

DOI: doi.org/10.21009/ISLLAE.01104

Received: 5 June 2018
Revised: 10 June 2018
Accepted: 14 August 2018
Published: 31 January 2019

Java Power of Culture in Babad Tawangalun Wiracarita Blambangan in A Frame of Tembang

Wahid Khoirul Ikhwan^{1,a)}

Indonesian Language and Literature of Education Study Program
Trunojoyo University of Madura¹⁾
wahidkhoruli@yahoo.com^{a)}

Abstract

Folklore provides an idiosyncrasy in Indonesian literature, such as the Babad Tawangalun story developed in various Javanese songs. The *Babad Tawangalun* story is very interesting to study in terms of the culture of power. The power of the king in Javanese culture has an absolute character, and the king must have wisdom in exercising power. On the other that, the king must have the character of the majesty of *binatharan*, meaning that the power and duties of a king contained in the teachings are practiced appropriately, so the people will not question the power of the great king that is appropriate or not. Whereas, this research data is in the form of the Babad Tawangalun script, so that the research uses descriptive qualitative analysis methods and data analysis in this study using content analysis method. The results of this study indicate that there is a concept of the Javanese king's power in the Babad Tawangalun script that a king must have a cosmic element, *pulung*, *adikodrati*, *metempiris*, cosmopolitan, *kawulo gusti*, and *keagungbinataraan*. This element must be supported by *bawa leksana*, *ambeg adil para marta*, which is a broad noble and noble character and fairness with affection.

Keyword: Culture, Power, Babad Tawangalun

Abstrak

Sastra lisan memberikan kekhasan dalam sastra Indonesia, seperti cerita Babad Tawangalun yang ditembangkan dalam berbagai tembang Jawa. Cerita Babad Tawangalun sangat menarik untuk diteliti dari segi budaya kekuasaan. Kekuasaan raja dalam budaya Jawa mempunyai bersifat absolut (mutlak), dan raja harus memiliki kebijaksanaan dalam menjalankan kekuasaan. Selain itu, raja harus mempunyai sifat *keagungan binatharaan*, artinya kekuasaan dan tugas seorang raja termuat dalam ajaran tersebut dipraktekkan secara tepat, maka rakyat tidak akan mempersoalkan kekuasaan raja yang besar itu pantas atau tidak. Sedangkan, data penelitian ini berupa teks naskah Babad Tawangalun, sehingga penelitian menggunakan metode analisis kualitatif deskriptif dan analisis data dalam penelitian ini menggunakan metode analisis content analysis atau analisis isi. Hasil penelitian ini adalah bahwa naskah Babad Tawangalun terdapat konsep kekuasaan raja Jawa yaitu seorang raja harus mempunyai unsur kosmis, *pulung*, *adikodrati*, *metempiris*, kosmopolitan, *kawulo gusti*, dan *keagungbinataraan*. Unsur tersebut harus didukung

dengan *bawa leksana, ambeg adil para marta*, yaitu budi luhur dan mulia yang luas serta sifat adil dengan penuh kasih sayang.

Kata Kunci: Budaya, Kekuasaan, Babad Tawangalun

INTRODUCTION

Literary work is a replica of culture contained in society that contains values that are beneficial to society. Setiawan (2015: 1) studying culture cannot see as something static, which does not change, but culture is something dynamic, which is constantly changing. Culture of a collection of people or society holds a value system, namely in the form of a rule that determines an object or an action that has a higher value than others. Culture as an organization is inner person, is an achievement of higher awareness, with its support someone is able to understand the historical value of himself, its function in life, rights and obligations. Most human behavior is influenced by the culture around it, these conditions allow humans to better understand the nature of culture in life (Gramsci in Pradopo, 2008: 66).

The reading of the *Babad Tawangalun* manuscript by using the macapat song held by *Lintas Budaya* on December 17, 2017 starting at 7:00 a.m. on *Warung RBO Kemiren Banyuwangi*. The script story of *Babad Tawangalun* by using the macapat song is one form of description of the power of kings in Javanese culture. The culture of king's power began when the Hindu culture entered and developed in Indonesia. since then the concept of king power in Java has been developed in the concept of Javanese power. The power of the king according to Javanese culture is absolute. in the Javanese language said "*gung binthara bau dhendha nyakrawati*" means the king's power as big as the authority of the God, the king is the law ruler, and the king is the ruler of the world. In addition, the king's power must be possessed of wisdom in exercising power. By having a sense of wisdom, the king will exercise power with the order and peace of life of his people to achieve a safe and prosperous atmosphere. In addition, the king must have the doctrine of the majesty of the *binathara*, meaning that if the power and duties of a king are contained in the teachings practiced appropriately, then the people will not question the power of the great king is appropriate or not. For the Javanese who embrace the concept, there is no other choice of attitude that must be taken except "*ndherek ngarsa dalem*" (up to the will of the king).

