

Nationalism Spirit of *Kumbakarna* Figure in *Serat Tripama*: an Deconstruction Literature Analysis

Bagus Wahyu Setyawan, Kundharu Saddhono

Universitas Sebelas Maret, Surakarta
Bagusws93@gmail.com
kundharu.uns@gmail.com

ABSTRACT

Deconstruction is a philosophical theory of criticism (usually of literature or film) that seeks to expose deep-seated contradictions in a work by delving below its surface meaning. This research using deconstruction literature approach to describe and explain about nationalism spirit of *Kumbakarna* figure in *Serat Tripama*. Data resource in this research is manuscript of *Serat Tripama* write by KGPAA Mangkunegara IV. This research is qualitative descriptive research which the phase of research are data reduction, data presentation, and conclusion drawing. Data analysis technique using content analysis with using triangulation technique to test the data validity. Result of the research showed that *Kumbakarna* figure in *Serat Tripama* is described as a knight who have high nationalism spirit. When he faced forward war Prabu Ramawijaya's troops not on behalf of his brother Rahwana, but only the defense Alengka who become his homeland. The illustrations *Kumbakarna* as the figure of Alengka's knight who have high nationalism spirit indirectly can change the people perspective. Furthermore, *Kumbakarna* figure in *Serat Tripama* can be used as a means of instill the nationalism spirit to the Indonesian people, especially the young generations.

Key Words: nationalism spirit, *Kumbakarna* figure, *Serat Tripama*, deconstruction literature analysis.

INTRODUCTION

The phenomenon of the nationalism and patriotism declining lately is very lively and obviously in Indonesian society. A sense of love and belonging to the nation and state, moreover appreciating the sacrifice of heroes has now become a rare sight. The influence of globalization is increasingly eroding the identity and character of the nation (Sudrajat, et al, 2018: 49). The negative effects of globalization as identified by Wuryandani (2010: 6) include: 1) Globalization is able to form the ideology of Indonesian society from Pancasila ideology to liberalism ideology; 2) From the globalization of the economic aspect, the loss of fondness towards the local product due to the abundance of foreign products flooding in Indonesia; 3) The community, especially young generation, forgetting about their identity as Indonesian people because their lifestyle tends to imitate the western culture which the world community perceives as mecca; 4) Resulting in social inequalities; and 5) The emergence of an individualism attitude that raises the exceptions between the behavior of fellow citizens.

In addition to some of the above, the negative effect of the globalization process is the declining spirit of nationalism of the youth. Literally understand nationalism or patriotism is a psychological situation in which the loyalty of a person is totally devoted

directly to the nation state and in the name of nation, (Syarbaini, 2010: 65). A person who has a spirit of nationalism will place the interests of the nation and state above personal interest (Stevic, 2017: 45). For that we need an effort to cultivate the value of nationalism among the youth through character education in both formal schools and in the informal sphere.

The value of nationalism is also found in several works of Javanese literature. Javanese literature works are mostly composed and written by Javanese poets and kings who reigned at the time. Besides being used to show his power, literary works developed in the royal era are also used as a guide to action (Setyawan, 2016: 536). Literary works that contain moral teachings as a guide to community action is called *sastra piwulang*. *Piwulang* or often referred to as *niti sastra* or *sastra piwulang* means literature which have function to teaching. This type of literature was produced during the new Javanese era or around the 18th century. *Sastra piwulang* was written by the writers of palace, especially the writers of the Surakarta palace because the king's request at that time wanted a guidance of behavior for the community (Darusuprpta in Widyastuti 2014: 114). Many types of *sastra piwulang* that have been developing in the community and until now still exist to guide the community in the palace environment, some of which are *Serat Wulangreh*, *Serat Wedhatama*, *Serat Centhini*, *Serat Wulangputri*, *Serat Wulang Sunu*, *Serat Wulang Dalem Warna-warni*, *Serat Joko Lodhang*, *Serat Sastra Gendhing* and many others.

Serat Tripama is an important heritage of KGPAA Mangkunegara IV in Surakarta which tells about three main models. Especially for the soldiers and the servants of the state who performed the tasks according to their roles and description. Initially *Tripama* was addressed to soldiers and servants of *Pura Mangkunegaran*. Teachings about the sense of nationalism and the spirit of defending the homeland in *Tripama* was reflected through the depiction of three characters in *wayang* (Javanese puppet), namely *Patih Suwanda*, *Raden Kumbakarna*, and *Adipati Karna*. Along with its development, *Serat Tripama* was not only devoted to the courtiers and soldiers of Mangkunegaran, but also taught to the general public as one of the *sastra piwulang* that contained moral teachings on nationalism. The spirit of nationalism in *Serat Tripama* is reflected in the *Kumbakarna* figure.

