

Dewi Kunti's Philosophy, In Javanese Perspective



Muh. Mukti

Faculty of Language Arts and Culture Yogyakarta State University

ABSTRACT: Dewi Kunti, is a female character in *wayang*. So far, Kunti's philosophy has been fine, because it is seen through the symbolism approach of something that is not visible. But is that the case when viewed with a reality approach from something that appears? The purpose of this paper is to find out Kunti's philosophy in a Javanese perspective in the approach of what reality looks like.

To find out Dewi Kunti's philosophy in the Javanese perspective, it is done in a grammatical way, namely by interpreting what appears systematically and consistently.

As a result, Dewi Kunti from a Javanese perspective, the story from when she first studied with Resi Druwasa, was disorganized. Kunti's disobedience in studying with Resi Druwasa, made her knowledge not a blessing, meaning that it was not practiced as it should, resulting in catastrophes that befell her family, even the world community.

KEYWORDS: philosophy, Kunti, Java

A. INTRODUCTION

In the life of philosophy, it doesn't matter if a character in a story is reviled and reviled, because they are considered evil, for example the character Pastor Durna and the character Betari Durga. Because the character of Pastor Durna is considered evil, he is often reviled and ridiculed in public life, even in the life of the puppeteer himself, where when Pastor Durna appears, he is then torn to pieces by the puppeteer himself and put in plastic (observation of the puppeteer Sukadi in nDemen, Boyolali, 2007). The character Betari Durga is often used by people to nickname women who they consider greedy (Masroer, 2015:45).

It also doesn't matter if a character in a story is revered and praised because he is considered good, such as the Pandawa character and Raden Gatutkaca. Because the Pandawa figures are considered good, they are often revered and praised in people's lives, such as the Pandawa figures whose pictures are often pasted on the walls of people's houses. The character of Raden Gatutkaca is considered good, so in the wayang if Raden Gatutkaca loses the war, there are fanatics in the audience who cry (observation of the wayang puppeteer Sukadi in nDemen, Boyolali, 2007).

In life, it doesn't matter if bad characters are reviled and insulted, good ones are worshiped and praised, because according to the philosophical theory of *sunatullah*, cause and effect. But there will be a problem if a character in a story is reviled and insulted, even though the character is good, so will the problem if a character is worshiped and praised even though the character is evil, because it is not in accordance with the philosophy of *sunatullah* of cause and effect—for example, like the character Pendeta Durna in Yogyakarta, and Prabu Baladewa figures in Madura. The figure of Pendeta Durna in Yogyakarta, is a character who is considered evil. Because the character Pendeta Durna in Yogyakarta is a character who is considered evil, then in wayang when the war against the enemy is won, the audience will be angry. This was experienced by *Ki dalang* Purwa when he presented the play Durna The True Teacher, Durna won the war against Sencaki. When *Ki Dalang* Purwa presented the puppet play Pendeta Durna The True *Guru Pendeta Durna*, how come the war against Sencaki was won, then the completion of the *Ki Dalang* Purwa was protested by many spectators (observation of wayang *Ki dalang* Purwa in Yogyakarta, 2015). In contrast, the Baladewa figure in Madura, the Baladewa figure in Madura, is a figure that is considered good. Because the Baladewa figure in Madura is a figure who is considered good, then when the war is defeated, the audience will also be angry (Hermin, 2000:19)

Based on the causal statement above, which will be conveyed here later, that the philosophy of a figure is considered evil or good, to be reviled and what is reviled and worshiped and praised depends on how one approaches it. A character can be considered evil to the point of being reviled and insulted, because of his approach to reality from what is visible, a character can be considered good so that he is worshiped and praised because his approach is symbolic of what is not visible.

