eternal and eternal final day. The presence of sharia law does not only fulfill human interests that are outward-worldly, but also human interests that are spiritual-ukhrawiyah (Maiti & Bidinger, 1981). Therefore, obedience and obedience to sharia law is not only to ensure the safety of worldly life, but also the safety of the hereafter. Sharia law that is run by a Muslim is a form of obedience and self-servitude to Allah the Almighty.

Sharia law also fulfills human interests in the world such as justice, order, order, peace, prosperity, and happiness in outer life. However, the interests embodied by the law are related to worship and self-servitude to Allah SWT.

Sharia law does not only regulate individual behavior with individuals, individual behavior with groups, or group behavior with groups, but sharia law also regulates human relations with themselves and with God which is actualized in the law of worship. Therefore, in sharia law there is no adage as in secular law, namely; "There is a society where there is law, there is no society without law". Sharia law adheres to a different adage, namely "there is a society there is law, there is no society, there is still law". That is the specialty of the Qanun in terms of Islamic sharia.

2. Islamic criminal law or better known as fiqh jinayah is one aspect of fiqh that is difficult to apply in legal law, even in countries with a Muslim majority. Since the fall of the Ottoman Caliphate and the colonization of western countries, Islamic laws began to fade in many Muslim countries. In Islamic law, crimes (jarimah/jinayat) are defined as legal prohibitions given by Allah, the violation of which carries the punishment He has prescribed. Legal prohibition means doing a prohibited act or not doing an act that is not ordered.

Jinayat is an Arabic word that means any bad behavior committed by someone. This word is in the form of an infinitive which is used as a noun and comes from an idiom that means "someone has done something bad to another". Fiqh Jinayat or Islamic criminal law is seen from its source, in general, it can be divided into, first: sourced from texts (such as the legal provisions for cutting off hands for thieves).

Second: sourced from ijtihad (such as regarding punishment for many people who kill one person). Jinayat is also called jarimah, which is the name of a crime committed by humans or also called a criminal act, but a crime that is destructive to others, either in the form of killing or injuring, or cutting off a human limb. The punishment is in the form of Qishash (revenge) and Ta'zir (substitute). Meanwhile, Hudud is a plural form, meaning according to the language terms: some boundaries or walls. In syara terms, it is the name of one of the crimes (jarimah). This hudud punishment is a punishment that is determined by its limits, which is the right of Allah, which cannot be forgiven by humans.

That is the specialty of the Qanun in the field of criminal law. The Qanun has its differences in punishing someone who violates the rules. This is different from the law in Indonesia which refers to the articles in the law, with punishments that are by the Indonesian state.

The following are examples of regional regulations that are certainly different from the laws of the Qanun above:

**PROVINSI JAWA TENGAH**  
**PERATURAN DAERAH KABUPATEN BATANG NOMOR 6 TAHUN 2019**  
**TENTANG PENYANDANG DISABILITAS**  
**DENGAN RAHMAT TUHAN YANG MAHA ESA BUPATI BATANG,**

Menimbang : a. bahwa Penyandang Disabilitas di Kabupaten Batang merupakan warga negara yang memiliki hak, kewajiban, peran dan kedudukan yang sama berdasarkan Undang-Undang Dasar Negara Kesatuan Republik Indonesia Tahun 1945;

b. bahwa dalam kehidupan bermasyarakat dan bernegara Penyandang Disabilitas masih mengalami berbagai bentuk diskriminasi sehingga hak-haknya belum terpenuhi, maka perlu mendapatkan perlindungan dan pelayanan secara optimal sehingga penyandang disabilitas dapat mandiri dan berpartisipasi sesuai dengan harkat dan martabat kemanusiaan;

c. bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu membentuk Peraturan Daerah tentang Penyandang Disabilitas;

Mengingat : 1. Pasal 18 ayat (6) Undang-Undang Dasar Negara Kesatuan Republik Indonesia Tahun 1945;

2. Undang-Undang Nomor 9 Tahun 1965 tentang Pembentukan Daerah Tingkat II Batang dengan mengubah Undang-Undang Nomor 13 Tahun 1950 tentang Pembentukan Daerah-Daerah Kabupaten Dalam Lingkungan Propinsi Jawa Tengah (Lembaran Negara Republik Indonesia Tahun 1965 Nomor 52, Tambahan Lembaran Negara Republik Indonesia Nomor 2757);

3. Undang-Undang Nomor 39 Tahun 1999 tentang Hak Azasi Manusia (Lembaran Negara Republik Indonesia Tahun 1999 Nomor 165, Tambahan Lembaran Negara Republik Indonesia Nomor 3886);

4. Undang-Undang Nomor 13 Tahun 2003 tentang Ketenagakerjaan (Lembaran Negara Republik Indonesia Tahun 2003 Nomor 39, Tambahan Lembaran Negara Republik Indonesia Nomor 4279); (Biomass, 2019).

It is a part of one of the regional regulations that apply in a district in Indonesia. This contains many differences from the Qanun book. The discussion that follows is about the comparisons and differences according to the existing factors and influences.

#### 1. Religion Factor

The dominant religion in the Qanun is Islam, which is following its theme, namely in Nanggroe Aceh Darussalam. Meanwhile, regional regulations in Indonesia are more objective in their religion. Adhering to the values of Pancasila which is the guideline for the nation. So that local regulations do not lean towards one religion.

#### 2. Social Factor

The social influence contained in this comparison is the extent of sociality that can be reached by each regulation, both from the Qanun book and from local regulations. This has an impact on the people in Nanggroe Aceh Darussalam who have Qanun rules and certain regional communities who have certain regional regulations. Of course, they will socialize under the applicable rules and make decisions accompanied by matters that include the value of these regulations.

#### 3. Cultural Factor

The culture presented in Nanggroe Aceh Darussalam is very different from other regions in Indonesia. Because each region has its own culture and many of the Qanun books represent the culture of the Nanggroe Aceh Darussalam people. So cultural differences are natural, considering the culture and regulations of each region in Indonesia are very different.

## REFERENCES

Abdul, J., & Ag, S. M. (2014). *Rahmat Hakim, Hukum Pidana Islam (Fiqih Jinayah)*, (Bandung: CV.

*Pustaka Setia, 2010), hlm. 11. 164. 164–183.*

Anggriani, J. (2011). Kedudukan Qanun Dalam Sistem Pemerintahan Daerah Dan Mekanisme Pengawasannya. *Jurnal Hukum Ius Quia Iustum*, 18(3), 320–335.  
<https://doi.org/10.20885/iustum.vol18.iss3.art2>

Biomass, B. F. (2019). No 主観的健康感を中心とした在宅高齢者における健康関連指標に関する共分散構造分析Title. ウイルス, 52(1), 1–5.

Maiti, & Bidinger. (1981). Qanun Dalam Hukum Islam Dan Uqubah Khamr Dalam Hukum Pidana Islam. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.

