

Purusadasanta Oratory: Transformation of Epos Sutasoma into Creation of Performing Arts

by Ia Wimba Ruspawati

Submission date: 04-Mar-2021 04:19PM (UTC+0700)

Submission ID: 1523960771

File name: Paper_Dayu_Wimba_ISoNH2017_Purusadasanta_Oratory.docx (25.14K)

Word count: 2558

Character count: 13477

Purusadasanta Oratory: Transformation of *Epos Sutasoma* into Creation of Performing Arts

I.A Wimba Ruspawati

Institute of Arts ¹Indonesia, Denpasar, Bali, Indonesia dayuwimba60@gmail.com

ABSTRACT

Purusadasanta is an art work of dance oratory which originated from the *epos Sutasoma* story of the original Indonesian poet literature of Mpu Tantular. The purpose of this research is to listen in terms of performances comprehension, creation of works of art performance based on religious literature, ability to convey the moral message of the show and in the long term, aimed so the young generation can understand the cultural values of the nation contained in the story. The research located in the city of Denpasar is done by qualitative method. The issues studied include (1) how the ability of an art team can transform the work of literature into performing arts; (2) In what part of *Purusadasanta*'s work contains a reflection of philosophical values that can raise awareness of the society diversity; (3) What efforts can be made to artist groups to love their own culture better to be sustainable, better quality and can bring added value in everyday life. To explain the problem is used deconstruction theory, semiotics theory, and aesthetic theory. The result of the research shows that (1) Art team has been able to transformed literary works to *Purusadasanta* oratory workshop which is staged in line with the contents of literary works that become the source of inspiration; (2) A thorough review, the cultivator has been able to give the entrance space of the main philosophical values of literary works into the performing arts seen from dialogue sessions and the quality of performance; (3) The performance of *Purusadasanta* can reflect the love of the great art and culture. *Purusadasanta* show that quality reflects conservation efforts and can provide added value, especially income economically to support daily life.

Keywords: *philosophy, Purusadasanta, transformation, Oratory.*

A. Introduction

Negara Kesatuan Republik Indonesia (NKRI) is a country consisting of various tribes, races and religions. The formation of NKRI has gone through a very long process from pre-history to modern times today. From agrarian country, now gradually clean up become an industrial country. In the course of this long history Indonesia was once led by kings ranging from Borneo (Kutai), West Java, Sumatra (Sri Wijaya) and advanced to Central Java and East Java until the glory of Majapahit kingdom. Many of the events that have been passed by this nation to the *Sumpah Pemuda* on 28th October 1908 which recognizes Indonesia as one nation, one language and one homeland that is Indonesia. How great the commitment of the people of Indonesia to unite itself into a great nation that is Indonesia.

Now in the midst of the Indonesian nation development towards a democratic world where freedom of opinion is protected by law, there are a handful of groups of people who embrace the radical sect. Such radical groups are certainly not knowing, not understanding the journey of the Indonesian nation for so long. The noble *Pancasila*

values are being underestimated, the cultural value of the nation itself is increasingly countered, and they even glorifies the cultural values of other nations. So in the history of religion and belief of the Indonesian nation dominated by local culture and in synergy with Hinduism, Buddhism is increasingly shifted its role by other religions and beliefs.

The constellation of Hindu Buddhist civilization in Indonesia has left a legacy of magnificent architecture such as Borobudur temple and Prambanan temple that is admired by the world. But it is a monument that can be seen directly in the form of objects/architectural buildings. There is another monument that is an Indonesia nation's legacy of the ancient kingdom that is not in the form of civilization, noble character that brings the nation of Indonesia into a nation that is accepted in the association of the world. Indonesian nation wealth in the mastery of cultural values is also a wealth of its own. *Pancasila* is one form of such wealth because based on *Pancasila* the Indonesian nation can unite. The slogan of *Bhinneka Tunggal Ika* is also a wealth of Indonesian nation because with the slogan Indonesia can unite in difference, which is hard to find in other nation. Garuda bird is agreed as a symbol of unifying the nation. Where there are Garuda birds, that is where the nation of Indonesia.

It has been realized that Indonesian culture in the past kingdom era became the means of uniting the nation today and even to the future. When it's all listened, one of which are sourced from the *epos Sutasoma* story which is the original literary works of Indonesia that is Mpu Tantular. *Epos Sutasoma* describes how unswerving a heart of a king of Hastina holding the government until feared by his enemies. The most important enemy in this *epos* is the king of the kingdom of Ratnakanda who holds the title of King Purusada. *Prabu* Ratnakanda (Purusada) was so powerful, many had defeated other kings, but when facing the king of Hastina, Purusada was powerless at all. The insinuation of this story seems once addressed to the king of Majapahit when it is respected by the people. To show a sense of devotion to the king, Mpu Tantular presents a composition story entitled *Purusadasanta*. This story begins with daily life in the castle Hastina with the birth of the crown prince Sutasoma which is nothing but the incarnation of God (Buddha).