Dewi Kunti's Philosophy, In Javanese Perspective

The approach to a character with the reality of what is visible or with the symbolism of what is not seen as conveyed, people are free to choose, usually Damardjati Supadjar when talking about water in a glass that has been half drunk (Damardjati Supadjar, 1993:17). Damardjati Supadjar said: Half of the glass is less, is it still half a glass? The difference in language has probably had an effect on subsequent interpretations. What is lacking is half a glass of water that has been drunk so that it cannot be seen. What is still half a glass of water that can be seen has not been drunk. In this wayang story there are many examples of different events, for example: when Narayana killed Bagaspati, Dewi Utari died on the Baratayuda battlefield. Narayana killed Bagaspati, he saw as a kindness, because he was able to make his father-in-law go to the afterlife. But it could also be that Narayana killed Bagaspati, he saw it as a crime, because he was ashamed to have a giant in-laws. Dewi Utari died on the battlefield of Baratayuda by an arrow, because she deliberately committed suicide as a duty as a wife whose husband died on the battlefield of Baratayuda, it could also be that Dewi Utari died on the battlefield of Baratayuda when she was hit by an arrow accidentally because she wanted to see her husband who died on the battlefield Baratayuda. This paper will try to look at Kunti's philosophy (Kunti's life) in a Javanese perspective with a reality approach, not as usual (with a symbolic approach). Regarding Dewi Kunti in such a reality approach, although I don't know how many people have conveyed it, including the author himself at that time in KR, (1991) with the title *Dewi Kunti Kumpul Kebo*, this is still important to convey. The importance of Kunti's philosophy in the reality approach is conveyed, firstly to repeat in the sense of *takror (dhikir)* so that it impresses on the mind and heart so that it can be used as a basis for acting and acting, secondly to adjust the progress of thinking now which is more realistic, thirdly about Dewi Kunti's philosophy as many people have said with a reality approach including the author himself in the KR, it is still very, very lacking, meaning that there is still a lot that can be explored—for example how orderly Dewi Kunti learns from Resi Druwasa, what are the implications of orderly Kunti learning from Resi Druwasa, then how the blessing of knowledge obtained, how the impact of the practice of knowledge obtained, and so on, there is still much that has not been revealed.

B. THEORY STUDY

1. Philosophy

Philosophy (Indonesian), *philosophy* (Arabic), philosophy (English), comes from the word *philosophia* (Greek). *Philosophia*, comes from 2 words: *philos* and *shopia*. *Philos*: love, *Sophia*: wise. *Philosophia*, meaning wise love (Palmer, 1969:19).

Philosophy, even though the meaning in each terminology is not the same, as in the terminology of thinking, is thinking again and again until you can't think anymore, in the terminology of asking, is asking again and again until you can't ask anymore, in terminology of criticism is criticism again and again up to being unable to criticize anymore, but the point is the same, is the deepest meaning of something (Palmer, 1969:19). The deepest meaning of something can be obtained using dialectics, semiotics and grammar (Nasir, 2021:16-18). By dialectical, it means asking questions to experts such as the creator, presenter or anyone who is competent. By semiotics, it means how to interpret existing symbols. By grammar, we mean a way of interpreting things that appear systematically and consistently, of course.

2. Kunti

Kunti, is a female character in *wayang*, she is the daughter of Kuntiboja from Mandura country. Kunti, as a female character in wayang, has a very long life story of her own, from birth to death (see <https://www.google.com/search?q=sayembara+Kunti>). However, no matter how long the story of Kunti's life, it is common for many people to convey it in oral narratives, in writing, and in presentation, starting from 1. Kunti studied with Resi Druwasa, then 2. Kunti's election competition, up to 3. war *Baratayuda Karna Tanding* (Karna's war against Janaka) where Kunti asks Karna to join the Pandavas.

Kunti by most people or society, is highly revered, because the philosophy is very holy. His philosophy is very holy, because his whole life story is approached with symbols (see Kunti's Purity in Hastanto, KR, 1997:3). As Kunti's bodily gathering with Batara Surya, for example, is a symbol of the purity of the divine nature that has entered into Kunti (Kunti's purity in Hastanto, KR, 1997:3). an absolute truth, including when giving birth not through the womb but through the ear, and throwing the baby (Karna) into the river (Kunti's purity in Hastanto, KR, 1997:3). Indeed, it is common for this form of disposal of babies to be regarded as a truth, including the story of Dewi Gangga, Sentanu's wife, who threw away every child that was born, because she saw it as a symbol to dispel catastrophe (see Sena Sastra Amidjoyo, 1961, p. 21).