**TREATMENT AND MITIGATION OF COVID 19**  
**(A STUDY ON MEDICATION MANUSCRIPT IN SOUTH KALIMANTAN)**

**Dede Hidayatullah<sup>1</sup>, Agus Yulianto<sup>1</sup>, Ahmad Haries<sup>2</sup>, Muhammad Syamsudin Noor<sup>3</sup>,  
Fathullah Munadi, and Wahdani Rahman<sup>1</sup>**

<sup>1</sup>Balai Bahasa Provinsi Kalimantan Selatan,  
Jalan Ahmad Yani, Km 32,2 Loktabat, Banjarbaru, Kalimantan Selatan  
E-mail: dayatdh@gmail.com  
agusb.indo@gmail.com

<sup>2</sup>UIN Sultan Haji Muhammad Idris Samarinda  
Jalan H. A. M. Rifaddin Harapan Baru, Kec. Loa Janan Hilir, Kota Samarinda

<sup>3</sup>Program Studi Pendidikan Bahasa Arab  
Fakultas Tarbiyah dan Keguruan Universitas Agama Islam Negeri Antasari  
Jl. A. Yani Km. 4,5 Banjarmasin  
didinbanjar@gmail.com

**Abstract:** Indonesia is still facing the Coronavirus 19 (Covid-19) pandemic. As of September 21, 2021, several regions are still implementing public activity restrictions (PPKM). Keeping from the infection of Covid-19, the body's immune system needs to be improved and needs treatment for comorbidity of Covid-19. As an alternative treatment, the old manuscript offers a solution. The objective of this study is to reveal the treatments in the Manuscripts of Medication Mantra. The data source of this research is the Manuscripts of Medication Mantra. This research applies the descriptive method. The medication data for comorbidity of Covid 19 such as fever, dry cough, shortness of breath, fatigue, body aches, headaches, anosmia, sore throat, flu, nausea or vomiting, and diarrhea were collected from the medication manuscript, then classified the manuscript by disease, medicines and how to treat them. The results showed the various medication for fever, shortness of breath, low back pain, headache, diarrhea, and body aches. There are four types of medication such as herbs, recitation, mantra, and rajah (tattoo). There are four medication types used, namely *pupukan* (compress), *wadak* (ointment), *Untalan* (recited pill), recitations, and rajah or tattoos scripted on an object. The medication forms in this manuscript can be an alternative of treatment for this covid-19 pandemic. In addition, the medication in this manuscript emphasizes issues of belief related to religion. Hopefully, this research will be the starting point of further research on the health sector about herb medication in this manuscript and collaboration research between recitations, mantras, and rajah or tattoo treatments in the community and those in the text.

**Keywords:** Medical Manuscript, recitation, rajah (tattoo), antidote, covid-19

**Abstrak:** Indonesia masih menghadapi pandemi Corona virus 19 (Covid-19). Sampai hari ini 21 September 2021, beberapa daerah masih menerapkan pemberlakuan pembatasan kegiatan masyarakat (PPKM). Untuk menjaga agar tidak terkena Covid-19, maka imun tubuh perlu ditingkatkan dan juga perlu pengobatan terhadap penyakit yang biasa menyertai Covid-19. Sebagai pengobatan alternatif, naskah lama menawarkan solusinya. Penelitian ini bertujuan untuk mengungkapkan pengobatan yang terdapat dalam naskah Mantra Pengobatan. Sumber data penelitian ini adalah Naskah Mantra Pengobatan. Metode yang digunakan adalah metode deskriptif. Data pengobatan terhadap penyakit yang menyertai covid-19 seperti demam, batuk kering, sesak nafas, kelelahan, nyeri tubuh, sakit kepala, anosmia, sakit tenggorokan, pilek, mual atau muntah, dan diare dikumpulkan dari naskah Pengobatan tersebut, kemudian diklasifikasi berdasarkan penyakit, obat dan cara pengobatannya. Hasil penelitian menunjukkan adanya obat untuk berbagai penyakit seperti sakit panas, sesak nafas, sakit pinggang, sakit kepala, diare, dan sakit badan. Ada empat obat yang digunakan, yaitu herbal, bacaan, mantra, dan rajah. Bentuk obat yang digunakan adalah pupukan, wadak, dan untalan yang sudah dibacakan bacaan, benda yang sudah dirajah. Pengobatan dalam naskah Pengobatan ini bisa menjadi

pengobatan alternatif dalam menghadapi pandemi covid-19 ini. Selain itu, pengobatan dalam naskah ini lebih mengutamakan masalah keyakinan yang berhubungan dengan agama. Dengan penelitian ini diharapkan ada penelitian lanjutan bidang kesehatan tentang pengobatan herbal yang digunakan dalam naskah ini dan penelitian yang mengkolaborasi antara pengobatan bacaan, mantra, dan rajah yang masih digunakan di masyarakat dan yang ada alam naskah.

**Kata Kunci:** Naskah Pengobatan, bacaan, rajah, penawar, covid-19

## 1. INTRODUCTION

The Coronavirus 19 (Covid 19) pandemic still hits this country. Data taken from <https://covid19.go.id/peta-sebaran> states that on Monday, September 13, 2021, there were 4,167,511 confirmed cases of COVID-19 with a total of 34,748,917 specimens tested. The specimens tested consisted of 24,251,448 PCR + TCM specimens and 10,497,469 antigen specimens. (*Peta Sebaran*, 2021) From the covid19 spread map, 2021, there were 109,869 confirmed active cases or 2.6%, 94.0% recovered cases, or around 3,918. 753, 3.3% or 138,889 died. Several symptoms indicate the coronavirus infected a person. These symptoms appear between 2-14 days after the coronavirus infects a person's body. These symptoms include; fever, dry cough, shortness of breath, fatigue, body aches, headache, anosmia, sore throat, flu, nausea or vomiting, and diarrhea. (Adhi, 2021, hlm. 1)

The Indonesian government has recently aggressively used vaccination for covid-19 to curb the covid 19 pandemic. There are nine types of vaccines used, and the BPOM has issued a EUA authorization. These nine types of vaccines are Sinovac, Vaksin Covid-19 Bio Farma, AstraZeneca, Sinopharm, Moderna, Pfizer, Sputnik V, Janssen, dan Convidesia (Sahara, 2021, hlm. 1). Data <https://covid19.go.id/peta-sebaran> shows that 72,766,195 people have received the 1st vaccine, and 41,734,734 people have received the 2nd vaccine (Sahara, 2021).

In addition, there are also issues in the community regarding foodstuffs and vitamins that can fight off COVID-19. These anti-covid medicine issues emerged as alternative treatments to fight covid 19, such as Bear Brand milk, C-1000, and Sungkai leaves (*Peronema canescens* Jack). These issues caused the scarcity of Bear Brand and C-1000 in the market, causing the price to rise. The function of Bear Brand milk and C-1000 is for prevention, while Sungkai leaves are for the people treatment infected by the Covid-19 virus.

These issues explain that the Indonesian people in general and South Kalimantan, in particular, are looking for alternative medication in the fight against COVID-19. This alternative treatment may come from modern or traditional medication, which can fight COVID-19.

People in every part of the world own traditional medication, such as in Thailand (Virapongse, 2006) and India (Albert & Kuldip, 2006). It is similar in Indonesia; almost every region of Indonesia has traditional medication methods and practices such as in Deli Serdang (Puspitawati et al., 2013), Kudus Regency Central Java (Oknarida et al., 2019), Jambi ) (Anggi, 2019), suku Banjar tribe in Kalimantan (Hidayatullah, 2018).