Kumbakarna's character in the Ramayana story is one of the siblings of Rahwana, the king of Alengka. *Kumbakarna's* character is described as a big giant, just like the other two brothers, namely Rahwana and Sarpakenaka (Ganagatharam & Ganagatharan, 2002: 880). Despite its gigantic stature, *Kumbakarna* had a knight spirit and full passion to defend a nation. The spirit of nationalism of *Kumbakarna* leaders in *Serat Tripama* in this study would be covered by using the literature deconstruction approach. The theory of literature deconstruction attempts to reconstruct the concept of meaning existing in society, that consciousness cannot be removed from socio-cultural influences (Oktaviantina, 2014: 68). The originator of the concept of deconstruction is Jacob Derrida who sought to test literature works that have been built (Suciati, 2017: 3). The study in this research is tried to change public perception about *Kumbakarna* figure through *Serat Tripama* by KGPAA Mangkunegara IV.

METHODS

This research is in the form of descriptive qualitative research. Source of primary data in this research was *Serat Tripama* text by KGPAA Mangkunegara IV. *Serat Tripama* tells the story of *Kumbakarna* character who has the spirit of nationalism to defend his homeland. The approach used was literature deconstruction, i.e. the analysis of literature works to unravel meaning from another point of view (Jabbar, 2017: 745) Data in the *Serat Tripama* text was collected by using the technique of listening and recording, plus in-depth interviews with some experts. The data were then analyzed using content analysis techniques. Stages of data analysis consist of data reduction, data presentation, and conclusion. Triangulation techniques used to test the validity of data was data sources triangulation and theory triangulation.

DISCUSSION

Serat Tripama is a literature work. *Serat* is a Javanese literature work written and contains a collection of *tembang macapat* (electrically similar), can also consist of a collection of *macapat* songs of different metrum. *Tripama* was written by KGPAA Mangkunegara IV, a poet who came from Surakarta precisely the ruler of Pura Mangkunegaran. *Serat Trimapa* was predicted to be written in the 1860s containing 7 *pada* (stanza) *tembang Dhandanggula* which tells the example of Bambang Sumantri, *Kumbakarna* and Suryaputra (Suprpto, 2017: 98). The purpose of writing *Serat Tripama* was to be used as a role model and a source not only for soldiers but also leader and community.

The three characters used as examples in *Serat Tripama* are Bambang Sumantri, *Kumbakarna*, and Adipati Karna. Of the three characters, the author highlighted *Kumbakarna's* character that represents the character of nationalism. *Serat Tripama's* excerpt discussing *Kumbakarna* characters is found in stanzas 3 and 4, as follows:

Wonten malih tuladhan prayogi / Satriya gung nagri ing Alengka / Sang Kumbakarna arane / Tur iku warna diyu / Suprandene gayuh utami / Duk wiwit prang Alengka / Denny darbe atur / Mring raka amrih raharja / Dasamuka tan keguh ing atur yekti / Dene mungsuh wanara.

Kumbakarna kinon mangsah jurit / Mring kang raka sira tan lenggana / Nglungguhi kasatriyane / Ing tekad tan asurud / Amung cipta labuh nigari / Lan noli yayah rena / Myang leluhuripun / Wus mukti aneng Alengka / Mangke arsa rinusak ing bala kapi / Punagi mati ngrana.

"There is a good example, the great knight of Alengka, whose name was Sang *Kumbakarna*, a gigantic yet virtuous man, at the time of the war in Alengka, he intended to advise his brother to avoid trouble, but Dasamuka ignored and finally went against the ape army "

"*Kumbakarna* was ordered against the ape army, he did not obey his brother's orders, defended his place of residence, his determination did not recede, intending to defend the country, his parents, as well as his ancestors, who had lived in Alengka, would now be marred by ape army, *Kumbakarna* finally died".

Kumbakarna figure was taken from the story of wayang Ramayana which tells about the journey of Prabu Ramawijaya and Dewi Shinta. Raden *Kumbakarna* was the son of Resi Wisrawa and Dewi Sukesi. *Kumbakarna* was Rahwana's brother, King of Alengka, another brother who was also the son of Wisrawa and Sukesi was Sarpakenaka and Gunawan Wibisana. *Kumbakarna* was fond of sleeping and eating, although he was a giant but he had a soul of a knight. This is shown that he always opposed the attitude and decisions of his brother, namely Rahwana who always spread the anger. He preferred to meditate and avoid the life of the palace of Alengka.

