

Confucian Values in *Babad Raden Kamandaka*: A Levi-Strauss Structuralism Analysis

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Abstract. The aim of this research was to find Confucian values in Banyumas legend, *Babad Raden Kamandaka*. There were two main problems discussed, namely (1) analysis on the surface structure and deep structure of Babad Raden Kamandaka, (2) Confucian values in Babad Raden Kamandaka. The research used objective approach and Levi-Strauss structuralism theory. The research results found surface structure in the form of binary opposition that formed the legend's narration structure, while the deep structure was in the form of cultural values reflected in some ceriteme that form the narration structure. Besides, it was also found that the moral values in the myth *Babad Raden Kamandaka* were in line with the pillars of Confucian value teaching.

Keywords: Confucian Value; Babad Raden Kamandaka; Structuralism; Levi-Strauss

1 Introduction

Folklore is collective culture distributed and passed down from generation to generation traditionally in different versions. Folklore will always exist in line with current development. There are some types of folklore: First, oral folklore covering folk language, song, folk tale, rhyme; Second, partially oral folklore such as game, ceremonial ritual, dance, superstition, habitual behavior; and Third, non-oral folklore covering clothing, architecture, handicraft, food and drink (Dananjaja, 1997:2). Folk tale is a type of oral folklore told from generation to generation (Endaswara, 2013:47). Folk tale exists and develops in the society, initially told by someone orally to others, and as time passes it starts to be eternalized into writing. There are three groups of folk tale namely myth, legend, and fairy tale (Gusnetti, 2015:184). Oral folklores like folk tale have certain functions in society life, including education function in the form of expression of life norms, moral values, notions and ideas from generation to generation. In folk tale, there are usually paralogical, illogical fantasies aiming at entertainment, and the language used is simple. This makes folk tale easily accepted, mainly by children and adolescents. The object studied in this research was the myth Babad Raden Kamandaka. *Babad* or the story of Raden Kamandaka is a famous myth from Banyumas. The myth of Raden Kamandaka is an oral folklore distributed through speech, word of mouth for hundreds of years among Banyumas people. This results in various versions of Babad Raden Kamandaka. The birth of a myth certainly has its own function, and the myth of Raden Kamandaka has certain messages to be conveyed, and there are also cultural meaning and

local wisdom. Folk tale is basically universal since it can be found in any part of the world with various ideas of story. There are similarities between folk tales around the world, that they have moral messages and benevolence values we can learn from. There are so many benevolence values, such as ones taught in Confucianism. Confucianism is the teaching of Confucius, a great Chinese philosopher, born in 551 BC. In his teaching, Confucius taught humans' five noble characters, bearing the meaning of five virtues or Wude (五德), namely Ren 仁 (love), Yi 义 (righteousness), Li 礼 (politeness, morality), Zhi 智 (wisdom), and Xin 信 (honesty, trust).

Besides the five noble characters, Confucianism also contains teaching of ethics in family, society and state environments. This aims at creating life order. The teaching is the Wulun Guanxi (五论关系) principle, which means five ethics in the society that regulate relationship between superior and subordinate, father and son, husband and wife, siblings and friends (Yao, 2000:234). The Confucian values are the Great Teaching that affected the history of development of China, Japan and Korea. This research on Babad Raden Kamandaka would be conducted through a Levi-Strauss structuralism analysis to have an understanding of the moral values or benevolence values therein. Based on the Great Teaching of Confucius, it would study the Confucian values existing in Babad Raden Kamandaka. Pursuant to Levi-Strauss's view, analysis would be conducted on the surface structure of the story of Babad Raden Kamandaka to find the mytheme or ceriteme. This would be followed with analysis on the deep structure of the story to find the construction of binary opposition of the pattern that was formed based on the story structure and the relation between elements to reveal the moral values therein. The structuralism analysis aimed at thoroughly understanding and appropriately, in detail, and as strongly as possibly discussing something to find the meaning and messages hidden in a work (Teeuw, 1984:135). Levi-Strauss structuralism implicitly assumes that narrative text, such as myth or legend, is linear in the sentence structure based on two things. First, the said narrative text is a whole meaning, deemed capable of representing and expressing a person's thinking, just like a sentence describing a speaker's thinking. Second, the myth text brings forth a definition that text is comprised of parts, just like a sentence articulated from words form the sentence (Pettit, 1997:40-42).