3. Java

Jawa (Javanese), not *Jawa* (Indonesian). *Jawa* in Javanese, the meaning is not the same as *Jawa* in Indonesian. If *Jawa* in Indonesian is just a word, but *Jawa* in Javanese is in theory an ideology of Javanese civilization that is capricious over religion (which is taken or based on religion) (Vollenhoven, in Abdullah, 2002:4). Javanese for example *uwah*. *Uwuh* is a word that comes from planting a tree which then bears fruit. So the result of planting a tree that later bears fruit is called the word *uwuh*, the purpose of which is for humans to remember *uwuh* (God) who has provided sustenance (Vollenhoven, in Abdullah, 2002:4). Another example is

Dewi Kunti's Philosophy, In Javanese Perspective

Walah. *Walah* is the name of the fruit from one of the spreading trees. So it is called the word *waloh*, the purpose is that when people see the *waloh* fruit, they remember Allah (Vollenhoven, in Abdullah, 2002:4). Terms with the understanding of Java as conveyed, so to understand it is not easy, until there is an expression of the child during scratching the ear (still the child cannot reach the ear), meaning that Java is not easy to understand for young children, because they are not yet adults (Cah Angon, 2000: 16) On the other hand there is also an expression that Java is "*jiwa kang kajawi*" (the Javanese spirit). Soul means spirit. The spirit in question is religion. A world without religion is like a human without a spirit (terrifying). *Jiwa kang kajawi*, meaning the religion that is Javanese; religion translated into Javanese culture (Budiono.1984:17). The religion that is translated into Javanese culture is mainly Islam, because of its glory until now (Yana, 2010:11).

Jawa, in its local wisdom, has its own order for each of the existing points of life, be it seeking knowledge, charity, and *amar* (inviting kindness) (Budiono Heru satoto.1984:44). The separate order referred to is the Shari'a or predetermined procedure. According to Amidjoyo (1961:35). Separate order in each of the existing points of life, must be done. If not, or if the intention is violated (not properly practiced in accordance with the true aims and objectives of knowledge), then it will 1. not be a blessing, even 2. bring disaster, meaning that the cause of the incorrect practice of knowledge is the cause of the coming disasters that befall not only yourself, but also your family, even the world community.

C. RESULTS

1. Kunti

Kunti in her life story, starting from 1. studying with Resi Druwasa, then 2. a selection contest, up to 3. the *Baratayuda Karna Tanding* war, has many versions, there is the Nartasabda version, there is the Timbol version, Hadi Sugita's version, the Manteb version, Sena Nugraha, and so on not to mention the versions in books, society, and so on. But no matter how many versions there are, the point is as conveyed as follows based on information compiled from books and YouTube).

a. Kunti Teaches Resi Druwasa

Kunti taught to Resi Druwasa, it is clear that Kunti after reaching adulthood, then taught enlightenment (knowledge) to Resi Druwasa from the Jagawitana hermitage. In the course, Resi Druwasa Kunti was given the knowledge of *aji pameling* which is called *aji kunta wekasing tunggal tanpa lawan*. The magic of this knowledge of *aji pameling* if it is used (if practiced) will be able to bring anyone whose name is mentioned (*Alap-apan Dewi Kunthi* on YouTube • Ari Poncowolo • June 3, 2020)

Kunti to the knowledge of *aji pameling* given, then at his place of residence, Panggombakan used it by saying the name of Batara Surya. Because of this, because of the magical knowledge of *aji pameling*, Batara Surya came to Kunti at Penggombakan's place of residence. A moment later after arriving, Batara Surya and Kunti gathered together (Karna Tanding Ki Nartasabda: <https://www.youtube.com/watch?v=0lx74sJVCmg>).

In the course of time after Batara Surya gathered together with Kunti, then Kunti became pregnant, and when the time came, then gave birth to a child through the ear, until he was named Karna according to the road he passed. Further, the newly born Karna was thrown into the river until it dissolved with the mouth of the water, until at the bottom (arrived at a place) it was found (collected) by Adirata a coachman from Pethapralaya, and was nurtured until he grew up (Karna Tanding Ki Nartasabda: <https://www.youtube.com/watch?v=0lx74sJVCmg>).

