

## Moral Values of Rahwana's Figure in "Rahwana Putih" Novel by Sri Teddy Rusdy

Wiekandini Dyah Pandanwangi

Doctoral Program on Humanities, Faculty of Cultural Sciences, Universitas Gadjah Mada, Indonesia  
wiekepandanwangi@gmail.com

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### ABSTRACT

*Rahwana Putih, a novel by Sri Teddy Rusdy, reveals the figure of Rahwana with good characters and behaviours. The characters appeared contain moral values that can be considered as a role model. This phenomena is interesting to be explored deeply because, here, Rahwana is presented differently from its stereotype in all puppet stories. Based on this research background, this study aims to analyze moral values contained in Rahwana Putih by Sri Teddy Rusdy. Structuralism approach is used to analyze the moral values on Rahwana figure which emphasizes on intrinsic elements of fiction works. The MacIntyre's theory of morality that cores on truthfulness and trust, justice, and courage is also applied to observe these values. The method used in this study is analytical descriptive and it consists of primary and secondary data sources. The primary data source is Rahwana Putih by Sri Teddy Rusdy, while the secondary data sources are journals and references which are relevant to the research problem. The techniques for collecting data comprise reading, classifying, reducing and describing data. The technique used to analyze the data is content analysis. The results show that the moral values appeared in Rahwana's characters embrace honesty, trust, justice and courage are the manifestation of Javanese leadership concept called astabrata.*

**Keywords:** moral values; character; Rahwana; astabrata

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### INTRODUCTION

Rahwana Putih, a novel written by Sri Teddy Rusdy, is an Indonesian novel which features one of the puppet show stories, Ramayana. Puppet stories are commonly adopted in modern Indonesian literary works. Wiyatmi (1993) stated that in the realm of modern Indonesian literature, we might find literary works featuring puppet stories, especially in Ramayana and Mahabarata cycles. The part of the stories existing in the modern literary works either the characters or the story itself. This phenomena shows that puppet plays a significant role in the creation of modern Indonesian literary works.

Ramayana is popular among puppet enthusiasts. Therefore, Sri Teddy Rusdy presented one Ramayana's figure in his novel, *Rahwana Putih*. Ramayana, now popular as one of Indonesian puppet stories shows, was a famous India's story written by Valmiki. Because of its popularity, this story then widely spread out around the world. Ramanujan (1991) confirmed that Ramayana had been familiar throughout Southeast Asia and South Asia. This is supported by Sattar (2018) who said that Ramayana had spread out beyond India to Southeast Asia countries, including Indonesia. In Indonesia, Ramayana was first known through *wayang* (puppet) shows. Puppet becomes an inseparable part of Java, Javanism, and Javanese (Kayam, 2001). This caused Ramayana story was easily admitted in any puppet shows, even popular in Indonesia. Senawangi (1999) added that Ramayana was accepted as story performed in Indonesia's puppet shows since the era of Hinduism and the Ramayana story was hitherto adopted in modern Indonesian literary works. Several Indonesian novels present Ramayana story as their source, as in *Rahwana Putih* by Sri Teddy Rusdy.

Rama, Sinta, and Rahwana are the main characters in Ramayana. Rama and Sinta were described as protagonists, while Rahwana was described as an antagonist. These opposite characters of the figures appeared in both Valmiki's version and Indonesian puppet shows version. Rahwana was illustrated as an evil giant. He was depicted as a giant king who had ten different faces with evil nature. Consequently, *Rahwana* was well-known as *Dasamuka* which means a human with ten heads. Kamalia (2019) revealed that "*Rahwana, as the antagonist in the Ramayana story*". It confirmed that the Javanese Ramayana story features the character of Rahwana as an evil and cruel antagonist.

To date, *Rahwana* or *Dasamuka* is known as the main enemy of Rama, a great knight. Rama is a protagonist who always performs good deeds; meanwhile Rahwana is an antagonist with bad characters. This impression is supported by Wedhowati (2014) who argued that Rama is a figure with good characters who preserves norms of life, upholds honesty and has a noble heart, so that he deserves of becoming a role model. Rama and Rahwana become the symbol of light and dark, or good and evil which always exist in human life. In fact, these two opposite characters of Rama and Rahwana will not be discovered in *Rahwana Putih* by Sri Teddy Rusdy.

