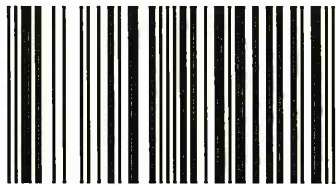


Rahwana = the King of Alengka in the wayang story of Nusantara is the king of the three worlds. The lower realm is inhabited by jinns and demons, the centre realm is inhabited by humans, and the upper realm is the nature of the Gods. Rahwana was a hermit and devoted worshiper to Shiva. He was given abundant gifts of supernatural powers and wealth. The Palace was very magnificent. The people were prosperous. Rahwana did everything as he wished. He could not be killed by anyone. When died, Rahwana would soon come back to life, because he had drunk an eternal drink from the God. He did not need to behave ethically. Rahwana could mate with other women he liked, even though they were married. The women of his choice were willing to date, for fear of threats, but giving satisfying service. The husbands were silenced with property. Each husband was afraid of his wife and king. That is one proof that God is the most merciful without being limited by social rules, except the law of karma. The people of Alengka were free to express themselves, but they must be morally responsible. Law enforcers can be richer than entrepreneurs, because legal processes could be bought.



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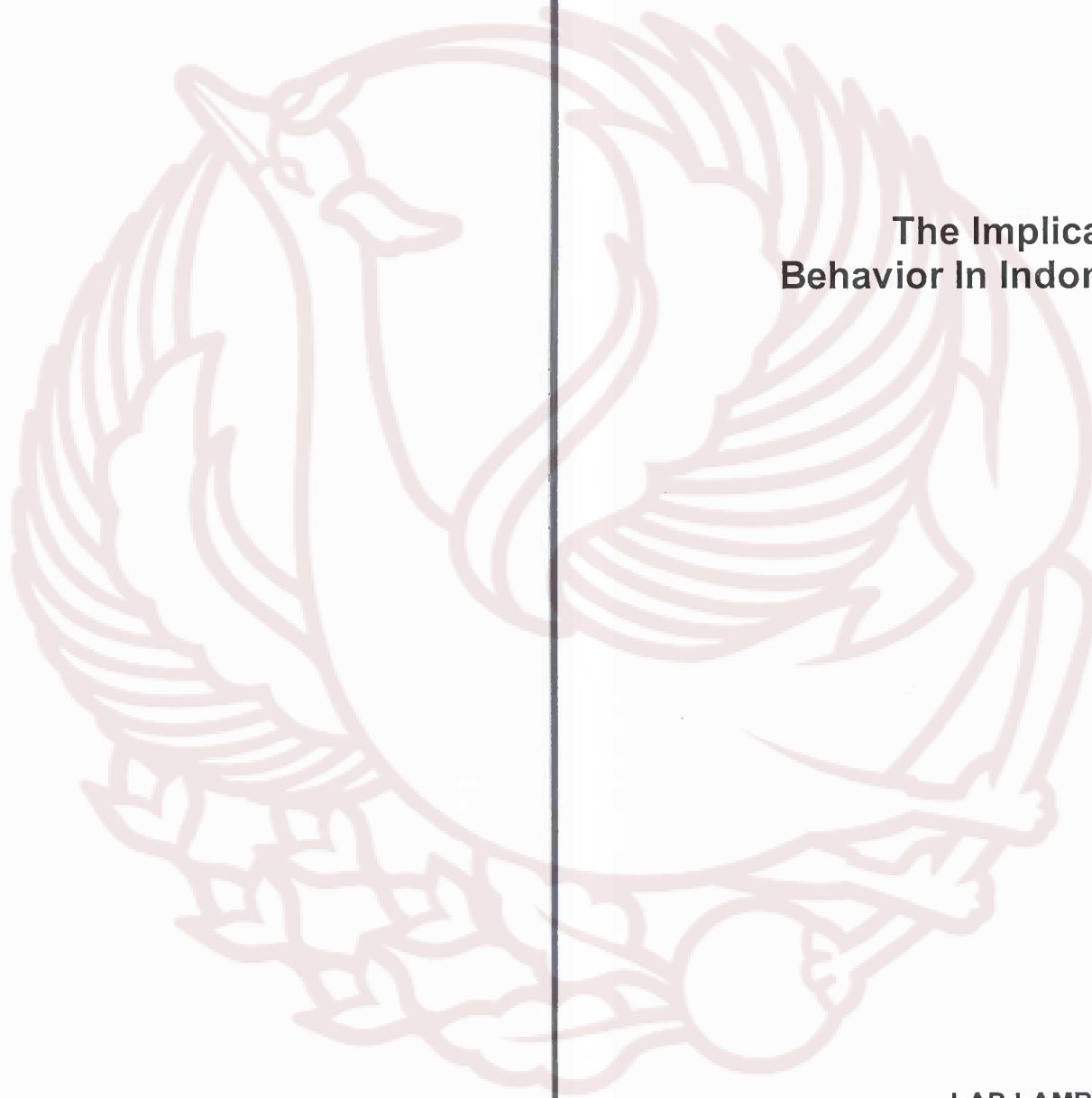
The Implication of Rahwana's Behavior In Indonesian Modern Life