The author here, takes the other side of the *avatara*. Because the god who usually becoming *avatara* is Vishnu, but in this story the Buddha deity is said to incarnate to defeat all his enemies including restoring the kingdom on civilized culture. In one of the *kakawin Sutasoma* stanz is written... "*mangke praptang Kali, Sri Jinapati manurun, matianang kala detya murka*" (meaning: now in *Kaliyuga* era, he *SangHyang Jina* (Buddha) will incarnate to defeat giant, very evil *detya*). *Sutasoma* is said to be a Buddhist embodiment that will eventually bend Purusada when his anger reaches the top. *Sutasoma* shows its uniqueness in which to stop greed, reduce violence, not by fighting, but by interpreting high philosophical values based on compassionate heart. Proven in battle on the battlefield, all of Hastina's forces relying on violence, none of which succeeded in suppressing Purusada's anger. Only with the love of the Sutasoma king of Hastina, Purusada can be conquered. This philosophy seems to inspire all of us not to put forward violence in our own country.

The story of *Purusadasanta* if further experimented contains many values of mind that need to be a role model in living life. Also loaded with quality moral messages. For example, the content contained in this *kakawin* stanz, *Kakawin Sutasoma* by Mpu Tantular as follows:

Rwaneka dhatu winuwus wara Buddha Wiswa , Bhineki rakwa ring apan kena parwa nosen, Mangakang Jinatwa kalawan Siwatwa tunggal, Bhineka Tunggal Ika tan hana dharma mangrwa.

Meaning :

"It is said that the famous Buddha and Shiva are two different substances Different that is said, but when will be separated, impossible. Thus the truth of Jina (Buddha) and Shiva is indeed singular. What is different is the singular existence of no truth into two"

In the stanza of *kakawin* mentioned above, put forward a very important slogan in the life of the country when it is dominated by two major religions (Hinduism and Buddhism). The efforts of the poet seem to be a deep study by the royalty to create harmony among religious people. The ability of the poet to put this story full of moral content in the end is able to unite the two different great ideas into one, walk in tandem and rhythm, making the condition of the State to be secure and serene. The concept of putting forward unity in the differences, that is what needs to be preserved. The problem is that now the State/*nusantara* consists of various ideologies, can the current generation preserve the efforts made by our ancestors and the founders of this State? Taking the title of *Purusadasanta's* research will try to answer some problems, namely: how the ability of an art team can transform the work of *satra* into a dance oratory which contains a reflection of philosophy values that can increase awareness of the diversity of the community; As well as efforts to encourage artists to love their own culture more.

B. Research Method

This study used a qualitative approach from the perspective of art studies. The research location is located in Denpasar city of Bali Province. Data type: qualitative supported also by quantitative data. Data source: primary and secondary. The technique of determining informants using Purposive Sampling. The research instrument is the researcher as the main instrument assisted with other instruments such as interview guides, tape recorder, photo and video camera. Data collection techniques used document studies, interviews, literature. Data Analysis Technique is done by reduction, presentation, and conclusion so that finding new findings.

C. Results and Discussion

The process of creation often begins with the development of ideas not in the form of real manifestation but needs to spill the idea first. The existence of abstract images in the nature of mind, especially in the creation of *Purusadasanta* oratory sourced from the work of literature *kakawin Sutasoma* creation Mpu Tantular. The story depicted in the *kakawin* is transformed into the performing arts that promote unity in diversity that need to be preserved. Literary works give a closer look to the work of literature compared with the conceptors who are more concerned with the attraction regardless of the limitations of the truth of the description that existed in the literary work. Mastery of literary material is absolutely mastered by the conceptor because it will give the spirit and maturity of the claim. There has been a mistake in the community in staging the stanza of the story. Such performances do not follow the appropriate flow so that the

performances will be judged as not established among the litterateur. The dancers and musicians are invited to be dissolved in the cradle of interesting attractions but less attentive to the flow so that the performances will look foreign to those accustomed to wrestle with literary works. To avoid such inequality, researchers seek to give an appreciation of appearance, but more that it provides a comprehensible understanding for perfecting the performance.

An oratory's orchestration at the beginning of the introduction to the art connoisseurs, containing the prologues story that emphasis more on the appearance side. The insertion of the philosophy of story content is inclined in the dialogues between the main characters but has not yet come to a profound philosophical study. The speeches and advice conveyed by the main characters are still general. The content of philosophy is seen when there are constraints on solving the problems encountered. The round that give most of opportunities to insert philosophy is at the climax where the antagonist has returned to his true self. Then universal advices can be displayed in the dialogue. The philosophical value embodied in the dialogue at *Purusadasanta's* work is telling more about the wisdom to the king of Purusada to always walk on the right path according to the conditions of the kingdom at that time. Such a comment can be picked up by its meaning by the connoisseur. This function needs to be mastered by the story teller so that the philosophy value contained in the speech of conversation is beneficial to the connoisseur/audience at this time. Speech that contains the value of self- awareness and beneficial to most in togetherness. For example, a speech that contains the philosophy of the greatness of God is contained in the stanza below:

6

Ndatan len kita Buddha rupa Siwarupa pati hurip ikang tri mandala, sang sangkan paraning sarat. Ganalalit kita hala hayu kojaring haji. Utpatti sthitti linaning dadi kita karanani paramartha sogata