This article studied the moral values of Rahwana figure in the novel entitled *Rahwana Putih* written by Sri Teddy Rusdy. The novel was published by Yayasan Kertagama in 2013. The interesting point of this novel is the depiction of Rahwana's characters which reflect honesty, justice and courage. Even, Rahwana was portrayed as a hero who fights for freedom, racism, and slavery experienced by Alengka people due to the colonialism of Rama and his adherents. This

opposite illustration of Rahwana's characters known so far was interesting to be explored further. Rahwana presented differently from the Javanese puppet story version became the source of the novel. His characters as a hero in this novel comprise moral values that can be explored further and useful for readers.

Based on the background study, the moral values of Rahwana's characters in *Rahwana Putih* have never been discussed before. Several previous studies on *Rahwana Putih* by Sri Teddy Rusdy had been conducted by Fudin (2014) and Jarwati (2015). Yet, these studies did not analyze the moral values of Rahwana's characters by applying structural approach and MacIntyre's theory of morality. Fudin (2014) conducted a research on *Rahwana Putih* entitled "*Teori Dekonstruksi dan Penerapannya*". He used deconstructive theory to analyze *Rahwana Putih*, and the results showed that Rahwana, who was recognized as symbol of darkness, evil spirit, and wrath, was presented as white figure.

In addition, this novel has also been researched by Jarwati (2015) entitled "*Dekonstruksi Tokoh-Tokoh Wayang dalam Novel Rahwana Putih Karya Sri Teddy Rusdy*". This research applied deconstructive theory of Jacques Derrida to analyze the characters deconstruction and the meaning of puppet characters deconstruction in the novel. The result showed that the deconstruction only occurred in the six figures in the novel, namely Rahwana, Sukei, Sinta, Mandodari, Sarpakenaka, dan Rama. The deconstruction of these figures only emerged partially. The previous studies showed that researches related to Rahwana's characters on *Rahwana Putih* by Sri Teddy Rusdy had been conducted through various theories. Meanwhile, research on moral values of Rahwana's characters in the novel entitled *Rahwana Putih* has never been done before.

Based on the previous studies on *Rahwana Putih* novel, the research on moral values of Rahwana has never been done before. The research of Rahwana only analyzed the deconstruction of his character, and explored the opposite side of his familiar character as the symbol of darkness, the evil spirit, and wrath.

This article analyzes the moral values of Rahwana presented in *Rahwana Putih* novel. Hence, this study uses structural approach by emphasizing the intrinsic elements to analyze the values. Wellek (2016) argued that literary research should naturally begin from the interpretation of the literary work itself. The important elements which form meanings in a novel are intrinsic and extrinsic elements. Nurgiyantoro (2012) expressed that the elements inside a literary work are called intrinsic elements, namely theme, story, plot, characterization, setting, point of view, language, and morals. In addition, the elements outside a literary work, yet indirectly influence the organism system of it, are called as extrinsic elements.

In a fictional story, the character is an important element. Character is who is told. It is also the character who will take an action or be subject to action. Each character featured in the novel has a character that refers to the character's traits and attitudes as interpreted by the reader (Nurgiyantoro, 2012). According to Abrams (in Nurgiyantoro, 2012), the character of the story that is displayed in narrative work is interpreted by readers as having certain moral qualities and tendencies as expresses in speech and waht is done in action. Furthermore, Stanton (1965) explains that the characters in the story are the attitudes, desires, emotions, and moral principles that they believe in. Days (in Haerudin, 2012) adds that dialogue in certain narrative or story describes the very complex moral structure of a person's life.