KGPAA Mangkunegara IV chose the *Kumbakarna* figure to be an example in *Serat Tripama* essay because it is considered to have nationalist soul and love the homeland. The depiction of *Kumbakarna's* character as an example of the nature of nationalism may be very strange to some. This is given that the character *Kumbakarna* mostly known as a giant, in addition in the world of wayang version of Ramayana was a depiction of *aluwamah* lust. *Aluwamah* tends to the nature of uncertain and unbalance. Human-dominated *aluwamah* lust is still very unstable, with a changeable side, sometimes hard sometimes soft. It is also seen from the figure *Kumbakarna*, he is soldier of Alengka who must obey the command of the king, on the one hand he did not want to obey the orders of Rahwana who always spread the anger.

In Tripama, KGPAA Mangkunegara IV tried to break the bad perception of *Kumbakarna* figure Mangkunegara IV saw the good side of *Kumbakarna* who was a patriot of nation. In that context Mangkunegara IV used the literature deconstruction approach to describe the *Kumbakarna* figure in *Serat Tripama*. Deconstruction tries to reveal the other side of the characters discussed in the text. Deconstruction is done by giving attention to hidden phenomena, intentionally hidden, such as unrighteousness, antagonist, women and so forth, (Ratna: 2012: 238). So, it can conclude that the theory of literature deconstruction had existed since the time of 1860, which was contained in *Serat Tripama*.

Kumbakarna in his daily life always opposed the decision of Rahwana who always wanted to spread the anger of wrath. Rahwana is a depiction of anger and greedy nature that is hungry for power. Rahwana liked to oppress the small countries to be a colonized country and his daughter was made as diplomacy daughter. In exercising his power Rahwana always acted arbitrarily and without mercy. The nature and actions of Rahwana were thus always opposed by *Kumbakarna*. *Kumbakarna* often disputed with Rahwana, especially when Rahwana kidnaped Dewi Sinta from Prabu Ramawijaya (Paddaya, 2013: 348). Because Rahwana always disregarded the advice of *Kumbakarna*, *Kumbakarna* finally chose to meditate and alienate himself. This is expressed in *Serat Tripama* fiber by Mangkunegara IV in the following excerpt "... / duk wiwit prang Alengka / denny darbe atur / mring raka amrih raharja / Dasamuka tan keguh ing atur yekti / dene mungsuh wanara /". In Tripama footage it is said that when a war occurred in Alengka, *Kumbakarna* tried to heed Rahwana to return Dewi Sinta but Rahwana still firmly with his opinion. Finally, there was a war between Alengka and Prabu Ramawijaya assisted by monkeys from the Kiskendha Cave.

The nationalist character of a *Kumbakarna* is described in the next verse, which is as follows: berikut "*Kumbakarana kinon mangsah jurit / mring kang raka sira tan lenggana / nglungguhi kasatriyane / ing tekad tan asurud / amung cipta labuh nagari / lan nolih yayah rena / myang leluhuripun / wus mukti aneng Alengka / mangke arsa rinusak ing bala kapi / punagi*

mati ngrana". In the above excerpt it can be seen that *Kumbakarna* went to war against the monkeys led by Anoman and Sugriwa just for defending his home. His determination was only one, namely to defend his homeland. This was done because he realized parents and ancestors had lived, settled, to death on earth of Alengka. He did not accept when his country homeland was damaged by ape troops. His determination remained firm, he preferred to die on the battlefield to defend the homeland rather than saw his homeland was damaged by the outsiders or in the context of the story is the ape troops from Goa Kiskendha.

Kumbakarna action as depicted by Mangkunegara IV should be imitated as a form of state defense. Although the tangible form of a giant but *Kumbakarna* still has a good nature, namely fondness of the country and homeland. He was well aware that from birth his whole family had lived, stayed, grown and prosper in Alengka earth. This is what makes he was not willing when the troops of Goa Kiskendha destroyed his homeland. In the battle between Alengka and Prabu Ramawiyaja, *Kumbakarna* did not die in vain, but died in the battlefield as a hero who defended his homeland. Regarding the good side of *Kumbakarna*, Supriyono & Sutono (2014: 572 - 573) describes the value of the virtues that *Kumbakarna's* character represented as follows: (1) First, honest and just, disagreeing with harmful actions or violating the rights of others; (2) Secondly, to uphold the state and not to be willing or to let homeland be controlled by those who did not and only wished to destroy it; and (3) Thirdly, the love of homeland with its sincerity to sacrifice for the country even if the life is at stake.

