

Strengthening Nationalism Value and Nationality Spirit of Young Generation using Media Serat Tripama

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ABSTRACT

Javanese literature is a product from ideas of authors and Javanese poets which contain great values. Many kinds of Javanese literature have been created by authors and become phenomenal works because of contain morality values. One of the phenomenal Javanese literatures is Serat Tripama from KGPAA Mangkunegara IV. Serat Tripama tells us about three characters of wayang, that are Suwanda, Kumbakarna, and Karna. When we look more deeply into Serat Tripama, there are contain good messages about nationalism value, represented by three characters who was being talked about. Serat Tripama can be used as a means to introduce the sense of belonging and nationality spirit characteristics for young generation. It is related to the last condition when many young generations have less of sense of belonging with their nation. Therefore, this way can be used to introduce Javanese literature works to young generations because in this globalization era, most of our young generations prefer to learn other works from other cultures than to know and to learn about their own cultures, particularly Javanese literature.

Keywords: *Javanese Literature, Serat Tripama, Nasionalism Value, Nationalism Spirit, Young Generation*

1. INTRODUCTION

The phenomenon of fading nasionalism value away becomes significant. Love and sense of belonging toward nation and respect for patriotism are no longer important. Moreover, news on some cases reinforces these phenomena. Many young generations have no respect on patriots and even toy their photographs. This seems terrible since patriots were willing to sacrifice their body and soul for Indonesia's freedom. These phenomena deal with globalization. The impact of globalization gradually reduces the national identity and characters. Young people become indifferent toward their own cultures. Besides, the emergence of foreign cultures and products are considered to be more relevant and acceptable once those seem to be appropriate to the present life style. The negative impacts of globalization have been accounted by Purnomo [1]. First, globalization is able to change Indonesia's ideology from Pancasila to liberal. Second, considering the economic aspect, Indonesian people slowly but surely change their preferences from domestic products to foreign products due to the high amount of import. Third, Indonesian people, particularly the young ones, lose their identities as Indonesian because of copying the

western life style. Fourth, the globalization results in social gaps. Fifth, the globalization creates individualism resulting in ignorances among people. Some of these phenomena proposed by Wuryandani [2] happen in Indonesia.

Consequently, there is a need to prevent these negative impacts of the globalization, or national cultures and characters become faded away, particularly in young generations. This can be done by character education on nationalism value and nationality spirit. These are beneficial for building young generations' characters appropriate to national aspirations and purposes. The importance of character education has been proposed by Gaffar [3] who assumed that the character education is a transformation of life values developed in one's personality so that becomes similar to others' life behavior. In short, the character education is related to changes in human attitudes and characters appropriate to expected national values. Loving the nation or nationalism is not restricted to straggling, sacrificing and fighting against colonization and impairment toward the nation. Nationalism has to be implanted in each people's souls and ways of thinking. The concept of nationalism literally refers to the psychological situation that totally serves the nation under the name of nation [4]. Nationalists will place the nation's importances over theirs. This is indicated by their attitudes on sacrificing their power, money, even life to usurp the nation's freedom from colonialism.

Piwulang literature or known as *niti* or *wulang* literature refers to a type of literatures containing lesson values. This type of literatures emerged at the new historical period of Java or around 18s century. *Wulang* literature was written by Kraton writers, especially Kraton Surakarta, as the king's request to fulfill his willingness in creating behavior guidance for his people [5]. There are many works of the *piwulang* literature developing in the society surrounding Kraton, including Serat Wulangreh, Serat Wedhatama, Serat Centhini, Serat Wulangputri, Serat Wulang Sunu, Serat Wulang Dalem Warna-warni, Serat Joko Lodhang, Serat Sastra Gendhing, and so forth.

The *piwulang* literature is not only found and originally from Kraton Surakarta but also recognized outside Kraton such as Pura Mangkunegaran. Some *piwulang* literary works found in Mangkunegaran were written by Adipati Mangkunegara as a life guidance for both the *abdi dalem* (royal servants) and society. One of the famous poets is KGPAA Mangkunegara IV. As a poet and head of government, KGPAA Mangkunegara IV wrote many literary works containing main lesson and *piwulang*. KGPAA Mangkunegara IV was recorded that he wrote 42 literary works, and 35 of them were compiled by Pigeaud and published in 1927 as the wish of KGPAA Mangkunegara VII entitled "Serat-serat Anggitan Dalem KGPAA Mangkunegara IV". Some *piwulang* literatures written by KGPAA Mangkunegara IV include Wedhatama, Serat Tripama, Serat Paliatma, Serat Darmawiyata, Serat Manohara I, and Serat Manohara II.