Levi-Strauss structuralism theory is one used to discuss literary work text by emphasizing the whole relationship between various elements in the text. The problem to note in structuralism is that there is no change in the structure of an item or activity. In his structural analysis, Lévi-Strauss divides structure into two forms, surface structure and deep structure. Surface structure is the relations between elements built based on external characteristics of the relations, while deep structure is certain relations arranged based on the surface structure obtained. The surface structure in myth is in the form of mytheme or ceriteme. Mytheme is the smallest unit of a story to be found in order to determine the meaning contained therein (Putra, 2012: 60-61). Some previous studies reviewed folk tales using Levi-Strauss theory, one of which was the writing of Stefhani Felina (2013) entitled *Xiao Yan Zi dan Nilai Konfusianisme yang Dimiliki yang Terdapat Dalam Novel Putri Huan Zhu* [Xiao Yan Zi and Confucian Values in the Novel Putri Huan Zhu]. The research found that Xiao Yan Zi was brave, righteousness defender and trusted. These characters supported Xiao Yan Zi to achieve the Confucian values in the form of virtue, justice, trust and bravery. Another one was the writing of Sujarno (2005) entitled *Cerita Rakyat Raden Kamandaka: Fungsi Dan Nilai Bagi Masyarakat Pasir* [Folk Tale Raden Kamandaka: Functions and Values for the People of Pasir]. The research results found that the story of Raden Kamandaka had in-depth main objective of people's life. There are some issues in the story, including morality, love, economy, social and even politics. The noble values to take example of from the story of

Raden Kamandaka include community work, obedience, loyalty, solidarity and struggle values. There are similarities in some material objects in the previous studies above, in the form of the story of Raden Kamandaka in Sujarno's research and Confucian values in Stefhani Felina's research. In this research, the author would review the material object, Babad Raden Kamandaka, using Levi-Strauss structuralism theory to find any Confucian values contained therein. There were two main issues to be discussed, namely (1) analysis on the surface structure and deep structure of Babad Raden Kamandaka, and (2) Confucian values in Babad Raden Kamandaka.

2 Research Method

Pursuant to the problems explained, the method to be used in this research was qualitative descriptive method. This method was used to describe the data taken from the text of *Babad Raden Kamandaka* in Sumarto's book, published by Rosda Jayaputra Offset. The data were collected through literature study, supported with in-depth understanding of the meaning. The data analysis started with analyzing the story's surface structure to find the mytheme or ceriteme, and proceeding to analyzing the deep structure in the form of searching for certain relations arranged based on the surface structure obtained. Based on the analysis result, exploration of the meaning and moral values was conducted to find the Confucian values in Babad Kamandaka.

3 Result and Discussion

3.1 Structural Analysis on Babad Raden Kamandaka

Babad Raden Kamandaka tells a story of the crown prince of Pajajaran kingdom, Raden Banyak Catra. Raden Banyak Catra was asked to ascend the throne, replacing his father, Prabu Silihwangi, by having a queen consort. Raden Banyakcatra then wandered to Pasir Luhur for his queen consort, in the name of Kamandaka as a disguise. Having understood this myth, the author conducted a structural analysis. In the structural analysis, the first step was dividing the whole story into episodes, each episode containing explanation of actions and events the characters did or experienced. These actions and events were interrelated *mytheme* or *ceriteme*, that would be analyzed syntagmatically and paradigmatically into a binary opposition (Putra, 2001:212). The author divided the myth Babad Raden Kamandaka into VII (seven) episodes, and below are the analysis and interpretation of each episode.