To maintain the authority of the king's power, the king needs to have the support of position, exemption, and great power. In Javanese culture to get this, the king must have and show an inheritance. Heirloom is the source of his power and authority so that people consider him to be the right person to be used as a "king". For the Javanese people it is not understandable if a king does not have an inheritance, because without inheritance the people will not support their king. Besides that in Javanese culture, heirlooms are one of the supernatural sources of a king. By mastering various supernatural sources, the king was considered able to realize the welfare of the people who became his followers. According to Moedjanto (1990: 104) the signs of the Javanese king's power can be cast from, (1) the area of his kingdom, (2) the extent or number of conquered kings and various offering items given by the conquered king, (3) Loyalty of retainer and attendance they are in the paseban which is held at certain times, (4) Excitement of royal ceremonies and ceremonial / heirloom equipment in the ceremony, (5) The size of the army and its

war equipment, (6) Wealth, the titles it holds and its fame, and (7) All power becomes one in his hands without anything to match. In the other that, the king's power must be balanced with the formulated obligations "*berbudi bawa leksana, ambeg adil para marta*" (noble nobility and to act justly towards each other). The king who is said to be good is the king who exercises his power in a balance between his great authority and great obligations. Great power on the one hand and a balanced obligation on the other, is the core of the concept of power.

Based on the concept of power in Javanese culture it is interesting to be analyzed with the script of the Babad Tawangaalun which tells about the power of the kings of Blambangan, the heyday of the kingdom of Balmbangan until the collapse of power in the kingdom of Blambangan. This analysis will describe the power in Javanese culture which is reflected in the text of the *Babad Tawangalun*.

RESEARCH METHOD

This study uses a qualitative method. According to Moleong (2001: 6) qualitative methods are as part of research procedures in the form of descriptive data, namely data in the form of written or oral words about the characteristics of an individual, the circumstances or symptoms of a particular group that can be observed (Moleong, 2001 : 6). An important feature of qualitative research in the study of literature, among others: (1) researchers are key instruments that will read carefully a text; (2) research is carried out descriptively, meaning that it is broken down in the form of words or pictures if needed, not in the form of numbers; (3) prioritizing the process compared to results, because literary work is a phenomenon that invites many interpretations; (4) inductive analysis; (5) meaning is the mainstay (Endraswara, 2011: 5). Furthermore, data analysis in this study uses content analysis method. According to Ratna (2012: 48-49) content analysis consists of two, namely latent content and content of communication. Latent content is content based on the understanding of the author that produces meaning, while the content of communication is the content related to the text that produces meaning.

RESULTS AND DISCUSSION

Indonesia noted that several kingdoms in Java were successful and had more power. The kingdom was the Majapahit Kingdom and the Mataram Kingdom. This is an interesting and unique topic to discuss the conception of power in Javanese culture. Theoretically, the conception of power in Javanese culture which does not emphasize the need for the ability of the ruler to influence the other party to obey the king's orders, but the loyalty of the people will be voluntary because of the supernatural socio-cultural values. In addition, the criteria for a king's ability will be seen from his spiritual abilities, so that the conception of power in Javanese culture is more specific. Power in Javanese culture is the ability of the king's ruler with cosmic power in him. With this cosmic power, the king will get the loyalty and obedience of his people sincerely. This was also done by Mas Tawangalun in the story of the *Babad Tawangalun* script. In order to gain cosmic power, Mas Tawangalaun performed spiritually by performing the ascetic brata (semadi), leaving himself in the Hermitage of Mount Raung for seven days. Mas Tawangalun is doing this as an effort to cleanse himself. Mas Tawangalun said that he would cleanse himself from the sound of a voice in order to ride the white tiger that would take him to Sudimara Forest. Furthermore, the voice ordered to establish a new country / kingdom in the place of the disappearance of the white tiger.

On a spiritual journey to gain cosmic power, Mas Tawangalun walked for seven days and seven nights. After walking for seven days and seven nights, Mas Tawangalun found a white tiger. Then Mas Tawangalun was ride the white tiger into the Sudimara Forest. Arriving in the middle of the Forest Sudimara the white tiger stopped and disappeared. Mas Tawangalun marked the disappearance of the white tiger, and returned to his kingdom. After that, Mas Tawangalun ordered the opening of the Sudimara Forest to be the capital of the government, under the name of *Macanputih* Kingdom.

The spiritual journey experienced by Mas Tawangalun above in Javanese culture is called the birth process of Javanese king power with the term element *pulung*. The *pulung* element is an element of mystical power in Javanese rule. After getting the element of *pulung*, a king must be virtuous in “*berbudi bawa leksana, ambeg adil para marta*”. In the Babad Tawangalun manuscript, the form of *pulung* received by King Tawangalun was a whisper of his voice to establish a new kingdom.