This traditional medication can be alternative healing and a solution to overcome health and economic problems in the community (Puspitawati et al., 2013). In addition, by using this traditional treatment, people will go back and get to know nature, then it will keep the preservation

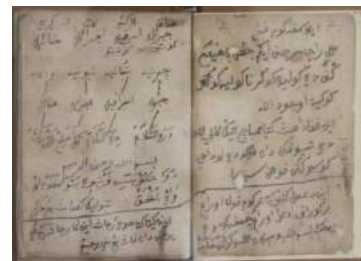
and the environment (AM.Zuhud, 2009). Otherwise, traditional medication is not the legitimacy to exploit forests and destroy nature.

South Kalimantan is known as the storage of manuscript collections. These manuscripts belong to institutions such as the Sheikh Muhammad Arsyad al-Banjari Museum, the Lambung Mangkurat Museum, and private-owner manuscripts. These private manuscripts belong to the Teluk Selong manuscripts owned by Abu Najib; the Manuscript in Amuntai owned by Nursalim Azmi, the manuscript in Astambul District owned by Salman. Al-Farisi, Manuscripts of Guru Ubaidillah, Manuscripts in the Jatuh Mosque of Barabai Hulu Sungai Tengah, and Manuscripts in the Sungai Banar Amuntai mosque, Hulu Sungai Utara Regency.

The Dalam Pagar Museum collects the manuscripts written by Sheikh Muhammad Arsyad al-Banjari held by Muhammad Faisal. There are 13 manuscripts containing fiqh, Sufism, tawhid, and Al-Quran. Meanwhile, the Lambung Mangkurat Museum collects verified 42 manuscripts. They consist of syair, panji, tawhid, and mantra manuscripts. Meanwhile, in Teluk Selong, there are 36 manuscripts consists of religious texts such as Fiqh, Al-Quran, and Sufism; Medication script; and *pesugihan* mantra manuscript.



Dalam Pagar Manuscript  
Private collection photo



Museum Manuscript  
Private collection photo



Teluk Selong Manuscript  
Private collection photo

The enthusiasm on the manuscripts research has arisen again, especially the research related to ethnomedicine in manuscripts. Junaidi highlights a manuscript written by Raja Haji Ahmad ibn Raja Haji Hasan (Raja Haji Ahmad Tabib), which contains medication and its practice on the Malay community in Penyengat Island (Junaidi, 2016, hlm. 59). These studies are mostly medication manuscripts edition (Hidayatullah, 2019a; (Hidayatullah, 2016)), describe medication and disease contained in the manuscript (Susena et al., 2013;(Nawangningrum et al., 2004, hlm. 45), and how the treatment is (Hamid et al., 2012).

This study will examine the treatment in scripts in South Kalimantan for diseases related to covid-19, such as fever, dry cough, shortness of breath, body aches, fatigue, headache, sore throat, diarrhea, flu, nausea, vomiting, and anosmia. (Adhi, 2021, hlm. 1)At this time, the study of new manuscripts is in the descriptions and classifications of medication manuscripts.

The essence of the traditional medication practice is the treatment originated from the traditions of traditional societies. In this study, the medication focuses on the manuscript.

This research uses a qualitative method with an ethnomedicine approach. The primary data used is the medication manuscript at the Banjar Teluk Selong Data House, Banjar Regency. This medical manuscript belongs to Abu Najib, which he stored in his house, Jalan Martapura Lama No. 28, Teluk Selong, West Martapura District, South Kalimantan. Dede Hidayatullah has transliterated this Medication Manuscript into the book "Naskah Pengobatan Di Kalimantan Selatan." He studied this medication manuscript from textual criticism. Then, he described the data on medication and diseases found in the manuscript,(Hidayatullah, 2020) after which he analyzes the data concerning the symptoms of covid-19.

## 2. Medication Manuscript

The Medication Mantra Manuscript has seventy-six chapters. Sixty-six of them are the medication for diseases such as boils (a lump with pus), sore eyes, flu, headache, low back pain, body aches (muscle pain), menstrual cramp, diarrhea, wounds, shortness of breath, impotence, chest pain ( heart), bladder pain, asthma and tuberculosis, infertility, and fatigue(Hidayatullah, 2019a).

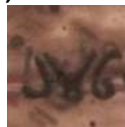
The treatments related to COVID-19 found in this manuscript are flu, headache, backache, body aches, shortness of breath, cough, and stomach ache. This medication is in chapter 18 of the 66 medication chapters, namely at 5-8, 11-12, 18-22, 24, 30, 32, 36-38, and 40. Chapters 5 and 8 are about flu and headache medication, chapter 6 back pain, chapters 7, 36, and 22 all diseases medication such as body aches and headaches, chapters 11 and 12 treatment of body aches; chapters 19 and 21 treatment for fever; chapter 20 treatment for fever and shortness of breath; chapter 24 stomach ache; chapters 30, 32, and 37 cough medication; and 40 shortness of breath treatment.

The edited text of the medication manuscript about healing and diseases above is as follows.

- a) **Chapter (5) This is a medication for sore eyes, runny nose, and headaches.** The process is by compressing vinegar on the head and spreading turmeric around the eyes. Boiling water with tamarind, sugar, then drink the water.
- b) **Chapter (6) Here is the medicine for back pain.** First of all is galangal, white pepper, soy sauce, and albumen of chicken eggs.



- c) **Chapter (7) Here is the prayer read on the sufferer, and then hold the part for healing**, by the power of Allah Ta'ala, the disease will recover due to this prayer, *"Alla humma ṣalli `ala sayyidinâ wa mau [lana] Muhammadin al-fâtihî t-tayyibî t-tahîrî rahmatu l-Lâhi robbi l-`âlamîn wa ala alihi ṭ-ṭayyibîna t-ṭahirîna wa sallimū taslîmâ.*
- d) **Chapter (8) And half of the medication for a person who has a headache** is by placing the hand on the head of the sufferer then read this verse *'Bismi l-Lâhi khairu l-asmâ`i Bismi l-Lâhi rabbi l-ardi wa s-samâ`i.* Three times.
- e) **Chapter (11) Here is the medication for body ache and rheumatic.** The first is compress, second white pepper, third seed of noni fruit, red onion, and lime. Grinding them extra fine, then spread the mixture to the pain area.
- f) **Chapter (12) This chapter is about fitness medicine.** Take honey and drinking water in the morning, Insha Allah; it will work.
- g) **Chapter(18) Here is all of the pain antidotes** *'Bismi l-Lâhi r-rahmân `alââli ibrahim lastan bardan jar nâr kuni baca tiga kali, kemudian baca Asyhadu allâ ilâha illallâh wa asyhadu anna muhammadan rasûlullâh.* After that *hu* to Allah keluarkan akan penyakit. to relieve the pain. Recites it three times.
- h) **Chapter(19) Here is the antidote for the fever.** Recite it three times and blow it to the sufferer. Here is the prayer. *Wa l-Lâhu gâlibun `alâ amrihî. Qad syagafâ hubba. Innahu lihubbi l-khairi lasyadîd.*<sup>15</sup>
- i) **Chapter (20) This chapter is an antidote for people who suffer fever or shortness of breath**, recite it on water, drink it and blow it into the eyes, *a healthy* only with the permission of Allah Taala. Here is the prayer, *"Bismi l-Lâhi r-rahmâni r-rahîm, jatuhkanaku menawar, aku ruan yang hilap tiada mata, tawar Tuhan tawar, kun fayâkun.O, tawar Allah, tawar baginda rasulullah, tawar darah, tawar daging, tawar tulang, tawar di dalam daging, ta[war] di dalam darah. Ah, tawar, tawar, tawar, ah, tawar, berkat lâilâha illallâh Muhammadur-rasûlullâh* adanya.
- j) **Chapter (21) This chapter is about the antidote by Jibrail** when the Rasulallah had a fever in Mecca. Here is the antidote recitation. *'Bismi l-Lâhi r-rahmâni r-rahîm, urqîka min kulli dâin yu`zî ka min syarri kulli nafsin aw ainin hâsidin. Allâhu yasyfîka, Allâhu yasyfîka, Allâhu yasyfîka, Bismi l-Lâhi urqîka,* adanya.
- k) **Chapter (22) This is all about sickness** or your fatigue or headache or other sicknesses. Blow on water, drink the water, or blow on the head. Here is the antidote, *Bismi l-Lâhi tawar Allah ampunya tawar Jibrail membawanya, Nabi Muhammad yang menawarnya. Ah aku tawar. Berkat lâilâha illallâh Muhammadur-rasûlullâh.*
- l) **Chapter(24) It's a stomach-ache medication**, then take a clove of garlic, then make rajah (tattoo) like this



