

Javanese Aesthetics Value in Mintaraga Gantjaran by Prijohoetomo

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ABSTRACT

Mintaraga gantjaran story is one of the Javanese literature that is loaded with Javanese aesthetic values. The aesthetic values in Prijohoetomo's Mintaraga Gantjaran story need to be researched and disseminated so as not to become extinct. This is because these values are still relevant applied in life. This research is in the form of descriptive qualitative research with interdisciplinary approach. Data analysis using content analysis technique, with data reduction stage, data presentation, and data verification and interview with some dalang. Data validity using triangulation technique.

Key Words: aesthetics, mintaraga gantjaran

INTRODUCTION

In relation to the problem of weakness of people's economic in Indonesia can be completed by taking the values and economic into realization in Javanese literature works. As literature work, especially the Javanese literature contains values that are very complex and relevant to the various problems that exist in society, especially Javanese, (Rahmat, 2016: 75). Javanese literature work according to Susanto (2011) links the work of modern Javanese literature with capitalism while the postwar work of war world II connects with the dominance of technology and network of global capitalism. One of Javanese literary works is the *wayang* (Javanese puppet) story.

The *wayang* titled "Mintaraga Gantjaran" is a literary work in the form of prose. The story of prose (novel) is longer than the short story and the reading is not finished in one time. In the novel, the character's problems are more complex and based on the underlying customs (Sulaksono, 2016: 17). Just like a literature work, the story "Mintaraga Gantjaran" also has a structure. The structure in the novel consists of fundamental elements which built the novel, including the element of storytelling that encapsulates the social conditions recorded in the author's underlying memory (Prabowo, 2013: 93). The structure includes (1) the theme, (2) plot / groove, (3) characterization, (4) setting or setting, and (5) viewpoint.

In the novel contains some values or messages which seize to be communicated to the reader through work (Rodgers, 2007: 480). One such value is the aesthetic value. According to (Ratna, 2007: 141) literature aesthetic is aspect of beauty contained in a literary work that is generally dominated by the style of language. The aesthetics of Java contained in the story mintaraga gantjaran by prijoetomo include: paribasan, bebasan, pepindhan, panyandra, dasanama, and basa rinengga.

RESEARCH METHODS

This research was in the form of descriptive qualitative research with interdisciplinary approach. The object of study in this research was the novel of Mintaraga Gantjaran by Prijohoetomo. The data were analyzed using content analysis technique, with data reduction step, data presentation, and data verification (Sutopo, 2002). To strengthen the data analysis then conducted interviews with some dalang (teller). In this study also used triangulation technique to test data validity.

DISCUSSION

Viewing from the story, the story of Prijohoetomo's Mintaraga Gantjaran is a composition story from *serat* Arjuna Wiwaha. *Serat* Arjuna Wiwaha punika ingkang andamel Empu Kanwa, nalika salebeting djumenengipun Prabu Airlangga, ratu ing tanah Djawi wetan wiwit kiwa-tengenipun taun 941 dumugi 964 Caka (1019 dumugi 1042 AD) (Poerbatjaraka, 1954: 17). This story tells about Arjuna who meditated in the cave Mintaraga located on the slopes of Mount Indrakila to get a magic weapon that would be used in barata yuda war jayabinangun. After analyzing the Prijohoetomo's Mintaraga Gantjaran story, the aesthetic values are described as follows.

Bebasan

In Javanese aesthetics, liberation emphasizes more on the nature or state of the goods. "Bebasan yaiku unen-unen kang gumathok, ajeg panganggone, mawi teges entar, lan ngemu surasa pepindhan tumrap wong lan kahanan. Unen-unen mau kadadeyan saka ukara kang aperangan wasesa, lesan, katrangan, tanpa jejer" (Padmosoekotjo, 1958: 57). Below is an example of a freedom in Prijohoetomo's Mintaraga Gancaran story:

"...Mila bebasan asuku jaja ateken janggut, kula lajeng cumantaka minggah redi Indrakila..." (MG: 18) '... as chest-legged stucked-chin, then I stood up the mountain Indrakila ...'

Bebas "Asuku jaja ateken beard" can be defined an attempt made to actualize the wishes, hopes or ideals without thinking about the obstacles or barriers. The freedom depicts the Goddess of Supraba who painstakingly sought the arjuna in ascetic. By telling all his obstacles to Arjuna, he intended that Arjuna would accept the presence of Sumbadra, but Arjuna remained resist in his ascetic.

Panyandra

The word "candra" might mean the moon, but in the concept of Javanese literature, the word *candra* means circumstance of beauty. Padmosoekotjo (1958: 84) states *candra* ateges nggambar utawa amarna kaendahan utawa kaanan sarana pepindhan. Dadi dudu pepindhane sing diarani *candra*. Pepindhane iku mung dumunung kanggo srana olehe nggambar utawa amarna kaendahan utawa kaanan. The concept of *candra* or panyandra in the story of Mintaraga Gantjaran, among others, is "Baunipun wijang, payudara anyengkir denta, bangkekan anawon kemit, yen lumampah lambeyanipun merak kasampir" (MG: 14). 'Her wide shoulders, ivory coconut-shaped breasts, bee's stomach-shaped belly, grace like peacock in walking'.

Panyandra describes the condition of a beautiful woman with wide shoulders 'baunipun wijang, her breasts like a young ivory coconut, a hips like a bee stomach and walking like a peacock whose wings are graceful, but if *candra* is real humans, it would not be beautiful body shape, because *candra* is only a figuration. The whole quote above fully explains that the goddess Tilotama in disguise to tempt Arjuna's ascetic as his second wife that was retna Manoara. In the excerpt retna Manoara depicted to have broad shoulders, ivory coconut-shaped breast, hips like a bee stomach and walk like a grace peacock.

Basa Rinengga

According Padmosoekotjo (1958: 68) Basa Rinengga is basa kang dipacaki, basa kang dipajang, basa kang dipaesi, basa kang digawe bregas. Mulane basa rinengga uga diarani basa paesan, basa pacakan utawa basa bregasan". In the prijoetomo's excerpts story, a quote that shows an example of basa rinengga is "Samangsa sang ditya kalamurka angrisak Kaendran, amesthi badhe ndadosaken kuwuring tribawana. Pundi wonten dewa nyembah dhateng ditya, asrah bongkokan, saha ngaturaken pejah gesang dhumteng ratu raseksa. Sadaya titahing dewa ingkang kasanggi ing buwana, kaungkulan ing langit, sami murinding. Geter kekes, samangsa miring namanipun sang ditya" (MG: 6). "When the angry giant destroyed Kaendran, and it absolutely would make the dark of the three realms. Where there was god worshipped a giant, surrendered, and presented life to death to giant queen. All god servants of the earth, under the sky, were all afraid. Trembling at the sound of the giant's name.

CONCLUSION

Based on these data, the expression kuwuring tribawana, asrah bongkokan, kasanggi ing buwana, kaungkulan ing langit, Geter kekes menunjukkan basa rinengga. The word kuwuring tribawana has the intention if prabu Niwatakawaca destroyed, Suralaya would create temptation in three realms. The word pasrah bongkokan means to surrender without courage to fight. Altogether, the excerpts explain that when the prince of Niwatakawaca was wrath then it would cause doom and fear. The gods even could not just be silent or pasrah bongkokan to Niwatakawaca's anger.

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