In Javanese culture, the form of power above is also referred to as supernatural power. Adikodrati is a dominant spiritual character in Javanese power. This marks the interaction between the king and his subordinates and people. Although the power is centralistic and patrimonial, but the people and subordinates are very respectful and loyal to their king. Such compliance can be seen from the loyalty of followers, relatives, and employees of the work of King Tawangalun in the text of the Babad Tawangalun.

In addition, Javanese cultural beliefs that power is more metempirical, namely the power of the king is the mandate of the Almighty to the chosen person. To get the mandate a king usually has to undergo a spiritual journey. As shown by Mas Tawangalun when he received a whispering voice to establish the Kingdom of the White Tiger. The whispering voice in the Javanese Culture Power as the *mandat* of the Almighty. This is consistent with the opinion of Soseno (1985: 99) that power is an expression of God's formless energy contained in the cosmos, so that power is not only a typical social phenomenon but is always related to aspects of spiritual culture. With spiritual aspects, *pulung*, cosmic power, and *mandat* from God, a king will get legitimacy from the people, namely in the form of obedience and loyalty. Thus, the people voluntarily and sincerely in developing the state / kingdom, so that the merit and triumph of a country / kingdom is achieved. The achievement of a safe, peaceful and prosperous Macanputih Kingdom because King Tawangalun had three principles of power in Javanese culture, namely cosmopolitan, kawulo Gusti, and nobility. Kosmonolitan is a sense of communion of the universe. This cosmopolitan gives the power of the kingdom centered on the king. Kekuasaan is in the hands of a strong king as the king's charisma which eliminates supernatural nature.

Furthermore, *kawulo gusti* is a form of intimate relationship such as personal bonding which is reflected in the nature of respect and responsibility. This concept has a mystical meaning in Javanese culture, namely the people as kawulo respect their master (gusti / raja) wholeheartedly, sincerely, and without coercion. And the concept of nobility is the king has everything, both in the form of property and people in general. In the concept of nobility the king must possess the concept of carrying lexane, the fairness of the marta, namely the noble and noble mind and the

fair nature of loving care. So that the king will have a balance between authority and obligation and responsibility, namely to love, protect, and prosper the people.

The realization of the three concepts above will create strong power, so that kings and kingdoms or countries will be respected by other kingdoms. The people are calm and loyal and sincere to carry out their daily work. In addition, the sovereignty of the kingdom will not be influenced by other kingdoms. This is reflected in the text of the Babad Tawangalun when the White Tiger Kingdom dared to break away from the Kingdom of Mataram. So that the Macanputih Kingdom has its own sovereignty with the support of followers, relatives and retainer, the Macanputih Kingdom broke away from the Kingdom of Mataram. King Tawangalung was appointed as a sovereign king with the title "*Kanjeng Sinuhun Pangeran Tawangalun Macan Putih*". The king Tawangalun was surrounded by powerful children, and the commander who became the royal shield.

CONCLUSION

In the *Babad Tawangalun* script, power is reflected in Javanese culture. This form of power in Javanese culture is manifested by spiritual behavior to gain cosmic power in him, namely in the form of magic. In addition to cosmic power, the element of power that emerges is the element of *pulung*. *Pulung* and supernatural elements are elements of mystical power in Javanese rule. After getting the element of *pulung*, a king must be virtuous in *berbudi bawa lekšana, ambeg adil para marta*. In addition, power in Javanese culture in the *Babad Tawangalun* script is more metempirical, that is, the power of the king is the *mandate* of the Almighty to the chosen person. To get the mandate a king usually has to undergo a spiritual journey. In addition, the achievement of a secure, peaceful and prosperous *Macanputih* Kingdom because the King of Tawangalun had three principles of power in Javanese culture, namely cosmopolitan, *kawulo Gusti*, and nobility.

REFERENCES

- Ratna, N.K. (2012). *Penelitian Sastra: Teori, Metode, dan Teknik*. Yogyakarta: Pustaka Pelajar.
- Endraswara, S. (2011). *Metodologi Penelitian Sastra*. Cetakan Ke-1. Jakarta: Caps.
- Moleong.2001. *Metodologi Penelitian Kualitatif*. Bandung: Rosda
- Mudjanto,G. (1990). *The Concept of Power in Javanese Culture*. Yogyakarta: Gadjah Mada University Press.
- Pradopo, R.D. (2008). *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*. Yogyakarta: Pustaka Pelajar.
- Setiawan, A. (2015). Sikap Hidup Wanita Jawa dalam Novel Bekisar Merah dan Novel Midah Si Manis Bergigi Emas. *Jurnal KEMBARA*, 1 (1): 1-10.
- Suhalik. (2017). *Babad Tawangalun : Wiracarita Blambangan dalam Rangkaian Tembang*. Banyuwangi: tidak dicetak