Serat Tripama is one of the literary works by KGPAA Mangkunegara IV discussed in this paper. It contains nationalism and nationality spirit lessons. It explains the nationalism value and nationality spirit as the character education to young generations. It is in line with the function of literary works mentioned by Welles & Warren [6] namely entertaining and teaching something. Literary works are not only recognized by aesthetic values but also considered by messages containing in them. Readers will find a message if they read and learn literary works thoroughly.

2. METHODS

The study was descriptive qualitative with using literature deconstruction approach. It focused on describing nationalism value and nationality spirit reinforcement on young generation in detail by using Serat Tripama. Data collection technique was literature study and

in-depth interview. Data were then analyzed by using content analysis technique, including data reduction, data display, and data verification. In-depth interview with some artists and experts in Javanese literatures was conducted to reinforce data analysis [7]. Triangulation technique was also utilized to test data validity. It consisted of triangulation of source and triangulation of theory.

3. RESULTS AND DISCUSSION

Serat Tripama as proposed by Priyatningsih [8] is an important heritage from Sri Mangkunegara IV in Surakarta. It tells about three main examples. It was particularly written for knights and *abdi dalem* (royal servants) in carrying out their duties. However, it was formerly written for knights and *abdi dalem* (royal servants) of Pura Mangkunegaran. As Netherland colonialism, it was utilized as the guidance and inspiration to fight against the collonials and to usurp the freedom. However, it was generally dedicated for all people to tell the importance of nationalism and nationality spirit. Lessons about nationalism and nationality spirit in Serat Tripama are reflected by three figures in *pewayangan* (related to *wayang*), namely Patih Suwanda, Raden Kumbaarna, and Adipati Karna. KGPAA Mangkunegara IV considered them as the representation of persistent patriots [9].

3.1. Taking Example from Patih Suwanda's Attitude as an *Abdi Dalem*

The first and second lines of Serat Tripama reflect the nationalism value performed by Patih Suwanda. KGPAA Mangkunegara IV described Patih Suwanda as a character with high patriotism and nationalism, especially toward the king, Prabu Arjuna Sasrabahu who hold the throne of the Maespati Kingdom. Suwanda's position as *patih* (prime minister) absolutely deals with important duties in relation to the kingdom. It is in line with Serat Tripama that mention three main characteristics of Patih Suwanda, namely *guna*, *kaya*, and *purun*.

Guna means value-in use for the nation. It implies that servents or people must have value-in use for their nation. This value may refer to their achievements, superioritis, added-values, or potentials used for reflecting credit on the nation. The concept of value-in use is also reflected in Sumantri character suggested in by Hadinoto, et al [10] They found that patriotism value performed by Sumantri included intelligence, potential, braveness, service, and responsibility. Moreover, they mentioned that Sumantri's potentials were indicated in his capability on fulfilling the requirement to serve Maespati Kingdom, as well as his confidence, ability and power to succeed his duties. This concept, in relation to the present life, deals with each people's potentials in bringing credit to the nation. These potentials will become power or added-value once these are optimized. Consequently, people with these optimized potentials are then recognized by the nation or even the world. These potentials are related to physical strength, thoughts, skills, and works or findings. As a matter of fact, young people prove that their potentials bring credit to Indonesia. It is represented by achivements on art, culture, works, Olympiads, and international championships. These achivements must become factual examples for Indonesian young generations so that do not hesitate to develop their potential and then to prove theirs by other achievements.

Kaya is represented in following lines *kaya sayektinipun | duk bantu prang Manggada nagri | amboyong putri dhomas | katur ratunipun*. It indicates that *kaya* characteristic was perfomed when Suwanda contributed himself to fight against Mangganda Country. He succeeded on getting Mangganda's wealth and princess, Dewi Citrawati. However, those achievements were dedicated for his King, Prabu Arjuna Sasrabahu. It implies that Suwanda

showed his responsibility toward the nation and the king. Responsibility is considered as an ability to reponse or answer [11] [12]. It means that the responsibility is oriented to others by paying attention and actively giving response on their needs. In this context, Suwanda fulfilled the nation's willingness and request. Hence, Serat Tripama tells the readers about the importance of responsibility.

The responsibility performed by Suwanda was represented by giving the booty and princess as the wish of his king. Different from Suwanda, the representation of responsibility owned by today's people is to do their duties as people of the nation. Each people have the responsibility to maintain the national stability. Besides, they are also required to fulfill the nation's obligatory demands, such as paying tax, participating in the general election, and maintaining Indonesia's name. This has been suggested by Wangsa, et al [13] that the realization of responsibility and obligation as people of the nation is to be responsible on the duties, to be honest on the actions, to be brave toward the nation by attempting to truly carry out good deeds, and to care about the environment.