Source Doc. MP.

Photo 1 Rajah (tattoo) for stomach ache

And grind the rice extra-fine, mix it with water, here is the recitation, *'Innâ anzalnâhu* recite it until the last part three times, then continue to a complete recitation of *'Alam tara kaifa fa`ala rabbuka* three times, then recite, *'min alfisyah* three times. After that, recite *'Qul huwa l-Lâhu ahad'*until [the last part] three times. Then recite *Bismi l-Lâhi r-rahmâni r-rahîm. Man hin, rakin, `an hin, lakin, ah lakin, asyabin, durhan kâli akh lin, naqiyyin, malûin, lau sam lu`luin,ladamlin, masbalin, halqin, lamhin, akhlawin, awhâ lawkin.*

- m) **Chapter(30) This chapter is about cough medication.**

<sup>15</sup> This recitation is a combination of three parts of the Quran verse, namely QS. Yusuf (12): 111, ayat 12, dan al-Adiyat (100): 8

Write on a white plate, drink the water every day, Insya Allah Ta`ala. Here is the rajah (tattoo)



Source Doc. Private

Photo 3 Rajah (tatto) for all of the sickness

- n) **Chapter (32) This is a cough medication**, written in a white bowl, then drink the water three days in the morning and evening. Here is the rajah (tattoo).



Source Doc. Private

Photo 5 Rajah (tattoo) for cough

- o) **Chapter (36) This chapter** has the great benefit for an illness, recite three times, blown on the pain area, Insya Allah; it will work. Here is the prayer.

*Bismi l-Lâhi r-rahmâni r-rahîm.yâ latîfan lam tazal ultuf binâ fi mâ nazal innak latîfu l-lam tazal ultuf binâ wal muslimin. Wa hakîmu lam tan`an, ultuf binâ wal muslimin.*

- p) **Chapter(37) This is cough medicine**, written in a white bowl to be drunk three days, morning and evening. Here is the rajah (tattoo).



Source Doc. Private

- q) **Chapter (38) This is a cough medication**, write on a plate, drink the water for a day. Insya Allah taala. Here is the rajah (tattoo)



Source Doc. MP.

Photo 7 Rajah (tattoo) for cough

- r) **Chapter (40) This chapter** is about medication for stomach pain; we write on a white plate. Here is the prayer. *Bismi l-Lâhi r-rahmâni r-rahîm. {Rabbi} annî massaniya<sup>16</sup> d-ḍurru wa anta arhamu r-râhimîn,<sup>17</sup> ayat. igfirlanâ wa rhamna. Waṣalla l-Lâhu `alâ sayyidinâ Muhammadin wa `alââlihi wa ṣahbihî wa sallam.*

### 3. RESULT AND DISCUSSION

#### 3.1. Medication for comorbidity of covid-19

The medication for comorbidity of COVID-19, such as flu, headache, backache, body aches, shortness of breath, cough, and stomach pain found in the medication manuscript are herbal medicines originated from nature, recitations, antidotes, and rajah (tattoos).

1. The medicines derive from nature, such as vinegar, sugar, white pepper (*Piper nigrum*), tamarind (*Tamarindus Indica*), galangal (*alpinia galangal*), chicken eggs, soy sauce, shallots (*allium cepa fa ascalonicum*), lime (*aevum cretaceum*), and honey. The use of herbal medicine is to treat flu, headaches, back pain, and body pain.
2. The medication is in the form of recitation. This recitation is different from the mantra. Almost all of the sentences in Banjar Mantra use the Banjarese language, and the final part contains the credo 'berkat Lâ ilâ ha illa l\_Lâh Muhammadu r-rasûlullâh'. Meanwhile, recitations are magical words whose entire sentences come from Arabic. The contents of this recitation derive from verses of the Quran; Salawat and prayer. The use of these recitations is for the treatment of headaches, fevers, and all diseases.
3. *The antidote*. It is part of a mantra used for medication. This antidote will be helpful for fever and all diseases.
4. Rajah (tattoo) has a function to heal stomach aches and coughs. In the NMP manuscript, the Rajah (tattoo) consists of three; Arabic letters, Arabic numbers, and verses of the Quran.

#### 3.2. Medication Process

##### 3.2.1. Herbal Medication Process.

There are several ways of medication made from plants and animals. Pupukan (compress) is a kind of crushed herb placed on the forehead near the crown. It is made of turmeric, vinegar, and lime to treat flu and headache. The herbal drink consists of galangal, tamarind, and sugar for flu. The mixture of galangal with white pepper, soy sauce, and chicken eggs is for body health. Wadak is a kind of ointment made from spices such as pepper, shallot, rice husk ash, and lime, which is rubbed all over the body to treat body aches; Untalan (pill) to treat stomach ailments.

##### 3.2.2. Medication Process with Recitation

There are several ways of treatment with recitation. The first is reciting while shaking the hands of the sufferer. The second is the recitation on the hand, then placing it on the pain area (headache medication). The third is reciting and blowing on the pain area (fever medicine); by pulling on the pain area. Reciting and then blowing on the pain area as in the treatment of headaches and eyes (*Mantra Pengobatan*, n.d.). To exhale or blow the pain area

---

<sup>16</sup>QS. 21: 112

<sup>17</sup>QS. 21: 83

by reciting the shahadat, then inhaling while reciting Hu, exhaling when reciting Allah. When exhaling, decide to expel the disease. Do recitation on objects such as rice made into Untalan (a round pill) and on scripted garlic.

### **3.2.3. The medication process with antidote**

There are several treatments with an antidote, namely: reading it on water and then the sufferer drinks the water, or apply the water to the sufferer, for example, in headaches, apply the water to the head, or sprinkle into the eyes (face) to treat fever and shortness of breath.