3.1.1 Episode I: Prabu Silihwangi Wants to Descend the Throne

Episode I started with Prabu Silihwangi desiring to descend the throne. Prabu Silihwangi has three sons: Raden Banyakcatra, Raden Banyakngampar, and Raden Banyakblabur. Raden Banyakcatra was the eldest son. Besides feeling unready to lead a kingdom, Raden Banyakcatra was also not eligible to ascend the throne that he was not married yet. Raden Banyakcatra wanted to marry a girl with appearance alike his mother. Raden Banyakcatra then asked permission to wander and find her dream girl. In the middle of his journey, he met a hermit, Ki Ajar Winarong, who told Raden Banyakcatra that his dream girl was the youngest

daughter in Kadipaten Pasir Luhur. Raden Banyakcatra continued his journey eastward to Pasir Luhur kingdom, under disguised name of Raden Kamandaka.

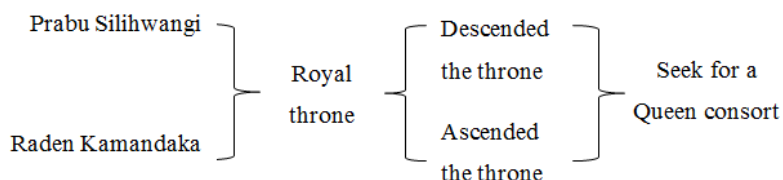


Fig. 1. Binary opposition of episode I

Chart 1 contains four ceriteme that contradicts each other in binary opposition. Episode 1 started with a ceriteme that Prabu Silihwangi would decide the successor of the throne and ended with Raden Kamandaka seeking for queen consort as the requirement for ascending the throne. Finding the meaning of ciretme in each episode requires exploration of the social-cultural elements of Javanese people, as the background of the birth of the myth *Babad Raden Kamandaka*. In Javanese belief, there is an old philosophy “*dumadining sira iku lantaran anane bapa biyung ira*”, that a child needs to be nice to or respect his/her parents, since without father and mother, he/she will not even exist. Associated with episode 1, Raden Kamandaka wandered and sought for his potential queen consort, a girl that he would marry to in order to meet the requirement for ascending the throne, replacing his old father. This is evidence of his filial piety to his parents.

3.1.2 Episode II: Meeting with Dream Girl

This episode tells Raden Kamandaka’s meeting with his dream girl. Arriving in Kadipaten Pasir Luhur, Raden Kamandaka finally met Dewi Ciptarasa, the youngest daughter of Adipati Kandadaha. Dewi Ciptarasa was the youngest daughter of 24 sisters. She was the only unmarried daughter, while all of her sisters were married.

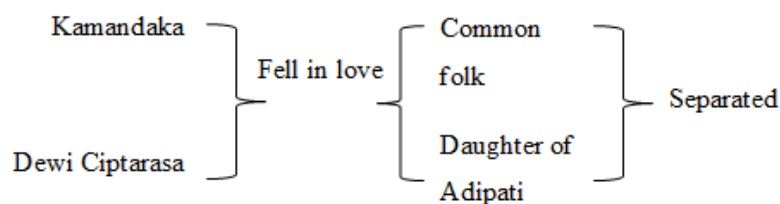


Fig. 2. Binary opposition of episode II

In episode II, Raden Kamandaka and Dewi Ciptarasa loved each other, and they met secretly in *keputren* at night. Daughter of Adipati was prohibited from meeting random people, while Raden Kamandaka in his disguise was a common folk. Raden Kamandaka who sneaked into *keputren* was considered a thief by the guards, he escaped from the guards’ chase. The core of ceriteme in this episode is that Raden Kamandaka cannot get together with Dewi Ciptarasa for social status prevention. Javanese philosophy has its ‘Law of Attraction’ version in terms of seeking for a mate or life partner, namely *Bobot*, *Bibit*, *Bebet*. *Bobot* means personal quality, physically and mentally. *Bibit* means origin or ancestry, originated from good family. Lastly,

Bebet means social status. Associated with episode II, the '*bebet*' of Raden Kamandaka and that of Dewi Ciptarasa were quite far apart. Raden Kamandaka was only a common folk while Dewi Ciptarasa was a daughter of an Adipati. Even if Raden Kamandaka's original status was a prince from Pajajaran Kingdom, but there was no single soul in Kadipaten Pasir Luhur who knew this, thus he must meet Dewi Ciptarasa secretly.