Meaning:

It is none other than the Buddha and Shiva, who are the souls of three worlds. You become Origin, the return of the world, big or small body You set good bad According to religion, Life birth and death of all beings, You are the cause You are called Shiva and Buddha (Sugriwa, 2002:6 in Rema:33)

The development from philosophy side seems to have a great opportunity in the *Purusadasanta* story when the Purusada has been conquered. There the Sutasoma gives philosophical teachings about the life of nirvana and the effort is no longer to incarnate because the rotation of life that continues to die is a suffering. This is the essence of the supreme teachings presented in *Purusadasanta's* story. The expertise of a cultivator is seen in the delivery of this philosophy of life in the story. The most important thing to note is that the philosophy is conveyed with the aim of raising self-awareness and being fair together in community. By presenting the art of *Purusadasanta* oratory conducted in this research, it is expected that the quality of the people's love of oratory performances will increase. Attempts to preserve Balinese artistry on the one hand have demonstrated progress with the effort of inserting material into the formal education curriculum.

D. Conclusion

After obtaining the data according to the formulation of problems in *Purusadasanta* oratory performances obtained, then done reduction, data processing, data analysis. In the end it can be concluded as follows;

1. *Purusadasanta* art team performance assessment can transform the work of literature into a dance oratory. That the work of *Purusadasanta* oratory performances in line with the contents of literary works that become a source of inspiration.
2. From a thorough study, part of *Purusadasanta*'s work contains a reflection of philosophical values that can raise awareness of the diversity in society. Cultivators have been able to give the entrance space the basic philosophy values of the work of literature into the performing arts. The presented stanz contain philosophical values seen from their dialogue sessions and appearance quality.
3. The efforts to better love their own culture in order to always be sustainable, have more quality through *Purusadasanta* performances can reflect the love of the existing art culture. Then its quality performances reflect from conservation efforts and ultimately can give moral value to everyday life.

REFERENCE

Agastia, IBG. 2016. *Negarakertagama dari Desa Mas ke Lombok*. Denpasar: Yayasan Dharma Sastra.

² Barker, Chris. 2005. *Culture Studies : Teori dan praktik*. Yogyakarta : PT. Bentang Pustaka.

Picard, Michael, 2006. *Bali, Pariwisata Budaya dan Budaya Pariwisata* (Terjemahan). Jakarta: Kepustakaan Populer Gramedia – Forum Jakarta-Paris, Ecole Francaise d'extreme-orient.

⁴ Rema, I Nyoman. 2011. *Penyatuan Siwa-Buddha Pemikiran I Gusti Bagus Sugriwa Tentang Agama Hindu Bali*. Denpasar: Program Pasca Sarjana IHDN Denpasar, kerjasama dengan sari Kahyangan Indonesia

¹ Ruastiti, Ni Made. 2008. *Seni Pertunjukan Pariwisata Bali Kemasan Baru Dalam Perspektif Kajian Budaya*. (Disertasi). Denpasar: Program Pascasarjana Universitas Udayana.

⁵ Suamba, IB. Putu. 2009. *Siwa Buddha di Indonesia; Ajaran dan Perkembangannya*. Denpasar: Program Magister (S2) Ilmu Agama dan Kebudayaan bekerjasama dengan penerbit Widya Dharma.

¹ Suandewi, I Gusti Ayu dan A.A. Mayun Artati. 1998. *Tektekan Suatu Bentuk Kesenian Touristik Di Bali*, Denpasar : Sekolah Tinggi Seni Indonesia.

Subrata, I Wayan. 2012. "Komodifikasi Seni Pertunjukan Barong Di Banjar Denjalan-Batur Desa Batubulan Gianyar Bali" (disertasi). Denpasar: Universitas Udayana.

⁷ Sukayasa, I Wayan. 2009. *Rasa, Daya Estetik-Religius Geguritan Sucita*. Denpasar: Sari Kahyangan Indonesia.

Tim Peneliti. 1993. *Kakawin Sutasoma*. Denpasar: Dinas Pendidikan Provinsi Bali.

Zoetmulder, P.J. 1995. *Kamus bahasa Jawa Kuna – Indonesia*. Jakarta ; Djambatan.



Purusadasanta Oratory: Transformation of Epos Sutasoma into Creation of Performing Arts

ORIGINALITY REPORT

9%

SIMILARITY INDEX

8%

INTERNET SOURCES

4%

PUBLICATIONS

5%

STUDENT PAPERS

PRIMARY SOURCES

1	iketutsariada.blogspot.com Internet Source	3%
2	download.isi-dps.ac.id Internet Source	1%
3	irep.iium.edu.my Internet Source	1%
4	dekjayanegara.blogspot.com Internet Source	1%
5	ejournal.perpusnas.go.id Internet Source	1%
6	javanesaivism.com Internet Source	1%
7	jeroalitbangah.wordpress.com Internet Source	<1%
8	www.atlantis-press.com Internet Source	<1%
9	Submitted to Cochise College Student Paper	<1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off