MacIntyre's theory (1984) of morality that covers truthfulness and trust, justice, and courage is arranged to analyze the moral values on Rahwana figure. The basic understanding of moral is good and bad actions, attitudes, obligation, morals and characters. This understanding is officially stated in Indonesia Dictionary (KBBI, 1994). By understanding moral values on literary work will emerge the comprehension on the value of goodness and honor. This will indirectly inspire readers to constantly sympathize, care, and do good deeds for others in their life (Law, 1940). According to Nurgiyantoro (2012), good and bad are subjectively defined. Moral values inside a literary work depend on the meaning of a work. This moral value is conveyed to readers by an author (Nurgiyantoro, 2012). Kenny in Nurgiyantoro (2012) stated that moral can be captured through the attitude and behaviors of the characters.

The term 'high moral character' depends on good and bad appraisal within a society. A good deed in one nation can be considered as bad in another nation. Hence, one's point of view on morals and values tends to be influenced by the nation's way of life where he lives in. Morality is usually conveyed in the story through the attitude and behavior of the characters. This is in line with MacIntyre's oppinion (1984) on morality. There are three intertwine important points to create a more meaningful morality, they are truthfulness and trust, justice, and courage. It is believed that if one of these requirements is violated, the good intention of moral action can be considered as deceit. Justice requires people to be treated according to their merit and rewards based on their meaningful deeds.

## **METHODS**

This article explore the characters of Rahwana in *Rahwana Putih* novel written by Sri Teddy Rusdy that was published by Yayasan Kertagama in 2013. It belongs to descriptive qualitative research because the data collected is in the form of words (Moleong, 2007). The data researched

consists of primary and secondary data. The primary data are taken from a novel entitled *Rahwana Putih* in the form of phrases, sentences, and paragraphs, while the secondary data are in the form of references which are relevant to the research problem. Library technique is used to collect the data through several stages, namely taking notes, classifying, reducing, and describing the data.

The first stage on data collection is reading the research object, that is *Rahwana Putih* novel. This stage is carried out to find the data that is relevant to the characters of Rahwana as the research problem. This is followed by taking notes technique as the second stage. Phrases and sentences discusses the characters of Rahwana are recorded at this stage. The third stage is classifying the data. The data recorded were then classified based on its category, including the characters, attitudes, and behaviors of Rahwana, as well as people's impression to Rahwana. The next stage is reducing the data. The recorded data will be filtered at this stage, where the irrelevant data will be reduced in order not create confusion during the data analysis process. The last stage is describing the data. The classified and reduced data are described to simplify the data analysis.

The data obtained in the data collection stage are then analyzed. The data analysis technique used in this study is content analysis technique. This technique is a strategy to comprehend the message hidden inside a literacy work (Endraswara, 2008). Therefore, a structural approach was used as it emphasizes the intrinsic elements of a novel. Furthermore, the morality theory proposed by MacIntyre (1984), which consists of truthfulness and trust, justice, and courage, was used to study the moral values of the chosen character. The used of MacIntyre's theory is caused by the Rahwana's behaviors presented in *Rahwana Putih* are in line with three elements of morality theory.

## **RESULT & DISCUSSION**

*Rahwana Putih* presents a story about disappointment of King Rahwana to gods who acted arbitrarily and incised a dark stain in his life. The gods with their cunning plans and power have trapped Begawan Wisrawa and Dewi Sukesi, Rahwana's father and mother, to do a disgraceful act which led to the birth of Rahwana. This unwanted history of birth made Rahwana labeled as illegitimate child who rose from darkness due to; in fact, Begawan Wisrawa was unintentionally marrying Dewi Sukesi. At that time, Begawan Wisrawa met her only for the sake of his son, Danareja from the Land of Lokapala, who wanted to marry Dewi Sukesi.

In Javanese puppet version of Ramayana, which became the main reference of this novel, Danareja asked his father to propose Dewi Sukesi, the daughter of Prabu Sumali from Alengka, to become his wife (Senawangi, 1999). Begawan Wisrawa and Prabu Sumali are old friends. Therefore, Begawan Wisrawa's intention to propose his daughter for Danareja received a good

response from Prabu Sumali. Yet, Dewi Sukesesi was only willing to marry a man who was able to explain the core science of *Sastrajendra Hayuningrat Pangruwating Diyu* since she was young. It's only a nobleman with excellent knowledge who could describe this lore. Dewi Sukesesi also raised this requirement to Begawan Wisrawa. For the sake of his son who really loves Dewi Sukesesi, he agreed to Dewi Sukesesi's requests. Nevertheless, when he began to explain this knowledge to Dewi Sukesesi, Batara Guru and Dewi Uma prevented it. To gods, the elaboration of *Sastrajendra Hayuningrat Pangruwating Diyu* humans was indeed prohibited (Senawangi, 1999).