CONCLUSION

The theory of literature deconstruction seeks to see the meaning contained in the literature work from another viewpoint to find a new meaning or construction of the object under study. In *Serat Tripama* by KGPAA Mangkunegara IV there are three figures exemplified to have good attitude and character to emulate, namely Patih Suwanda from Maespati, *Kumbakarna* from Alengka, and Patih Karna from Ngawangga. Using the literature approach of reconstruction, Mangkunegara IV tried to see the good side of *Kumbakarna's* character. *Kumbakarna* who had been regarded as a Giant, in *Tripama* by Mangkunegara IV was described as a knight who had a high nationalist attitude to defend the homeland. This is evidenced at the time of the war between Alengka and the Ramawijaya Army assisted by ape troops from Goa Kiskendha, *Kumbakarna* fought to defend his country not because of Rahwana's orders.

REFERENCES

- Ganagatharam, A & Ganagatharan, A. 2002. "Epic, Episteme, and Ethnicity: Re-Reading of the Ramayana in Modern Tamil Context" dalam *Proceedings of the Indian History Congress, Vol. 63, 2002*.
- Jabbar, Wisam A. 2017. "Deconstructin Arab Masculinity in Diana Abu-Jaber's Crescent (2003): The Return of the Unheimich" dalam *Journal Arab Studies Quarterly, Vol. 39, No. 1 (Winter 2017)*.
- Oktaviantina, Adek D. 2014. "Dekontruksi Budaya dalam Cerpen Kartini karya Putu Wijaya" dalam *Jurnal Bebasan, Vol. 1, No. 2, Desember 2014. Pp. 66-75*.

- Paddaya, K. 2017. "The Ramayana Controversy Again" on *Bulletin of the Deccan Research Institute*, Vol. 72/73, 2013.
- Ratna, Nyoman Kutha. 2012. *Teori, Metode, dan Teknik Penelitian Sastra: dari Strukturalisme hingga Poststrukturalisme*. Yogyakarta: Pustaka Pelajar.
- Setyawan, Bagus W. 2016. "Revitalisasi Nilai Nasionalisme dan Semangat Kebangsaan dalam *Serat Tripama*" dalam Prosding Seminar Nasional PARAMASASTRA, Universitas Negeri Surabaya.
- Stevic, Aleksander. 2017. "Stephen Dedalus and Nationalism without Nationalism" dalam *Journal of Modern Literature*, Vol. 41, No. 1 (Fall 2017).
- Suciati, Endang. 2017. "Dekonstruksi Patriarki Khaled Hosseini dalam Novel a Thousand Splendid Suns" dalam *Jurnal Diglossia*, Vol. 9, No. 1, September 2017.
- Suprpto, Yuni. 2017. "Pembelajaran Karakter Kepemimpinan melalui *Serat Tripama* dan *Serat Astabrata* serta Kesesuaiannya dengan Pancasila" dalam *Jurnal Harmony*, Vol. 2, No. 2, 2017.
- Supriyono & Sutono, Agus. 2014. "Identifikasi Nilai-nilai Keutamaan dalam *Serat Tripama* sebagai Bentuk Pengembangan Pendidikan Karakter Berbasis Budaya" dalam *JURNAL CIVIS*, Vol. 4, No. 2 Juli 2014. Semarang: Universitas PGRI Semarang.
- Syarbaini, Syahril. 2010. *Implementasi Pancasila melalui Pendidikan Kemerdekaan*. Yogyakarta: Graha Ilmu.
- Widyastuti, Sri H. 2014. "Kepribadian Wanita Jawa dalam *Serat Suluk Residriya* dan *Serat Wulang Putri* karya Paku Buwono IX" dalam *Jurnal Litera* Vol. 13, No 1. Yogyakarta: Universitas Negeri Yogyakarta.
- Wuryandani, Wuri. 2010. "Intergrasi Nilai-nilai Kearifan Lokal dalam Pembelajaran untuk Menanamkan Nasionalisme di Sekolah Dasar" dalam *Jurnal LITERA*, Vol. 4, No. 3 2010. Yogyakarta: Universitas Negeri Yogyakarta.