### **3.2.4. Medication process with rajah (tattoo)**

The use of rajah (tattoo) is for stomach ache, shortness of breath, and coughs. The use of rajah and recited rice pill is for For treating stomach ache. There are several ways for cough medication, such as writing the rajah on a white bowl and then mixing it with water, drinking the water for three successive days. Write on a plate, wash it with water, then drink the water (cough medicine and shortness of breath medicine). The rajah for cough medicine consists of Arabic letters and numbers written in a certain way. While the rajah for shortness of breath comes from the verses of the Qur'an QS.21: 112 and QS. 21: 83

## **4. Discussion**

During this pandemic, we should take advantage of our ancestral heritage in herbal medication for headaches. For example, using galangal, tamarind, and sugar for body aches by consuming honey dissolves in water regularly in the morning (QS. An-Nahl (16): 69). In addition, the treatment in this manuscript also teaches us not to forget about (alternative) medication using the recitation of the Qur'an because the Qur'an itself explains that it is as a medicine and a healer (Surah Yunus (10): 57) QS. Al-Isra (17): 82). However, the Qur'an also describes that the drug only works on people who believe in it (faith).

In addition, prayers and Salawat are the recitations that remind us not to forget to pray and recite Salawat to the Prophet Muhammad during this pandemic so that this pandemic quickly disappears from South Kalimantan in particular, and Indonesia in general. Banjar people believe that Salawat can heal diseases such as sore eyes, fever, and others. As for eradicating the pandemic, Banjar people usually read Salawat compiled by Imam Muhammad al-Bushiri, known as Burdah. This Salawat is read in every village, mosque, prayer room, or while walking around the neighborhood with the hope that the pandemic will quickly disappear.

The use of rajah in this manuscript shows that the Banjarese have used medication since past time originating from Islam. It shows the religiosity of the Banjarese and gives us a lesson during this pandemic by reminding the use of rajah in medication. Indeed, the use

of rajah as a medication requires great caution. There are specific ways of making and writing amulets and rajah (tattoos). The author has received authorization in writing rajah (tattoos) by performing ablution, praying two rak'ahs, facing the Qibla when writing, not speaking while writing the rajah (tattoos) and amulets. When writing rajah (tattoos) and amulets, rest the hand in Arabic cursive letters. Do not eliminate letters that have a hole (cavities), such as the letters ه, ق, ظ, ف, ط, ص, ض, م, و; After writing the amulet, wrap it and do not open it.<sup>18</sup> Do not expose it to the sunlight when writing; write it at once.<sup>19</sup>The religiosity of the Banjarese appears in the antidote, which uses the Banjarese language, then ends with following the credo *berkat Lâ ilâ ha illa l\_Lâh Muhammadiyah r-rasûlullâh dan Ilâhu l-haq Ilâhu l-muthlak*. The contents usually use the name of the Prophet Muhammad, the name of Allah, such as in the antidote mantra of all diseases that reads as follows *Bismi l-Lâhi r-rahmâni r-rahîm, tawar Allah, tawar rasulullah*.

The Banjar people still keep the medication practice using recitations, antidotes, rajah (tattoos), recited drinks until today. For example, during this pandemic, people are more routinely reading ratib Haddad, which contains prayers from the Prophet that they believe to protect them from Covid-19. Recitations, rajah (tattoos), and antidotes are the medication that focuses on the element of belief. The more confidence (suggestion) the users have, they get efficacy from recitation, rajah (tattoos), and antidotes. It teaches that it is time for us to return to the Quran and the medication of the ancient people who did not leave the element of belief while still maintaining health with modern knowledge. The medication process using spices, plants, and animals shows the close relation of the Banjar people to nature.

## 5. CLOSING Conclusion

In the Medication Mantra, there are 18 medications related to the comorbidity of COVID-19. Two for colds and headaches, one chapter for back pain; three chapters for all ailments such as body aches and headaches; two chapter two rheumatic pains; two for fever; a chapter for fever and shortness of breath; one chapter for stomach ache; three chapters for cough; and one chapter for the treatment of shortness of breath.

There are four types of medication found for the comorbidity of COVID-19, namely herbal medicines derived from nature, recitations, antidotes, and rajah (tattoos). Herbal medicine has some ingredients such as vinegar, sugar, white pepper, tamarind, galangal, chicken eggs, soy sauce, shallots, lime, and honey. Some herbal medicines are for *pupuk* (compress), drinks, *wadak* (ointment), and *untalan* (pill). The contents of the recitation contain three, namely, from the verses of the Quran, Salawat, and prayer. While, rajah (tattoo) consists of Arabic letters, Arabic numerals, and the Quran verses.

---

<sup>18</sup>The authorization in writing amulets for travel and home were from the recitation in 2002 at Majlis (Islamic Forum) of Guru Zaini bin Abdul Gani Sekumpul.

<sup>19</sup>The authorization of writing the rajah (tattoo) on the bowl was from Guru Wildan when writing salamun qaulan min rabbirahim and other salamuns in the month of Safar for safety.

These four medications, either herb, recitations, antidotes, or rajah (tattoos), show the dominant element of belief. Recited herbs, recitations from the Quran verses, the antidote starts with *Bismi l-Lâhi r-rahmâni r-rahîm* ends with *credo berkat Lâ ilâ ha illa l\_Lâh Muhammaddu r-rasûlullâh* dan *Ilâhu l-haq Ilâhu l-muthlak*, as well as the rajah show that in doing treatment, do not forget the element of religious belief (Islam). The more confident the user is, they get more effective the medication is.

- Adhi, I. S. (2021). *11 Gejala Covid-19 yang Sering Muncul Penulis : compas.com*.  
<https://health.kompas.com/read/2021/07/11/163300668/11-gejala-covid-19-yang-sering-muncul?page=1>.
- Albert, S., & Kuldip, G. (2006). Traditional use of medicinal plants by the Jaintia Tribes in North Cachar Hills district of Assam, Northeast India. *Journal of Ethnobiology and Ethnomedicine* 2(1):33, 2(1), 33.  
[https://www.researchgate.net/publication/6888305\\_Traditional\\_use\\_of\\_medicinal\\_plants\\_by\\_the\\_Jaintia\\_Tribes\\_in\\_North\\_Cachar\\_Hills\\_district\\_of\\_Assam\\_Northeast\\_India](https://www.researchgate.net/publication/6888305_Traditional_use_of_medicinal_plants_by_the_Jaintia_Tribes_in_North_Cachar_Hills_district_of_Assam_Northeast_India)
- AM.Zuhud, E. (2009). Potensi Hutan Tropika Indonesia sebagai Penyangga Bahan Obat Alam untuk Kesehatan Bangsa. *Jurnal Bahan Alam Indonesia*, 6(6), 227-232.  
<https://docplayer.info/31526846-Potensi-hutan-tropika-indonesia-sebagai-penyanggabahan-obat-alam-untuk-kesehatan-bangsa.html>
- Anggi, V. (2019). Penerapan Tanaman Daun Gedi Merah Sebagai Pengobatan Tradisional Antikanker Payudara di Desa Maku Provinsi Sulawesi Tengah. *Celebes Abdimas*, 1(2), 96-100. <https://doi.org/https://doi.org/10.37541/celebesabdimas.v1i2.187>
- Hamid, A., Faisal, F., & Fauzi, N. W. (2012). Perubatan Melayu tradisional: Ktab Tibb Pontianak (Malay Traditional Medicine: Kitab Tibb Pontianak). *Al-Tamaddun*, 7(1), 149-162. <https://ejournal.um.edu.my/index.php/JAT/article/view/8561>
- Hidayatullah, D. (2016). Naskah mantra mistik: Kodikologi, suntingan dan isi teks. *Undas*, 12(1), 117--133. <https://doi.org/https://doi.org/10.26499/und.v12i2.562>
- Hidayatullah, D. (2018). Tatamba (Pengobatan) dalam Naskah Banjar. *Kelasa*, 13(2), 129-138. <http://kelasa.kemdikbud.go.id/jurnal/index.php/kelasa/issue/view/7>
- Hidayatullah, D. (2019a). Mantra pengobatan dalam naskah Banjar. *Naditira Widya*, 13(1), 41-56. <https://doi.org/10.24832/nw.v13i1.322>
- Hidayatullah, D. (2019b). Mantra Pengobatan Dalam Naskah Banjar (Healing Mantra in Banjarese Manuscript). *Naditira Widya*, 13(1), 41.  
<https://doi.org/10.24832/nw.v13i1.322>
- Hidayatullah, D. (2020). NASKAH MANTRA PENGOBATAN: SUNTINGAN, KRITIK, DAN EDISI TEKS (Manuscript of Medication Mantra: Editing, Criticism, and Text Edition). *Kandai*, 16(1), 44-62. <https://doi.org/10.26499/jk.v16i1.985>