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CHAPTER I INTRODUCTION

A. Background

Wayang is one of the Indonesian cultural arts that occupies established positions, both domestic and foreign countries and has achieved brilliant and exciting cultural achievements and has helped improve the quality of Indonesia's image in wayang performance. Based on the material, there are two types, namely wayang kulit made of cows or buffaloes and wayang golek or rod puppet made of wood or other materials in the form of puppets. The classification of puppets based on the living areas and development of wayang performances includes wayang kulit purwa (literally 'original wayang') with its various styles. There are various styles of East Java, Surakarta, Yogyakarta, Kedu, Sunda, Lombok, and Bali and Banjar. In the first year of research, Sugeng Nugroho, Sunardi, and I Nyoman Murtana took the topic of aesthetics in wayang performance of *gaya kerakyatan* (common style), and therefore the first sample taken was wayang performance of East Java style often called Dakdong.

In general, wayang performance always presents a story called lakon wayang, because lakon always performs important events of the story actors which contain various teachings about life. Wayang Dakdong performance was appointed in the research, because at this time wayang performance is quite rare. However, the performance frequency is still quite high, because in each stage dalang presents excellent quality, both the value of education on various aspects of the natural, social, cultural, political, economic, logical, ethical, and aesthetic environments that are anesthetized by artistic expression. Those aimed to welcome the Republic of Indonesia's anniversary in 2017. Wayang performance is held as entertainment for the people and prepared to build the character of the nation, so that it becomes a generation that inevitably upholds the values of struggle, local history, and even more the value of patriotism in order to uphold

the dignity of the nation. One of *dalang* who still shows the existence of the East Java style *wayang* performance is Ki Wardono from Mojokerto East Java. He has shown great reputation and achievements in East Java. The average frequency of performance is 15 to 20 times each month, paid between Rp 15 million up to 20 million for each performance, usually overnight. The duration of the performance starts at 21:00 until 04:00 in the morning the next day or around more or less for 7 hours.

On August 29, 2017, we, Competitive Grant research team, received funding from the Directorate of Higher Education (Dikti). In East Java, Ki Wardono was ranked the highest among *dalang dakdong* in East Java. He agreed that his performance would be documented and the form of *wayang Dakdong* was analyzed aiming to ascertain the impacts of the Surakarta Style *wayang* performance on East Java style *wayang* performance. On this occasion, Ki Wardono, who was ranked the best at the time among *dalang* around Mojokerto performed *Lakon Adegung Maespati* (the establishment of the Kingdom of Maespati). He was asked to perform by the people of Mojokerto to commemorate the Independence Day of the Republic of Indonesia (NKRI). The following is an excerpt of Wardono's prologue when he performed that time.

"Ketingalipun asri kedadean saka tentrem negari. Brandal, kampak, kecu, maling, prampog ora ana. Narendra jajag wreka buta kacokan jawa, nduwe watak adigang adigung adiguna sapa sira sapa ingsun. Kaya-kaya wong sak jagad ora ana kang mbandhing kasektene Dasamuka" (Nugroho, Sunardi, and Murtana, 2017:2)."

Wardono began his story about the state of Alengka which was depicted in the world of *wayang* with the East Java dialect as a peaceful and prosperous country free from fear, because there were no bandits, thieves, and robbers. The country of Alengka was very rich and its people lived in prosperity. It was told that Prabu Dasamuka, Dasa Nana aka Rahwana was a handsome, mighty king, but he had the character of relying on intelligence (*adigang*), physical strength (*adigung*), and power (*adiguna*), who you are (*sapa sira*), who I am (*sapa ingsun*). Through this statement, Rahwana actually showed pride, because his

country was peaceful. He had the undefeated wealth and magic. "I am Dasamuka the king of the world, undefeated. I can get sick, but cannot die. I have a long age. My soldiers are undefeated giants. My country is the largest in the world." (Nugroho, Sunardi, and Murtana, 2017: 2).