3.1.3 Episode III: Magical Thief

In episode III there was a chase after a thief who sneaked into *keputren*. The soldiers chased Raden kamandaka who suspected him to be a thief. Raden Kamandaka hid near Logawa River but the soldiers successfully found him. A fight was then inevitable. Raden Kamandaka with his magical power successfully beat the soldiers and immediately escaped to a safer place.

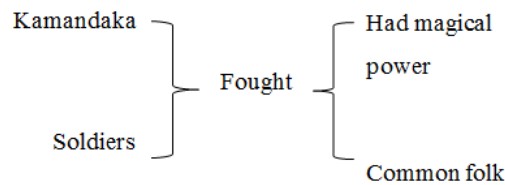


Fig. 3. Binary opposition of episode III

In this episode there are two main ceriteme confronted in the binary opposition. Raden Kamandaka with his magical power was confronted with the soldiers of Kadipaten Pasir Luhur who were only common folk without magical power. Raden Kamandaka's magical power, besides owned through his martial art practice, was also obtained from his previous retreat.

3.1.4 Episode IV: Duel

Episode IV tells about Raden Kamandaka's fight with Prabu Silihwarni, who was none other than his younger brother. Upon escaping the soldiers of Pasir Luhur, Raden Kamandaka lived in a village and played cockfighting games. Raden Kamandaka always won the cockfighting game, and his name was heard of throughout villages. Prabu Silihwarni was instructed by his father to search for his elder brother who had been wandering to seek for queen consort for a long time. Reaching Kadipaten Pasir Luhur, for his outstanding martial art, Prabu Silihwarni was assigned to be *patih kadipaten*. Hearing that Raden Kamandaka was still alive, Adipati Kandadaha commanded Prabu Silihwarni to kill him.

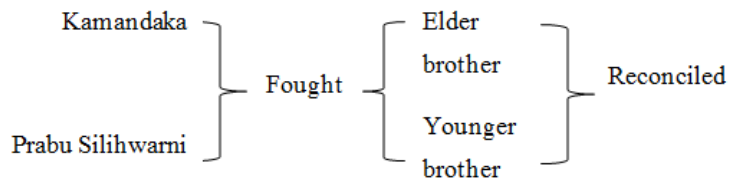


Fig. 4. Binary opposition of episode IV

Raden Kamandaka had not met Prabu Silihwarni for a long time that they did not recognize each other. In the middle of fight, Raden Kamandaka accidentally announced his original identity, thus Prabu Silihwarni was then aware that the thief in the *keputren* of Pasir Luhur was his own elder brother, Raden Banyakcatra. Prabu Silihwarni then ceased his attack and apologized to his elder brother, that he had fight and did not recognize his own elder brother.

3.1.5 Episode V: Kamandaka in Retreat

In this episode, Raden Kamandaka went to a retreat for a direction and way out for him to return to Pasir Luhur and meet Dewi Ciptarasa. In his retreat, he received a revelation of black ape (*lutung*) clothing that, when put on, he would shift to Lutung Kasarung, and when put off, he would return back to human. With his younger brother's assistance, Prabu Silihwarni, Raden Kamandaka returned to Pasir Luhur in disguise of Lutung Kasarung.

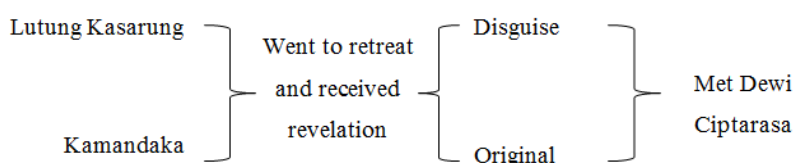


Fig. 5. Binary opposition of episode V

In the binary opposition above, the ceritome Raden Kamandaka was confronted to Lutung Kasarung. Raden Kamandaka must bother disguising to achieve his objective of meeting his sweetheart, Dewi Ciptarasa.

3.1.6 Episode VI: Marriage

Nusakambangan kingdom was led by an unmarried king, Prabu Pulebahas. He heard that in neighboring kingdom there was an unmarried princess, and without hesitation Prabu Pulebahas proposed to Dewi Ciptarasa through a letter. Dewi Ciptarasa was certainly unwilling to accept the proposal since she only loved Raden Kamandaka only.