- Junaidi. (2016). Praktik Etnomedisin dalam Manuskrip Obat-Obatan Tradisional Melayu. *Manuskripta*, 6(2), 59–77.  
<https://doi.org/https://doi.org/10.33656/manuskripta.v6i2.54>.
- Mantra Pengobatan*. (n.d.).
- Naskah Astambul*. (n.d.).
- Nawangningrum, D., Widodo, S., Suparta, I. M., & Holil, M. (2004). Kajian Terhadap Naskah Kuna Nusantara Koleksi Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia: Penyakit dan Pengobatan Ramuan Tradisional. *Makara, Sosial Humaniora*, 8(2), 45–53.  
<https://doi.org/10.7454/mssh.v8i2.86>
- Oknarida, S., Husain, F., & Wicaksono, H. (2019). Kajian Etnomedisin Dan Pemanfaatan Tumbuhan Obat Oleh Penyembuh Lokal Pada Masyarakat Desa Colo Kecamatan Dawe Kabupaten Kudus. *Solidarity: Journal of Education, Society and Culture* 7 (2), 480-500, 7(2), 480–500. <https://journal.unnes.ac.id/sju/index.php/solidarity/article/view/27992>
- Peta Sebaran*. (2021). <https://covid19.go.id/peta-sebaran>. <https://covid19.go.id/peta-sebaran>
- Puspitawati, Ekomila, S., & Hasanah, N. (2013). Etnomedisin Sebagai Solusi Alternatif Pada Permasalahan Ekonomi dan Kesehatan Masyarakat di Desa Bagan Kecamatan Percut Sei Tuan, Kabupaten Deli Serdang. *JUPIIS*, 5(1), 116--126.  
<https://doi.org/https://doi.org/10.24114/jupiis.v5i1.532>
- Sahara, W. (2021). 9 Jenis Vaksin Covid-19 di Indonesia yang Telah Dapat Izin Penggunaan Darurat dari BPOM". <https://newssetup.kontan.co.id>.  
<https://newssetup.kontan.co.id/news/ada-9-jenis-vaksin-covid-19-yang-digunakan-di-indonesia-apa-saja-efek-sampingnya?page=all>
- Susena, D., Pramono, & Hidayat., H. N. (2013). Pengobatan Tradisional dalam Naskah-Naskah Minangkabau. *Wacana Etnik*, 4(2), 134–152.  
<http://wacanaetnik.fib.unand.ac.id/index.php/wacanaetnik/article/view/53>
- Virapongse, M. (2006). *Ethnomedicine adn Materia Medica Used by Kui Traditional Healer in Northeast Thailand*. Khon Kaen: University. Khon Kaen.
- Yulianto, A. (2011). Mantra Banjar: Suatu Kompromi Budaya. *Naditira Widya*, 5(2), 133--140.  
<https://doi.org/10.24832/nw.v5i2.72>

# TAYUB TUBAN IN THE *MANGANAN TRADITION*: MAINTAINING SOCIAL HARMONIZATION OF THE COMMUNITY

Trisna Kumala Satya Dewi<sup>1</sup>  
<sup>1</sup>trisnadewi@staff.uns.ac.id  
Fakultas Ilmu Budaya  
Universitas Sebelas Maret

**Abstract:** This paper aims to reveal the Manganan tradition namely Tayub as the keeper of social harmonization in society. Folklore research method is used for archiving and field work with a qualitative approach model. An ethnographic approach is used in this study in order to analyse qualitative data. Ethnography is closely related to the description of the way of life of a society. The theory used in this research is the theory of Ruth Finnegan which is related to the geographical-historical tracing of "agricultural myths". Manganan tradition and tayub can be a means of social unifier in the Tuban community as well as create a socially and culturally healthy society which lead to a nation with integrity or character, and tough in facing the challenges of the times.

**Keywords:** Tuban tayub, manganan, social harmonization

## Introduction

The *Manganan* tradition in Wangi Village, Jatirogo District, Tuban Regency, East Java Province is held every postharvest on Wage Saturday (according to the Javanese calendar) starting in the morning. Together, people clean their neighborhood. This tradition is held as an expression of gratitude to God Almighty for the blessings of wealth, safety, and health for the people of Wangi Village.

Tayub as a symbol of fertility, which is a representation of "Dewi Sri", or "Goddess of Fertility" in the agrarian Tuban community, is performed by the *joged*. The dance symbolizes the union between a man and a woman. Tayub is a symbol and hope for the fertility of agricultural land. The tayub performance is held in conjunction with the Manganan ritual---the villagers gather carrying *ambeng krentil* consisting of rice, *ingkung*, and side dishes as well as various fruits and snacks, to be prayed for by a modin.

The Manganan and Tayub traditions can be a means of social glue in the Tuban community, can create a socio-culturally healthy society. Thus, it will make a nation with integrity, personality or character, and tough in facing the challenges of the times.

Manganan tradition and tayub can be a means of social unifier in the Tuban community as well as create a socially and culturally healthy society which lead to a nation with integrity or character, and tough in facing the challenges of the times

## Theory and Method

The theory of William R. Bascom is the basis of the theory of the function of folklore. In general, Alan Dundes (1965: 277) said that in folklore, there are several general functions, namely, (1) helping the education of youth, (2) increasing solidarity in a group, (3) giving social sanctions so that



people behave well, (4) as a means of social criticism, (5) as a fun escape, and (6) turning boring work into games.

In the development of today's society, local wisdom stored in society by Finnegan (1977) is referred to as primitive society, side by side with modern society. Thus, the values of local wisdom are like a "jewel" that shines in the life of today's (modern) people. Ruth Finnegan (1977: 30-51) describes the approach to the study of oral poetry. One of Ruth Finnegan's approaches is the geographical-historical approach, namely describing literary works (folklore) by tracing the origin of the literary work historically and geographically with certainty and tracing its distribution from one region to another. In this case, tracing the myth of *Dewi Sri* in the tayub of the Manganan tradition of the Wangi Village community, Tuban is very important to see social harmonization in the community.

The research method used is folklore research method for archiving (Danandjaja, 1986: 193). This research, aiming at documenting, is field work with a qualitative approach model. Research of oral tradition (folklore) is related to collecting and recording, namely theoretical conceptions, aims, tools, settings, and decisions about who and what to be recorded (Finnegan, 1992:72). Ethnographic approach is needed in order to analyze the obtained qualitative data (Sutarto, 1997:20).

