

The Concept of Nationalism and Patriotism in Javanese Culture in Text of “Serat Tripama”

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The Concept of Nationalism and Patriotism in Javanese Culture in Text of “Serat Tripama”

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ABSTRACT

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To understand the Java ethnic culture, someone needs to acquire a good understanding of the culture context that exists in Java. This study was aimed at revealing the concept of nationalism and patriotism in the Javanese culture found in text of “Serat Tripama”, specifically in form of *tembang macapat* (the Javanese **5**ng) in Dhandhanggula pupuh written by Mangkunegara IV. Its focus was on the textual surface of discou**4** or descriptive and interpretative phases, as well as its explanative phase of the Fairclough’s model of critical discourse analysis (CDA). It was conducted by exploring power relations from a critical standpoint in order to make careful interpretation of the text relating to the purpose of the study. The results show that several lines in the discourse contained the valuable values of nationalism and patriotism. These concepts were flourishing through the wayang performance performing the Ramayana and Mahabharata stories which had been familiar and firmly embedded in the Javanese people’ way of life.

Keywords: *Nationalism, patriotism, Serat Tripama, java*

1. INTRODUCTION

The society’s point of view toward the cultural concept can be understood by other societies through the language. Suhandano claims that language is associated with the speaker’s point of view [1], [2]. To understand Javanese ’s habits or culture, someone can address particular attention to the language used by the people living in that society. In relation with Javanese language, there are three various speech degrees ranging from *krama*, *madya*, and *ngoko* speech. Such degrees bring a uniqueness of this language as well as its level in the society, in this case, people from the noble society get the highest level as *brahmana*, meanwhile, those who belong to the lowest social strata included in *sudra*, however, dues to the development of the era, such category has not been prevailed anymore [3].

There is a strong agreement among the theorist that language has a close relationship with culture. It was strengthened in Sapir and Whorf hypothesis that language determines the culture pattern as well as the way people think, even the people behavior [4]–[7]. Language is a sign system functions as a symbol in communicating meaning from one to others [8]. Through language, someone easily acknowledges that his/ her partner is mocking, complimenting, asking, or giving information to him/her. Additionally, language is a powerful tool to identify whether people living in a particular society have a complimentary attitude or not.

In Javanese culture, there have been many ancient manuscripts written in Javanese language in form of *tembang macapat*, such as “*Serat Kalatidha*”, “*Serat Wedhatama*”, “*Serat Sabda*

Tama”, “*Serat Tripama*” and many others which contains glorious adages, high moral values as well as a guidance on how to be truthful or to be sincere. One of that popular Javanese literature is “*Serat Tripama*” in form of *tembang macapat Dhandhanggula*. The present study was proposed to reveal two important values of nationalism and patriotism found in this Javanese song [9], [10]. It is based on the argument that how people think about these values might be different from one to other regions as for Indonesia has many different ethnics and languages [7], [11], [12].

2. METHOD

This research used Fairclough’s model of critical discourse analysis (CDA) as the strategy consisting three dimensions [13]–[15] comprising of (1) description: the stage concerning with formal properties of the text; (2) interpretation: the stage concerning with the relationship between text and interaction and social context by seeing the text as the product and resource in the interpretation process, and (3) explanation: the stage concerning with the relationship between interaction and social context, with the social determination of the process of production and interpretation, and their social effects. The data were taken from the written discourse of *tembang macapat Dhandhanggula* found in “*Serat Tripama*” which is composed by K.G.P.A.A. Mangkunagara IV. “*Serat Tripama*” consists of seven verses; each verse includes ten lines. Observation and documentation techniques were employed to collect the data [16]. Observation technique was done by observing carefully the lines containing the two noble values as stated, whereas documentation technique was selected as there are many versions of the text. The analysis went through all stages of CDA focusing on identifying the concept of nationalism and patriotism which became the major focus of the study.