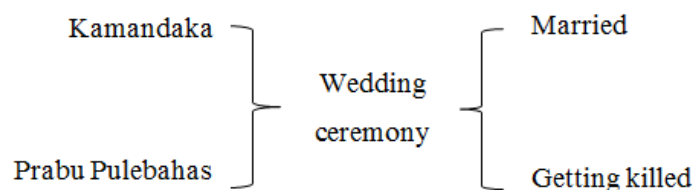


Fig. 6. Binary opposition of episode VI

Dewi Ciptarasa finally accepted Prabu Pulebahas's proposal under various requirements pursuant to instruction from Lutung Kasarung or Raden Kamandaka. On the day of wedding ceremony, Prabu Pulebahas was killed by Lutung Kasarung. On that day, Lutung Kasarung also revealed his identity that he was Raden Kamandaka or Raden Banyakcatra, son of Prabu Silingwangi from Pajajaran Kingdom. Raden Kamandaka finally married Dewi Ciptarasa.

3.1.7 Episode VII: Surrendering Nusakambangan

That Prabu Pulebahas was killed incited war between Pasir Luhur and Nusakambangan. Raden Kamandaka promised to send assistance in the form of soldiers from Pajajaran. A war was inevitable. Nusakambangan soldiers were beaten by the abundant number of soldiers of Pasir Luhur and Pajajaran. Nusakambangan was finally defeated in that war.

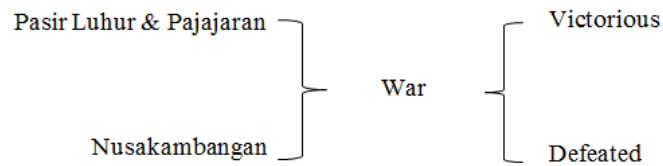


Fig. 7. Binary opposition of episode VII

In Javanese philosophy, there was a saying “*sadumuk bathuk, sanyari bumi, ditohi pati*”, literally one touch on forehead and a finger on earth, defended until death. By definition, this saying means that when the land or power is robbed, when dignity is stepped on, and peace is disturbed, one must fight, struggle for and defend it until death comes. In episode VI before the King of Nusakambangan, Prabu Pulebahas was killed, the soldiers and people of Nusakambangan required avenging and attacking Kadipaten Pasir Luhur, even if they were aware they were overwhelmed by number, they still defend their dignity and land until the end.

From episode I to episode VII there were some ceriteme that relate each other and build meaning framework. The ceriteme were then arranged in a narration element structure of myth arranged in paradigm and syntagma that is based on binary opposition. These two dimensions are presented as ‘axis’, where vertical axis is paradigmatic structure, and horizontal axis is syntagmatic structure.

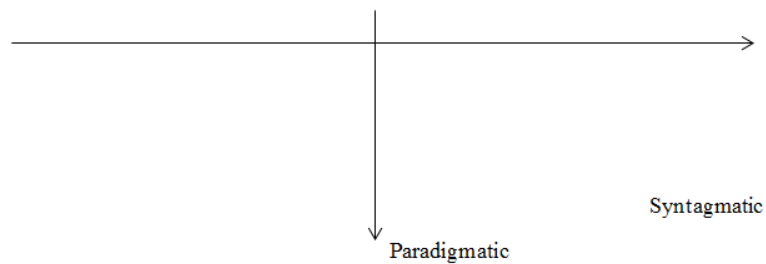


Fig. 8. Syntagmatic and Paradigmatic Structures

Table 1. Good Luck and Bad Luck	
Good Luck	Bad Luck
Ascended the throne	Descended the throne
Daughter of Adipati	Common folk
Had magical power	Common folk
Fought	Reconciled
Kamandaka (human)	Lutung Kasarung
Married	Getting killed
Victorious	Defeated

The chart above includes some interrelated ceriteme, syntagmatic axis “good luck vs. bad luck” seems to cover all items of ceriteme in the paradigmatic axis. The whole story is built on two confronted pairs of ceriteme. Some ceriteme are paired into binary opposition as sequence of flow narration. This categorization shows that ‘good luck’ and ‘bad luck’ variables can be scene and condition where the characters met their desire to achieve an objective. From the relation of some ceriteme above there are hidden meanings controlling all relations of ceriteme order. Based on the analysis, it is found that the myth *Babad Raden Kamandaka* is a means of symbolization of Javanese people’s social life journey. In addition, there are education values in the form of moral values that can be taken as example from this story. The moral values are politeness, bravery, loyalty, honesty, concern about others, mutual help and justice.