"Through the beauty of puppet art, the *wayang* mission as a guide for people which is enjoyable to watch containing the values of life's primacy. The internalization of values is subtly far from being patronizing, even the indoctrination of moral messages conveyed includes various values such as character, citizenship, and religious values. The guidance content in *wayang* is very broad and varied, ranging from religious, philosophy, to pragmatic values, namely character and character building (Solichin, 2010: 77-78) ".

The State of the Republic of Indonesia which was independent on August 17, 1945 is inhabited by a very diverse ethnic group. It has diverse languages, religions, customs, and civilizations. Javanese, Sundanese, Lombok, and Balinese tribes to various nations and countries in the archipelago such as Malaysia and Thailand are very fond of watching the *wayang* performance tradition which is positioned as a source of educational value to be used as a reference for social behavior since hundreds of years ago and through various changing times until in modern times as it is today. Modern culture is an anthropocentric culture that is human centered. Modern man is really worried and even very afraid that his life suffers from natural events with tremendous power which is considered to make life miserable. That is why modern humans strive to conquer certain forces from nature, because if they only rely on the power of prayers from carrying out mere rites accompanied by sacred art performances (*wayang*), they cannot fully anticipate conditions such as earthquakes, tsunami waves, volcanic eruptions, floods, landslides and so on. One reason is that modern humans have begun to erode their belief in the unseen world (religion) and have replaced their roles and functions with science and technology through a completely different system of rationality. Therefore, modern humans affirm the presence of science and technology to achieve security, peace, and well-being, to inner happiness. Humans are seen as the ruler of nature, including being a controller and historical

evolution. Nature is seen as a tool and raw material for lust satisfaction and human desires (Rahmat W., 2000: 129).

Life in the era of modernization is characterized by efforts to find rationality as an implication of learning western science that can be learned from universities both inside and outside the country and an industrial culture has begun to grow and develop since the reign of the new order regime under the former deceased President Soeharto who ruled for thirty years. Now wayang performance has entered the industrial area in the market sense. The Indonesian industrial community longs for an inner and outer prosperous life that is sufficient for its economics, clothing, shelter, and food, basic necessities. In terms of the quality of life, it has begun to be achieved, and therefore a new irony arises, namely the modern Indonesian society which is trapped in individualistic, selfish, less ethical, but dynamic. The community has not been fully rational, even there are emotional tendencies because the industrial community is affected by material interests. Socio-cultural life becomes chaotic, physical and psychological violence occurs everywhere, various forms of inheritance and objects can not be sold to get money, even people are trafficked, kidnapping children and adolescents, and so people easily act cruelly.

All of those criminal acts have economic motives and self-image. However, it was a little different when Sinta was kidnapped by Rahwana, hindered by Jatayu, a big bird, a friend of Dasarata, Rama's father, Sinta's husband. Sinta was kidnapped because Rahwana wanted to control the pure love of Sinta and because Sinta was the reincarnation of Vishnu. That is why Rahwana lost the logic of his thinking, so he must act criminally because he really wanted Sinta's affection and Rahwana's position as the three worlds ruler. Thus, his authority would doubly increase as the king when he could get Sinta as his wife. Rahwana did not want to share his loves with other women if later he were able to get Sinta and did not want to be hindered by anyone. He really wanted to find the essence of true love from Sinta. Therefore, Jatayu who tried to free Sinta from the kidnapping of Rahwana was attacked and persecuted to death. Perhaps Rahwana's cruelty unintentionally is regenerated or hereditary from pre-modern period inspiring the

young generation of Indonesians to modern times for a crime in a different form of interest.

This paper was compiled using qualitative method based on data collection techniques in the form of words, not a series of numbers. Data were collected through field observations, interviews, and documentation (Rohidi, 1992: 15) by applying conflict theory. Conflict is a process that is instrumental in the formation, unification, and maintenance. Conflicts can be established and guarded by the boundary between two or more groups to strengthen group identity, and protect it so that it does not dissolve in the social world around it, and can strengthen social structures (Poloma, 1994: 108).

B. Problem Statements

Based on the background of these problems, the question arises as follows.

1. Why do Rahwana's behaviors influence modern Indonesian society?
2. What are the impacts of Rahwana's behaviors on Indonesian society?
3. What are the implications of Rahwana's behavior towards modern Indonesian society?



Picture 1

Ki Wardono plays the shadow puppet figure with his left hand while saying *janturan* (a prologue)