3. RESULT AND DISCUSSION

The recited *tembang macapat* found in “*Serat Tripama*” has ‘three parable’ meanings. There are three main characters in *Ramayana* and *Mahabharata* stories as the heroic symbols which are suggested by the writer to become the good model from Java ethnic, especially the soldiers which have a duty to save the nation (*katrimangka sudarsaneng Jawi, pantes sagung kang para prawira, anuladha sakadare*, line 61, 62, 63, verse VII). The three main characters are as follow.

Firstly, Suwanda is a chief minister in Magada kingdom, whose the King’s name is Arjuna Sasrabahu (*handelira sang prabu, Sasrabahu hing Mahespati, aran Patih Suwanda*, line 4, 5, 6, the verse I). This story is taken from the part of *Ramayana* story. To understand the story, the readers must know the plot of the story. Suwanda which is a priest’s son in Padepokan Argasekar wants to propose to become a chief minister. The King tests the chief minister candidate to follow the prize contest which is done in Mahespati. He needs to show *guna* ‘cleverness, supernatural power’, *kaya* ‘creative, productive’, and *purune* ‘loyalty’ toward the King and the nation (line 9, verse I).

Dhandhanggula

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- (1) *Yogyanira kang para prajurit,*
- (2) *lamun bisa samya anuladha,*
- (3) *kadya nguni caritane,*
- (4) *handelira Sang Prabu,*
- (5) *Sasrabahu hing Mahespati,*

- (6) *aran Patih Suwanda,*
- (7) *lelabuhanipun,*
- (8) *ng ginelung triprakara,*
- (9) *guna, kaya, purune kang denantepi,*
- (10) *nuhoni trah utama.*

.....
(K.G.P.A.A. Mangkunagara IV)

In brief, this chief minister candidate wins the prize contest and success to marry the princess which becomes favorite to other King in every kingdom. All the result is dedicated to the King without personal purpose. The King finally made Suwanda as the chief minister. At the end of the story, Suwanda still shows his loyalty, he defends this kingdom by fighting to King of Alengka which has supernatural power and he dies in the battlefield as the national hero (*aprang rame lan ditya Ngalengka aji, Suwanda mati ngrana*, line 19 and 20, verse II)

The second story is symbolized by the character of Kumbakarna who is the chief minister in Alengka kingdom. Kumbakarna has the heroic character although he is a giant (*satriya gung nagari Ngalengka, sang Kumbakarna ngarane, tur iku warna diyu*, line 22, 23, 24, verse III). His older brother's name is Rahwana, he is the King of Alengka who is the antagonist character. He kidnapped the wife of King Rama whose name is Sinta to become his wife. Rama does not accept Rahwana's act. He attacks Alengka kingdom with the monkey soldiers. Kumbakarna does not want to save his brother who has a devil character. However, when Rama's soldiers have made a damage to his kingdom, he cannot accept that, then, he fights with Rama's soldier. Kumbakarna does not save from the greedy and anger, but he save his kingdom which attacks by the enemy. To save the nation, parents, and the majesty of his kingdom, he is willing to sacrifice anything, even his soul. (*amung cipta labuh nagari, miwah kang yayah rena, myang kaluhuranipun*, line 35, 36, 37, verse IV). Finally, he is died in saving his kingdom since the monkey soldiers from King Rama are very strong (*punagi mati ngrana*, line 40, verse IV).

The third is symbolized by the character of Suryaputra or Adipati Karna who is in *Mahabarata* story. In *Bharatayudha* war, Suryaputra is the commander from Astina kingdom (*manggala goonganing prang, bharatayuda ingadegken senapati*, line 48 and 49, verse V). Astina is the kingdom which is taking care, bearing, and making him as the highest commander (verse V). He must repay the love and kindness from King of Astina. He has a fight with his sibling form another father namely Arjuna who is the third of Pandawa (*lan Pandhawa tur kadange, lan yayah tunggal ibu*, line 44, verse VI). Suryaputra does not mean to fight his sibling, his wish is just to repay the King's kindness and love to him (*marga denny harsa males sih*, line 55, verse VI). All must save until the end. Finally, he is died as the brave hero since Pandawa has superpower to defeat (*aprang rame Karna mati jinemparing, sumbaga wirotama*, line 50 and 60, verse VI).