3.2 Confucian Values in Babad Raden Kamandaka

After structural analysis on the myth *Babad Raden Kamandaka* cultural meanings and moral values can be found therein. The express and implied good moral values are in line with Confucian values. Further, the forms of Confucian values reflected in the myth are outlined into a table.

Table 2. Reflection of Confucian value - Wude

No	Confucian Value	Ceriteme of The Myth <i>Babad Raden Kamandaka</i>
1	Ren 仁 (love)	Love between Raden Kamandaka and Dewi Ciptarasa, Adipati Kandadaha’s love for his daughters
2	Yi 义 (righteousness),	Raden Kamandaka finally revealed his identity that he was Lutung Kasarung, and he was son of Prabu Silihwangi from Pajajaran Kingdom
3	Li 礼 (politeness, morality),	It is Javanese tradition to respect politeness to elders, and to supervision in palace environment
4	Zhi 智 (wisdom)	Prabu Silihwangi made a contest for his two sons, Raden Banyakcatra or Raden Kamandaka and Raden Banyakngampar or Prabu Silihwarni to fairly decide the successor of throne.
5	Xin 信 (honesty, trust)	Raden Kamandaka acknowledged his real identity. Ki Gedekolot and Ki Kelantung Muncangmaung’s trust in Raden Kamandaka made them always loyal to him.

From table 1 above, it is found that the Confucian values in the form of five virtues or Wude (伍德) are reflected in the myth *Babad Raden Kamandaka*. Besides the five virtues above, Wulun Guanxi (五论关系) that means five ethics in the society is also reflected in this myth.

Table 3. Reflection of Confucian value Wulun Guanxi

No	Confucian Values	Relation	Form of Ethics
1	Superior and subordinate (Junchen you yi/君臣有义)	Adipati Kandadaha with his sons in law. Adipati Kandadaha and Prabu Silihwangi with royal courtiers	Subordinate respects superior, and vice versa, superior does not misuse his power
2	Parents and children (Fuzi you qin/父子有亲)	Prabu Silihwangi and his sons. Adipati Kandadaha and his 24 daughters.	Parents love their children, attempting the best things for them. Children love and devote to their parents.

3	Husband and wife (Fufu you bie/夫妇有 别)	Raden Kamandaka and Dewi Ciptarasa	Life partners love each other and have their respective role in living the life
4	Elder and younger brothers (Zhangyou you yu/长幼有序)	Raden Kamandaka and Prabu Silihwarni	Brothers are the closest bond, elder and younger brothers love and help each other
5	Between friends (Pengyou you xin/朋友 有信)	Raden Kamandaka with Ki Gedekolot and Ki Kelantung Muncangmaung	Loyal in friendship and help each other

Based on the analysis results in table 2 the five relationships in society are based on the Wulun Guanxi teaching as reflected in *Babad Raden Kamandaka*. There are moral messages from the ethics in relationship that can be taken example of and used as guideline in living the life.

4 Conclusion

Upon analysis on the research conclusion, there are reflections of Confucian values in the form of five virtues or Wude (伍德) and five ethics in society relationship or Wulun Guanxi (五论关系) in *Babad Raden Kamandaka*. The virtues are reflected in ceriteme that build the whole story, while society relationship is reflected in the relationship between characters that their characterization reflects ethics in their behavior. From the analysis, we may state that the moral values in *Babad Raden Kamandaka* are reflection of Confucian values. In line with the definition of folklore, the whole values are universal since moral values are part of cultural values that can be found anywhere and in any forms.

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