Because after reaching adulthood, one day he came to the Sokalima pendadaran (education) where the Pandavas learned archery to Durna from the Sokalima hermitage. Karna's arrival at Sokalima without anyone's order, demonstrating himself as an archer just like the Pandavas. Karma threw a stone up at ambyar's arrow, threw another stone at ambyar's arrow, so it continued to be done over and over again. When the Pandavas saw Karna, who was also a skilled archer, they were amazed and envious, and then asked: "Who is it?", the answer was: "Karna himself, the son of Adirata from Petha Pralaya". Hearing such an answer, the Pandavas with a feeling of envy then ran while mockingly saying: "boys of the coachman" so many times. Because of the Pandawa's taunts, how much his heart hurt and he ran home stammering in tears, because he felt that he was only the son of a charioteer, while the Pandawa's rank was very high, the son of a very great king (Pendadaran Sokalima Ki. Anom Soeroto: <https://www.youtube.com/watch?v=JNHsTwXVpJQ>).

b. Select Contest

Sayembara chooses, told after Kunti throws her own son Karna into the river, then returns home. After arriving at home (in the kingdom), then marry Pandu Dewanata, king of Hastina. According to the story, when Prabu Kuntiboja wanted to marry his son Kunti, he first announced (offered/announced) that he was holding a voting contest to the community and the world: whoever entered the voting contest and won was chosen by Kunti, then he would be married. After this announcement, many kings and knights came to enter the selection contest. So many kings and knights entered the selection contest, Kunti's choice fell on Narasoma, until Narasoma was later married to Kunti. But, after Narasoma was married to Kunti, Pandu Dewanata came to enter

Dewi Kunti's Philosophy, In Javanese Perspective

the election contest. But when Narasoma found out about Pandu's intention to enter the election contest while he had already won, then Narasoma got angry because he felt offended. Because of this Narasoma (feeling offended), then challenged Pandu Dewanata to war: if he can defeat, then Kunti will be given, even added to Dewi Madrim his sister. Against Narasoma's challenge, Pandu Dewanata served him, until the war between the two. In that war, Narasoma lost even though he had used his *aji Candha Birawa*. With the defeat of Narasoma, Dewi Kunti was given, together with Dewi Madrim as promised, until Pandu Dewanata returned with two wives at once, Kunti and Madrim (See the Karna Tanding Puppet Story story in: <https://www.asaldansejarah45.com/2020/09/complete-cerita-wayang-lakon-karna.html>). Pandu Dewanata on his way home, was intercepted by Gendara who meant to grab his wife (Kunti). *Naas* Gendara lost unsuccessfully and surrendered by giving his sister's daughter Gendari, until now Pandu returned with three wives, although the last one (Gendari) after reaching home (in the kingdom) was then given to Destaratra (see Alap alapan Kunthi in YouTube • Ari Poncowolo • June 3, 2020). Kunti's marriage with Pandu who was married to Dewi Madrim, during the journey then gathered together with Batara Darma had a son Puntadewa, with Batara Bayu had a son Werkudara, with Batara Indra had a son Janaka, all treated with "Aji pameling". For Madrim, getting together with Batara Aswan and Aswin have twin children namely Nakula and Sadewa, is also done with aji pameling. obtained from Kunti. He explained that Madrim was taught how to bring gods to have children. This was done because Pandu Dewanata's story was that he was ill and impotent who could not have intercourse with his wife (Mulder, 1973:15). In the course of time, we come to the story of the Baratayuda war in the *Karna Tanding* chapter (Karna fought against Janaka). The Baratayuda war in the Karna duel is described later.

c. Baratayuda Karna Tanding War

The *Baratayuda* war, the *Karna Tanding* round, was not the last, but there had been other rounds that had taken place before. In the other rounds that had taken place earlier, there were many victims on both the Pandawa and Kaurava sides. Victims on the Pandawa side include: Abhimanyu died by Jayadrata, Gatutkaca died by Karna, Seta died by Bisma. The Kauravas include: Bisma died by Srikandi, Salya died by Puntadewa, Burisrawa died by Sencaki, Susarman died by Werkudara, and so on, there are many others not mentioned here. The Baratayuda War is the *Karna tanding* stage, the story is that Karna fought against Janaka, his own younger brother, each taking a train. Because he was chased by his own father-in-law Prabu Salya, Janaka was chased by his father-in-law Prabu Kresna. Furthermore, in the midst of the war, Kunti came to Karna, asking him to side with the Pandavas against the Kauravas. So it was requested, because Karna is the brother of the Pandavas, not the brother of the Kauravas. Karna refused to accept Kunti's request, so he continued the war against his own younger brother, Janaka. Unlucky in that battle, Karna lost and died miserably against Janaka. Karna was shot in the neck so that the head was severed from the body. Kunti was very sad and sad about this incident (Script of the play *Karna Tanding*, by Wiyono, 1979).