The content of Javanese song, *Dhandanggula* found in "*Serat Tripama*" has the message implicature toward Javanese society, especially the soldiers to make a good model of the characters which is described in that poetry [7], [8]. To understand a text, someone must have knowledge of the world and social culture context about what has been read. Even, the reader must know more about the three stories about *Ramayana* and *Mahabarata*. These stories are always shown in the *wayang purwa* and *wayang orang*. This art show is being loved by Javanese society at that time, so the plot of the story and the characterization of the character in the show adheres in the people's way of life. The message has a strong influence as the thinking concept to Javanese ethnic.

This is in line with the Javanese concept that *wayang* is *tontonan*, *tuntunan*, and *tatanan* (performance, guidance, and order). *Wayang* is the favorite performance to Javanese people. The message can become guidance in social life since *wayang* is the most favorite art performance. Implicature can be easily understood. Thus, it can be accepted that *wayang* as the art performance can influence Javanese society's thought. The performance in the form of guidance becomes the order of life in Javanese ethnic.

In this Javanese song, Javanese ethnics have a point of view about the concept of nationalism, patriotism, and saving nation especially to the soldiers [9], [10]. This is inspired by the hero of the Indonesian Independence when they can free the nation from the colonization. The heroes are willing to die on the battlefield to defend his independence. They are willing to die as the true soldier who fights without purpose. Those heroes sincerely are brave to fight in the battlefield with the unusual weapon, like *bamboo runcing*, to against the colonial with a complete weapon.

Mangkunagara IV is the commander of the Indonesian soldier who has a sharp observation as the good model to the soldiers. He writes his ideas in *tembang macapat* (Javanese song) which also becomes a favorite song to the Javanese ethnic. It gives a big influence to give the character education of nationalism and patriotism to Javanese people. If they want to become a soldier, they must become the soldier who is strong, brave, creative, without personal purpose, and loyal to the nation. It is the concept of Javanese ethnic culture which is influenced by the *wayang* characters in *Ramayana* and *Mahabharata* stories [17]–[19]. Nationalism concept in "*Serat Tripama*" stands on the attitude of the characters, such as Suwanda, Kumbakarna, and Suryaputra which love his country much. They fight and defend the sovereignty of the nation from the external interference. They are also willing to die since they love to their country and nation. Patriotism concept in this song are brave, loyalty, willing to sacrifice, heroic, and strong. Those become the characters in defending the nation.

This concept is developing in Javanese society through art performance in the form of *wayang purwa* or leather puppet or *wayang orang*. This performance is being loved by Javanese ethnic; even when they watch it, they are willing not to sleep until morning. The story in *wayang* is taken from *Ramayana* and *Mahabharata* stories which is packed up in Javanese culture. This performance becomes performance, guidance, and order since *wayang* is art performance from the older generation [4], [8], [20]–[22]. Besides *wayang*, the thinking concept is also developing through *tembang macapat* which is sung whether by using *gamelan* music or not. Javanese ethnic loves this *tembang* as the entertainment with moral values in the story. The collaboration of *wayang* and *tembang* become the entertainment in giving the thinking concept, a point of view, and philosophy to Javanese ethnic. By using *tembang*, the society can understand the positive thinking concept which can be applied in daily life.

4. CONCLUSION

From the discussion, it is seen that "*Serat Tripama*" truly contains high values of nationalism and patriotism stem from *wayang* performance based on the *Ramayana* and *Mahabharata* stories. The content of the text is then popularized in the society through *tembang macapat Dhandanggula*. The moral values found in the text are spreading out to the Javanese society and well understood through *tembang macapat* and *wayang* performance. The concept are gradually cultivated in the Javanese society, welded in the Javanese' way of life, and lastly becomes the point of view or philosophy in the daily lives of the Javanese ethnics.

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