Purun means 'willing'. It deals with to be willing to fulfill the obligation and to serve the nation. Suwanda is willing to sacrifice his life for defending his nation against the enemy's threats. People of the nation must have intension and willingness once the nation needs them. These intention and willingness are considered as the realization of submission to the nation.

3.2. Taking Example from Kumbaran, Sang Satriya from Ngalengka

Kumbakarna character is taken from wayang Ramayana story. It told about the journey of Prabu Ramawijaya and Dewi Shinta. Raden Kumbakarna is a son of Resi Wisrawa and Dewi Sukei. He is the younger brother of Rahwana, Ngalengka King and other siblings from Wisrawa and Sukei, including Sarpakenaka and Gunawan Wibisana. Kumbakarna loves sleeping and eating. While he is a giant, he has the knight soul. It is reflected by his action on persistently opposing his brother's decision, Rahwana, on persistently committing brutal violences. He preferred to mediate and avoid living in the Ngalengka Palace.

KGPAA Mangkunegara IV chose Kumbakarna character as a good example in Serat Tripama since Kumbakarna had nationalism and high love toward the nation. The description of Kumbakarna as a good example of nasionalism indicates improper for some people considering that Kumbakarna is a giant. Besides, he also was a description of *aluwamah* desire (a desire related to the need of eating and sleeping). However, KGPAA Mangkunegara IV breach that negative perspective by representing the good side of Kumbakarna as the real patriot. In this context, KGPAA Mangkunegara IV uses literature deconstruction approach to portray Kumbakarna in Serat Tripama. Deconstruction is basically an attempt to reveal another side of a certain character in the text. It is conducted by concerning on hidden indications, purposely hidden indication, such as falsity, supported characters, women, *etc* [14]

In his daily life, Kumbakarna always went agaists Rahwana's decisions. Rahwana was the description of anger and greed. Rahwana loved suppressing small nations, in order to make them shadow-land and to make princess *putri boyongan* (a daughter of loser). In using his power, Rahwana always acted arbitrarily without mercy. His characteristics and actions were opposed by Kumbakarna. Kumbakarna was often in contradiction to Rahwana, especially when Rahwana kidnapped Dewi Sinta. Kumbakarna attempted to give Rahwana an advice, but Rahwana rejected it. Consequently, Kumbakarna chose to mediate and isolate himself. It is recorded in the following citation ...| *duk wiwit prang Ngalengka* | *dennya darbe atur* | *mring raka amrih raharja* | *Dasamuka tan keguh ing atur yekti* | *dene mungsuh wanara*|. The previous citation explains that when the war in Ngalengka happened, Kumbakarna suggested Rahwana

to release Dewi Sinta, but Rahwana strongly disagree. As a result, the war between Ngalengka and a troop of apes happened.

Kumbakarna's nationalism is represented when Kumbakarna went to the battlefield to fight against a troop of apes for the sake of his land. His willpower is only to defend his land, Alengka. This is due to that Alengka is the place where his ancestors stayed, lived, and died. His willpower is persistent considering that he chose to die in the battlefield on defending his land than to see his land damaged by foreigners, a troop of apes from Kiskendha Cave.

Kumbakarna's action as represented previously has to be taken as an example of defending the nation. While he was a giant, he kept maintaining good characteristics, namely loving the nation and birthland. He was definitely aware that all his families stayed, lived, grew, and died in Alengka land. This made him not allow a troop of apes from Kiskendha Cave to damage his land. When the war of Alengka and Prabu Ramawijaya occurred, Kumbakarna was not dead for nothing. He was dead in the battlefield as a patriot who defended his nation. In relation to Kumbakarna's good sides, Setyawan & Saddhono [9] reinforce the main characteristics of Kumbakarna. First, he was honest and fair. He disagreed with bad deeds harming or violating others' right. Second, he upheld the nation and was not willing to keep his land being controlled by people who only wanted to cause the damage. Third, he loved the nation with sincerely sacrifice himself for the sake of his nation.