2. Kunti's Philosophy in a Javanese perspective

Kunti's philosophy in the Javanese perspective, where the story starts from Kunti studying with Resi Druwasa, then a selection competition, up to the *Baratayuda Karna Tanding* war against Janaka is told, in the Javanese perspective it is 1. disorderly. Because it's not orderly, it's only natural if then 2. it's not a blessing, until then 3. it brings disaster. In her story, Kunti's disorderly study from Resi Druwasa was not blessed with knowledge, which then led to catastrophes not only for herself, but also for her family and even the world community, later explained as follows.

a. Disorganized

The irregularity of Kunti teaching ma'rifat (knowledge) to Resi Druwasa as said, is not in accordance with the Sharia according to Javanese understanding. As for the shari'at of women teaching according to Javanese understanding, it is only allowed to 2 people, namely: 1. her parents, 2. her husband (Sujuddin, 1981:16) According to Javanese Sharia, the conditions for women must be arranged (bravely arranged), and wadon (wadi: a secret that cannot be seen by any man) (Sujuddin, Adiman, 1981:60). Therefore, if Kunti taught to Resi Druwasa, who is Resi Druwasa?, is Resi Druwasa her parents?, or her husband?, no. Resi Druwasa is not her parents, nor her husband. The Rishi Druwasa was someone else. Although Resi Druwasa is a qualified teacher in terms of knowledge, he is still a man who has lust for women, so that must be avoided. But because of the fact that Kunti is like this (still studying with Resi Druwasa), then the signs of the unblessedness of the knowledge began to appear in the course of the story of the next life, when he practiced his knowledge *aji pameling* which was not necessary.

b. No Blessing

Not a blessing, that is, the knowledge that is obtained is not practiced correctly, so that it does not bring good benefits, but instead brings disaster.

Not practicing the knowledge obtained correctly in the Kunti, is when the knowledge is practiced by mentioning the name of Batara Surya. When the knowledge is practiced by mentioning the name of Batara Surya, Batara Surya comes to Panggomban

Dewi Kunti's Philosophy, In Javanese Perspective

where Kunti lives. After resting for a while, then performing a physical gathering with Kunti, and after that Batara Surya returned to Heaven.

This is the result of the practice of knowledge that is not true, which then does not bring good benefits, but instead brings great disaster.

c. Bringing Back Disaster

Bringing *Balak* Catastrophes, meaning that because of the practice of the science of *aji pameling aji kunta wekasing*, a single feeling without an opponent that is not supposed to be in accordance with the true intentions and objectives, is the cause of the arrival of the *balak* of disaster. The catastrophic disaster not only befalls oneself, but also families, and even the world community. In the following story, as time went on, disaster after disaster came, and what was even more heartbreaking, this disaster did not only come upon Kunti herself, but also her family, even the world community. *Balak* disaster can be seen in the next story of Kunti.

1). *Balak* Disaster Befalls Oneself

Balak disaster befalls himself when Kunti gives birth to a child. When Kunti gave birth to this child, Kunti asked Resi Druwasa to be born not through the womb but through the ear with the intention of keeping her virginity intact. Luckily for Kunti, the Druwasa sage was able to obey her, because the Druwasa sage was indeed not only a sage who was qualified in pure knowledge alone, but also a formidable midwife, so that Kunti's request could be obeyed. -his. Because of this (Karna was born through the ear), the child was named Karna, which means ear.

2). Log Disaster Befalls the Family

Calamity befalls the family, such as one's own child (Karna) after birth should be circumcised as his right, but because to protect his virginity, the child should not be circumcised, not even given water, let alone cow's milk as a substitute, but instead child thrown in the mouth of the river. *Untung* was later found and picked up by Adirata from Pethapralaya even though he was a poor coachman without a hat (now like a scavenger), then kept until he grew up.

The story goes on, when Karna grew up when he heard there was a news about Sokalima where the Pandavas were competing in archery with the Kurawa, he came. When he saw the Pandavas sparring, his desire to show off his archery prowess arose. For the lust of his will, Karna threw a stone up and then shot it with arrows until it turned into flour (done many times).