## Results and Discussion

*Tayub* is a performance in Javanese society, a very old tradition. *Tayub* is presumed to have appeared during the Old Javanese period, which is around the 12th century, as stated in *Kakawin Ghatotkacasraya*. In the book *Old Javanese-English Dictionary* (1982) by Zoetmulder and Robson as quoted from *Kakawin Ghatotkacasraya*, "...tan hunine watek bini hajian panayub anapuk arya sasmita. The following sentence in the *Song of Wangbangwideya*, "... aluwaran sri bupati, kuneng rahaden .malih anayub . An excerpt from *Kakawin Arjuna Pralabda* is as follows, "... sang angigel awusan mantuk ndan aulun malih anayub prasarna linggih mangko (Widyastutieningrum, 2007: 1) (Zoetmulder and Robson (1982); Soedarsono (1990).

The *tayub* show presents a female dancer who dances and sings (*sindens*). This performance has been known since the Old Javanese period as *angigel-angidung* as stated in Old Javanese prose such as in the 14th century *Wirata Parwa* and *Nagara Kertagama*; also, in the Taji inscription of 823 Saka. At that time, it was mentioned that there was a dance (*mangigel*) which was performed by all present and royal officials in turn (Widyastutieningrum, 2007:2; Zoetmulder and Robson, 1982:669). *Tayub* performance that developed during the Kediri Kingdom, the Majapahit Kingdom then spreaded to Demak in line with the development of Islam—with changes in the form of the performance in accordance with the development of the era (Haryono, 2004: 7).

Widyastutieningrum (2007:2) proposed that the *tayub* performance today was possible to have a different form from the previous performance. In his presentation on Blora *tayub*, for example. Historically, this art performance is related to a series of wars carried out by Raden Mas Said (Adipati Mangkunegara I) who later held the title as K.G.P.A.A Mangkunegara I in the 18th century (Ministry of Education and Culture, 1981:43; Babad Prayud Surakarta: Mangkunegaran Palace Library). During his struggle, R.M. Said was familiar with folk art and always presented and at the same time aroused the fighting spirit of the soldiers (Surakarta Mangadeg Foundation, 1988:28).

*Tayub* is a form of traditional folk dance that is very popular in Indonesia, especially in Java. This kind of performing art is also known by many names, including, *ronggeng*, *gandrung*, *lengger*, *taledhek*, and *tandhak*. *Ronggeng Melayu* developed in Sumatra, *Ronggeng Betawi* developed in Jakarta, and *Bangreng* (a combination of flying and *ronggeng*) developed in Subang and Sumedang, West Java. *Gandrung* is known in Banyuwangi, Bali, and Lombok. *Lengger* is known in Purwakerto, Wonosobo, and Magelang. The terms *taledhek*, *ledhek*, and *tandhak* are often used to

refer to female dancers in tayub performances in some regions in Central and East Java (Widyastutieningrum, 2007: 3).

*Tayub* thrives in rural areas in West Java, East Java, and Central Java. In East Java, tayub developed in Tuban and surrounding regions, Nganjuk; in Central Java, tayub developed in Blora, Purwadadi, Demak, Karanganyar and Wonogiri (Widyastutieningrum, 2012:21). In the southern part of Central Java, a type of tayub performance, namely lengger, is still preserved by the community. Tayub is preserved and developed in the countryside and has various functions, namely as a means of ritual, entertainment, and spectacle. In fact, most people hold tayub performances in the context of rituals. Tayub is a symbol of fertility needed by agrarian farming communities (Widyastutieningrum, 2012: 21). Tayub as a symbol of fertility, performed by the joged—the dance symbolizes the union (copulation) between a man and a woman. This symbol of fertility is associated with fertile soil, the fertile earth on which farmers depend. The joged's dance in tayub as a symbol of fertility sometimes evokes the dancer's eroticism and sensuality.

Based on its history, *tayub* essentially comes from the palace. *Tayub* art was born at the same time as the Bedhaya Srimpi dance. The Bedhaya Srimpi as the beginning of dance was performed by seven dancers—seven nymphs, namely Dewi Supraba, Wilutama, Gagarmayang, Mayangsari, Erwana, Tunjungbiru, and Warsiki. Later, the angelic movements with female dancers (*ledhek*) and male dancers called tayuban (*Beksan Tajoeb Bondan Toewin Wireng*) came up. Based on its history, the art of tayub has flourished since the days of Kediri, Jenggala, Islamic Mataram Kingdoms—Surakarta and Yogyakarta as well as Mangkunegaran Surakarta. The palace is a place where fine arts and culture with a noble value were created ---which then spreaded to the villages. *Tayub*, which is now spreading to villages, is originated from the palace (Widyastutieningrum, 2012:22-23).

*Tayub* is not only related to fertility rituals, but also related to the inauguration ceremony of the crown prince as a potential successor to the king. *Tayub* is in the palace as a dance performed by the king when he is giving lessons about leadership (*Astha Brata*) to the crown prince. The lesson is conveyed to the future king through the dance. No one else witnesses the ritual except the two who are directly involved (Anderson, 1999: 61).

The Manganan tradition in Wangi Village, Jatirogo District, Tuban Regency, East Java Province is held every postharvest on Wage Saturday (according to Javanese Calender). The series of activities began in the morning where each resident cleaned up their own yards and the wells until around 10.00 AM. There are two important wells in the village, namely *sumur gedhe* (the great well) located in the north of the village and *sumur alit* (the minor well) located in the south of the village.

After Dhuhur, precisely at 13.00, the ceremonial continued to take place at *sumur gedhe*. Villagers flocked to the location while carrying *tumpeng* (ceremonial dish of yellow rice served in a cone shape). After the village head arrived at the location, the ceremonial began with the strains of a gendhing group consisting of 12 musicians. The ceremonial continued with dance as a sign of greeting by three *sindir* dancers, namely Warkeni, Tutik, and Marning. The ceremonial was then continued with the speech from the village head, Mrs. Kastuti. In her speech, the village head invited the villagers to be grateful to *Allah subhanahu wataala* for the blessings to the villagers, especially in the form of the harvest. In addition, the village head also invited the villagers to always improve harmony, security, and work more productively. After the greeting from the village head, the ritual continued with a prayer led by a modin named Mbah Sareh. Prayers were delivered according to Islamic religious procedures and using the Javanese language. After the prayer, the villagers enjoyed the *tumpeng* and some of them fought over the *krentil ambeng*. At this time, several villagers who made a vow came to the stage to convey their vows to the village head, the vows were then prayed for by the rest of the villagers, "may their wishes come true".

After the *tumpengan*, the master of ceremony invited the tayub artists to perform tayub accompanied by a group of musicians. There were 5 tayub performers, namely three female *sindir*

dancers: Warken, Tutik, and Marning and two male dancers, namely Mr. Tamsir and Mr. Wagiman. According to the prevailing customs of tayub art performances in the context of the manganan tradition in Wangi Village, the village head was given the opportunity to participate in the dance. However, for one reason or another, on the occasion, the village head was represented by Mr. Jasmin. Later on, the tayub art performance was continued while the audience joined the dance in turns called *saweran* until the end of the ceremonial, which was around 15.00 WIB or the time for the asr prayer.