3.3. Taking Example from Adipati Karna, *Sang Senopati* from Kurusetra Battlefield

Adipati Karna Basusena has another name, Suryasaputra, because he is the son of Bathara Surya and Dewi Kunthi. The name of Karna is due to the way he was born that is not from her mother's womb but ear. Karna was taken care by *pekathik* (a groom) in Astina Country. As he was grown up, Karna was promoted as an *Adipati* (a title of high nobility) in *Kadipaten* (an area under the Kingdom or Kraton) Ngawangga. Because of his skill and power, *Sang Kurupati* or the Ngastina King promoted Karna to be a *senopati agung* (a great commander) as he fought against Pandawa in Kurusetra battlefield. However, his heart was in conflict, whether on one hand, he got a good position as *senopati agung* Kurawa, and on another hand, he had to fight against his mother and siblings. In Serat Tripama, KGPAA Mangkunegara IV described Karna as the one who wanted to return Duryudana's favour. Karna was aware that he got acknowledgement and position as *Adipati* due to Duryudana's help.

Karna's faithfulness toward Duryudana and Ngastina Kingdom must be taken as an example for the present life. As a servant of the nation, Karna carried out his duties as his promise given when he was established as *adipati*. Karna was aware that a knight's promise is a final and he must keep it up. A knight who breached the promise, would lose his knight soul and was not fit as a knight. This must become a concern in the present life since many officials breach their promises [15][16]. They only give promises at the campaign, but do not realized them as they get the position. They commit to breach their promises by corruption and misusing their authority. Consequently, Karna character in Serat Tripama attempt to implant responsibility, faithfulness, and truthfulness. This good example is able to cope with corruption frequently performed by Indonesian politicians.

3.4. Reactualization *Pitutur Luhur* in Tripama on Young Generation in Present Era

After deep analysis, Serat Tripama contains many messages related to nationalism value and nationality spirit. It was relevant to be used as a lesson of nationalism for young generations who gradually reduce their characters and love for the nation. Today's people are more

interested in learning foreign cultures and works considering that those are more appropriate to their desire. This phenomenon contributes to reduce local cultures and wisdoms. *Adiluhung* works (great works) of Indonesian cultures become displaced by works and cultures that are instant, modern, and inappropriate to Indonesia's ideology. This condition must be paid attention or gradually erased young generations' characters and moralities. It has to be done with character education. The character education is to implant, introduce, and deeply study about *adiluhung* national values through, one of them, literary works from local cultures. It is similar to what was suggested by Agustyaningrum [16] that a lesson about nationalism and defending the nation was recognized in traditional expressions.

Serat Tripama is one Javanese literary work containing nationalism and love for the nation. It needs appropriate methods and techniques to be taught to young generations, such as putting it in learning materials. Implanting nationalism value should be carried out while teaching and learning process. There are several subjects probably added by nationalism value and nationality spirit, including Nationality Education (*PKn*), Javanese Language, Indonesian Language, and History for junior and senior high school. However, it will be more relevant to be taught in Javanese Language since the characters in Serat Tripama are taken from *pewayangan* characters as a product of Javanese culture. Teachers can add nationalism value and nationality spirit by reading and then discussing about the content of Serat Tripama together with students. This seems to be effective, for it will both introduce Javanese literary works and be used as a means of naming character and nationalism values in it. To give an in-depth effect, students are encouraged to sing Serat Tripama together. If students can memorize the lyric, their memory of the meaning in it will last longer [17].

Additionally, implanting nationalism value and nationality spirit can also be done by spreading posters or pictures of three characters in Serat Tripama, supplemented by lessons of each character. These posters or pictures can be displayed in the place in which students are easy to see and read it, such as classroom or each part of schools. This is also considered effective to implant the nationalism lesson in Serat Tripama.

4. CONCLUSION

Nationalism value and nationality spirit are certainly found in Serat Tripama. KGPAA Mangkunegara IV reflected nationalism value and love for the nation through three characters of *pewayangan*, namely Suwanda, Kumbakarna, and Karna. Each character represents different characteristics. Regarding to the discussion above, these characters in Serat Tripama has a high spirit of nationalism. They defended their nation by sacrificing their soul and body. It indicates that KGPAA Mangkunegara IV wanted to guide young generations to have love for the nation as represented in these characters. Besides, in the last passage of Serat Tripama, KGPAA Mangkunegara IV suggested young generations to take the good examples from the patriots and attempt to imitate their characteristics. Moreover, Serat Tripama is highly recommended to be used as a prevention on fading young generations' nationalism away due to the emergence of foreign cultures and ideologies. This can be done by 1) putting the material about Serat Tripama into some subjects in formal schools, particularly the ones containing nationality and nationalism values, such as Nationality Education (*PKn*) and Javanese Language; 2) creating posters or pictures of three characters in Serat Tripama, then placing them in some places in the school. These aim to stimulate love and to strengthen students' memories on Serat Tripama lesson. These two ways are to spread nationalism lesson in Serat Tripama to young generations.

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