Because he showed off like that, the Pandavas were amazed and envious of him, until they asked: "Who is it?", to which he replied: "Because of Adirata's son from Pethapralaya". Hearing Karna's answer like this, the Pandavas cheered and ran while taunting him with painful language: "*Karna anak kusir, Karna anak kusir*" was said many times. Against the taunts with such language, Karna wept bitterly and went home. Arriving at home, Adirata scolded her so that she would calm down and not cry, and wanted to return to the competition field. In the middle of the field of competition, the Kurawa came with a lot of appeals to Karna to join and become part of the Kurawa. This was done, because the Kauravas knew about Karna's archery skills, the rest was expected to be able to compete with his enemy the Pandavas.

Karna against Duryudana's appeal to join as part of the Kurawa, prepared, and from then on Karna joined the big family of Kurawa, with the independent land of Ngawangga, and became a king without subjects and ministers.

3). Disaster Strikes the World Community

Disaster strikes the world community, in Kunti's story there is Baratayuda war. The story, in the course of time, reached the Baratayuda war (world war). Said to be a world war, because it dragged various other countries including Trigrata, Pancalaradya, and so on). In this war, Burisrawa died by Sencaki, Abimayu died by Jayadratha, Gatutkaca died by Karna, and before that Wisanggeni, Antarja, and several other "Pandawa characters" had died, and now it comes to the duel between Karna and Janaka. How heartbroken Kunti was when she saw the Pandavas fighting against the Kauravas, especially Karna fighting against Janaka, each of whom was his own son. Against such a war, Kunti came to Karna asking to side with Pendawa against the Kurawa, because Karna was indeed a brother of Pendawa not the Kurawa.

Because of Kunti's request, he rejected it, until he steadfastly fought against Janaka without wavering, and continued to defend the Kurawa who had raised him all this time, to return the favor as in the song *Dandang gula* created by Mangkunegara IV. *Wonten malih tuladha prayogi*

Surya putra ing nagri Ngawangga

Lan Pandhawa tur kadange

Len yayah tunggil ibu

Suwita mring Sri Kurupati

Aneng nagri Ngastina

Dewi Kunti's Philosophy, In Javanese Perspective

*Kinarya gul-agul
Manggala galaning perang
Bratayuda ingadegken senapati
Kurupati ngalaga.*

(Soetrisno, 1972:27)

Free translation:

There is another good example

Suryaputra (Karna) from Ngawangga country

Still the brother of the Pandavas

Siblings of one mother

Follow Kurupati (king of Hastina)

For strength

Soldiers at war

At Baratayuda he was made senapati (commander)

By kurupati The war against Janaka continued, but unluckily, Karna finally lost to Janaka so that he lost his head and body, and died. Karna's death is like this, in Javanese understanding, it would fall under the law: *wong tuwa polah*, the child is in trouble: the parents act up, the child gets the sap). Kunti saw her fellow children of war, especially Karna dying at the hands of Janaka, her own sister. How her heart ached and scorched, until finally, because she could not be prevented, Kunti rebuked, the initial cause of Kunti's disorderly study of *ma'rifat*.

D. CONCLUSION

1. Kunti

Kunti, is a female character in Kuntiboja's child puppetry from the state of Mandura. Kunti, as a female character in puppetry, has a very long life story of her own, from birth to death. Regardless of the length of the story of Kunti's life, which is commonly told, it starts from Kunti teaching to Resi Druwasa, then choosing a contest, until the war of *Baratayuda Karna Tanding* (Karna's war against Janaka).

2. Kunti's Philosophy in a Javanese Perspective

Kunti's philosophy in a Javanese perspective, the story of his early life from teaching to Resi Druwasa is not in order. The disorderly story of Kunti's early life as a teacher, makes: a. knowledge is not a blessing, the unblessing of this knowledge is its incorrect use, which is to bring Batara Surya who then gather together. Because of Kunti's lack of order in learning that knowledge, then: b. bring great disasters, not only: 1). self inflicted, but also 2). affect the family, even: 3). affect the world community.

The calamity that befell Kunti, namely when she had to lose her virginity even though she could be helped, the calamity that befell the family was the death of Karna, Abhimanyu, and Gatutkaca, while the calamity that befell the world community was the death of King Salya from Mandaraka, Bhisma from Talkanda, and Susarma from Trigarta.