In addition to being famous for the tradition of village cleaning or Manganan, Wangi Village, Jatirogo District, Tuban Regency is also famous for the tayub performance that always follows the village cleaning. The Tuban community believes that the Manganan tradition is still well preserved as it is supported by the entire community, village officials, the village head, and the elders. The tayub performance consists of several components, namely (1) Waranggana (*sinder*), female dancer who starts the event by performing Gambyong dance until the end of the show. The *sindir* dancers in the village cleaning of Wangi Village were Warken, Tutik, and Marning. (2) Pramugrai, the one who manages the tayub performance. In the Manganan tradition of the Wangi Village, Mr. Tamsir and Mr. Wagiman were the ones who did the job. (3) Pengibing, audience who join waranggana to dance. The first Pengibing appointed to represent the Wangi Village officials was Mr. Jasmin. (4) Pengrawit, an important element in tayub, the ones who play the music or gamelan. (Compare to the tayub performance in the village clean tradition of Dalungan Village, Kebakkramat District, Karanganyar Regency (Ratnaningsih, 2012:16-17). Some villagers (Tuban) says that the event is called the earth alms tradition due to krecek. If there is krecek, the event is called earth alms. If there is no krecek, it is called the Manganan tradition. Krecek is food made from glutinous rice which is cooked and seasoned and then dried in a flat shape. Another name for krecek in other regions is rengginang.

Tayub as a symbol of fertility, a representation of "Dewi Sri" or "Goddess of Fertility", in the agrarian society of Tuban is performed by the *joged*. The dance symbolizes the union between a man and a woman. Tayub is a symbol and hope for the fertility of agricultural land. The tayub performance is held in conjunction with the Manganan ritual—villagers gather carrying *ambeng krentil* (*krintilan*) containing rice, *ingkung*, and side dishes as well as various fruits and snacks—to be prayed for by a modin.

The *Manganan* tradition in Wangi Village, Jatirogo District, Tuban Regency, East Java Province is held every postharvest on Wage Saturday (according to the Javanese calendar) starting in the morning. Together, people clean their neighborhood. This tradition is held as an expression of gratitude to God Almighty for the blessings of wealth, safety, and health for the people of Wangi Village. Tayub as a symbol of fertility, which is a representation of "Dewi Sri", or "Goddess of Fertility" in the agrarian Tuban community, is performed by the *joged*. The dance symbolizes the union between a man and a woman. Tayub is a symbol and hope for the fertility of agricultural land. The tayub performance is held in conjunction with the Manganan ritual—the villagers gather carrying *ambeng krentil* consisting of rice, *ingkung*, and side dishes as well as various fruits and snacks, to be prayed for by a modin.

In traditional societies, myths reflect the role of guiding people's behavior that goes well because it is believed to have ancestral intervention (Daeng, 2000: 103). Various activities related to certain myths are still preserved and believed by the community (Daeng, 2000: 81). Likewise, Tuban Tayub as a representation of Dewi Sri, the Goddess of Fertility, which is still hereditary believed by the Javanese people. In this case, myth can give direction to humans in carrying out an activity (Widyastutiengrum, 2007: 150). In this case, myth can give direction to humans in carrying out an activity (Daeng, 2000:81). Thus, it can be said that the myth of Dewi Sri which belongs to the Javanese community which has been inherited from generation to generation from their ancestors may encourage them to carry out an activity related to the myth (Dewi, 2009). Tuban Tayub as the representation of Dewi Sri as the Goddess of Fertility performed by the *joged* in the Manganan

tradition is a living tradition as well as a memory tradition. Tuban Tayub and the Manganan tradition of the Wangi Village community are socio-cultural events that have a function in society, as well as a living tradition heritage.

Tuban Tayub in the Manganan tradition is an old tradition and has been rooted in the Wangi Village community. One-way mythical messages are then carried out by the community with great joy after being physically and spiritually obeyed by the Jatiraga community. Manganan tradition and tayub can be a means of social unifier in the Tuban community as well as create a socially and culturally healthy society which lead to a nation with integrity or character, and tough in facing the challenges of the times.

## Conclusion

In the life of an agrarian society, Tayub functions as a means of ritual, entertainment, and spectacle. In relation to the Manganan tradition of Wangi Village, Tayub's function is related to all three.

Tayub also functions as social integration, social status—in this case, tayub as a means of Manganan ritual (village cleaning) can be a means of uniting community members. The Manganan tradition of the Wangi Village community contains expressions of gratitude for the blessings of the Almighty, prayers, hopes, and community vows.

Tayub in the Manganan tradition is a representation of the "Goddess of Fertility", Dewi Sri as a symbol of fertility, which is closely related to an agrarian society. Tayub performance is a people's party after the hard work of cultivating agriculture and the hope of soil fertility.

Tayub performed in the Manganan tradition has both vertical and horizontal meanings; namely as an expression of gratitude to the Creator, God Almighty, and as a means of building social solidarity, social harmony, cooperation, preserving the environment, maintaining relationships between individuals in society, and preserving life.

## Reference

- Daeng, Hans J. 2000. *Manusia, Kebudayaan dan Lingkungan: Tinjauan Antropologis*. Yogyakarta: Pustaka Pelajar.
- Danandjaja, James. 1986. *Folklor Indonesia Ilmu Gosip, Dongeng, dan lain-lain*. Jakarta: Grafiti Press.
- Dewi, 2009. Transformasi Mitos “Dewi Sri” dalam Masyarakat Jawa. *Disertasi*. Depok: Fakultas Ilmu Pengetahuan Budaya.
- Dundes, Alan. 1965. *The Study of Folklore*. Englewood Cliffs: Prentice-Hall, Inc.
- Finnegan, Ruth. 1977. *Oral Poetri*. London: Cambridge University Press.
- Haryono, Timbul. 2004. *Seni Pertunjukan Pada Masa Jawa Kuno*. Yogyakarta: Pustaka Raja.
- Ratnaningsih, Rina Iriana Sri. 2012. “Pelestarian dan Perkembangan Seni Tari Tradisional di Kabupaten Karanganyar”. Seminar dan Festival Tayub 2012. Surakarta: Universitas Sebelas Maret.
- Soedarsano, R.M.1990. “Seni Pertunjukan Jawa Tradisional dalam Masa Transisi. Dalam *Seni Pertunjukan Jawa Tradisional dan Pariwisata di Daerah Istimewa Yogyakarta*. Yogyakarta: Departemen Pendidikan dan Kebudayaan.

- Sutarto, Ayu. 1997. *Legenda Kasada dan Karo Orang Tengger Lumajang*. Jakarta: Fakultas Sastra Universitas Indonesia.
- Widyastutieningrum, Sri Rohana. 2007. *Tayub di Blora Jawa Tengah Pertunjukan Ritual Kerakyatan*. Surakarta: ISI Press.
- Widyastutieningrum, Sri Rohana. 2012. "Pertunjukan Tayub sebagai sarana Ritual Kesuburan bagi Masyarakat Blora". Seminar dan Festival Tayub 2012. Surakarta: Universitas Sebelas Maret.
- Zoermulder dan Robson. 1985. *Kalangwan Sastra Jawa Kuno Selayang Pandang*. Jakarta: Djambatan.

# PROCEEDING

INTERNATIONAL CONFERENCE OF  
NUSANTARA CULTURAL STUDIES