F. Implications

The implications of Kunti's philosophy in a Javanese perspective with such an approach to reality, then affect the *wayang* stories related before and after, such as how Kuntiboja was a parent, did he not know Kunti's departure to study with the disorderly Resi Druwasa, how about his patih, his ministers and etc. This is because Javanese philosophy, including its understanding, is *barji barbeh*, disband siji disband kabeh, *tiji tibeh*, *mati siji mati kabeh*, *mulya siji mulya kabeh* (disband one disband all, die one die all, glorious one glorious all), meaning together (together) as a shared responsibility, not individual like western philosophy.

REFERENCES

- 1) Budiono Heru satoto. 1984. *Symbolism in Javanese Culture*. Yogyakarta: Hanindita.
- 2) Cah Angon, 2000. *Ratu Adil* Has Appeared from Jabalkat. Yogyakarta: Kalika
- 3) Damardjati Supadjar, 1993, *Nawang Sari*. Yogyakarta : Media Widya Mandala, 1993
- 4) Hermin. (2000). *Performing Arts Processions in Traditional Ceremonies in Madura*. Yogyakarta: Directorate General of Culture, Ministry of Education and Culture.
- 5) Masroer, Ch. Jb. (2015). *Islamic Spirituality in Javanese and Sundanese Shadow Puppet Culture*. Scientific Journal of the Sociology of Religion 9, no. 1, January-June 2015.
- 6) Muh. Mukti, 1991. Goddess Kunti Gathers Together at Puja-Puja. KR. 1991.
- 7) Mulder, 1973. *Jawan Personality and National Development*. Yogyakarta: UGM Press.

Dewi Kunti's Philosophy, In Javanese Perspective

- 8) Nasir. Purba, Amal, 2021. Semiotic Interpretation in Javanese Wayang kulit Pervormance Equipment in Deli Version. International Journal of Aquatics. Science 12(03), 215-224.
- 9) Palmer, 1969. *Hermeneutics New Theory of Interpretation*. Yogyakarta: Learning Library.
- 10) Sena Sastra Amidjoyo, 1961. Reflections on *Wayang kulit* Performances. Jakarta: Kinta
- 11) Sridadi, 1979. *Karna Tanding* (Solid *Pakeliran* Manuscript). Central Java Arts Development (PKJT).
- 12) Sri Hastanto, 1991. The Purity of Goddess Kunti. KR, 1991.
- 13) Sujuddin, Adiman, 1981. *Islamic views on the art of puppetry*. Bandung: PNTB
- 14) Soetrisno, 1972. *A Glimpse into the World of Wayang and Its History*. Surakarta: Indonesian Karawitan Arts Academy
- 15) Wiyono, Puji, 1993. *Karna Tanding* (Manuscript of the *Pakeliran* Play). Indonesian Karawitan Arts Academy (ASKI) Surakarta.
- 16) Yana, 2010. *Javanese Philosophy and View of Life*. Yogyakarta: Absolute.
- 17) Dewi Kunthi's *Alap-apan*: YouTube • Ari Poncowolo • Jun 3, 2020
- 18) Anom Soeroto, *Sokalima Pendaran* <https://www.youtube.com/watch?v=JNHsTwXVpJQ>
- 19) blogspot.com/2015/05/resi-druwasa.html
- 20) <https://www.google.com/search?q=competition+Kunti>
- 21) *Karna Tanding*: <https://www.originandhistori45.com/2020/09/complete-cerita-wayang-lakon-.html>
- 22) *Nartasabda, Karna Tanding*: <https://www.youtube.com/watch?v=0lx74sJVCmg>
- 23) Observation of the wayang puppeteer Ki Purwa in Yogyakarta, 2015
- 24) Observation of the puppet master Sukadi in Ndemen, Boyolali, 2007.
- 25) Observation of the puppet master Sukadi in Ndemen, Boyolali, 2007.

Lampiran



Resi Druwasa who is not the father or even her husband as a teacher,
Kunti who is not a child or wifaae as a student (blogspot.com/2015/05/resi-druwasa.html)



There is an Open Access article, distributed under the term of the Creative Commons Attribution – Non Commercial 4.0 International (CC BY-NC 4.0) (<https://creativecommons.org/licenses/by-nc/4.0/>), which permits remixing, adapting and building upon the work for non-commercial use, provided the original work is properly cited.