To hinder the forbidden action, Bathara Guru then infiltrated Begawan Wisrawa's body while Dewi Uma did the same thing to Dewi Sukesesi. This circumstance instead caused Begawan Wisrawa and Dewi Sukesesi were not realize who they were and did another prohibited thing, which became the reason of Rahwana's birth (Senawangi, 1999). This dark story was always embedded in Rahwana and believed to have helped shaped his evil, violent, and cruel characters.

In Rahwana Putih novel, Rahwana's characters and his life story were twisted. Even though he came from "darkness" due to the devious deeds of the gods, Rahwana was a great king of Alengka who was highly respected by his people because they live in peace, tranquility, and prosperity. In fact, Rahwana managed to lead the country and its people that placed him to become a great king. This is matter to gods that makes them wanted to destroy him. Rahwana was also considered a threat for knowing the content of *Sastrajendra Hayuning Pangruwatin Diyu* which was the secret of gods. Still and all, it wasn't that easy for destroying Rahwana because he was too powerful. The gods then arranged another plan to obliterate him. They brought Rama and Sinta to his life. These pictures are presented in Rahwana Putih novel.

Rahwana Putih also presents Rahwana's life story when he met Widowati, a beautiful young hermit, which was arranged by gods. Rahwana fell in love to her. Unfortunately, Widowati refused Rahwana's feeling at her even then she preferred to commit suicide by throwing herself to fire. Because of his deep love, he vowed to look for Widowati's incarnation until he met Sinta, Rama's wife. Rahwana then kidnap Sinta and took her to his kingdom, Alengka. Sinta, as Widowati did, refused Rahwana's feeling to her. This Rahwana's experiences were actually the plans of God who really wanted Rahwana to die. Therefore, Rama was sent to free his wife and killed Rahwana at all once. The story of Rahwana and Widowati is taken from part of the puppet story. Hence, the storyline contained in *Rahwana Putih* novel only have a slight change in this part. It also builds Rahwana's characters in the novel.

Character is imporant element in a novel. An appeared continuously figure in a novel is called as main character (Nurgiyantoro, 2012). Based on the opinion, Rahwana Putih novel

consists of three main characters, namely Rahwana, Rama, and Sinta. Nurgiyantoro (2012) also classifies characters based on their function of appearance into protagonist and antagonist. Protagonist is an admired character admitted as a hero, while antagonist is described as a character that causes a conflict. In both the Indian version of Ramayana and in the Javanese version of the puppet story, Rama and Sinta are illustrated as protagonists. On the other hand, Rahwana is illustrated as antagonist and Rama is illustrated as protagonist in this novel.

Rahwana as protagonist is not going to be found in Valmiki version and puppet story version of Ramayana. In both version, Rahwana is described as an evil, cruel, and tyrannical figure. These bad characters are attached to Rahwana. According to Sattar (2018), beast and giants are used to describe Rahwana as a vicious king. On the other hand, Rama appears as a true man and an ideal king. Bayen (2014) supports this argument. He stated that Rama is presented as a hero and Rahwana as an evil. Rahwana becomes the symbol of lies and greed. In other words, Rama is depiction of a perfect hero who is respected by people, while Rahwana is depicted as a horrible figure and a symbol of anger in a Javanese puppet story (Dermawan, 2018). This statement is supported by Nurgiyantoro (1998) who stated that Rahwana is a giant who is really cruel, selfish, indulges in rage, always acts arbitrary on others will, and have ten heads when he got angry.

Rama was intentionally created to demolish Rahwana. Rama is a demigod who was the incarnation of Dewa Wisnu. Nevertheless, Rama himself did not know that he was the incarnation of Dewa Wisnu that he was deliberately created to destroy Rahwana (Sattar, 1998). Ramanujan (1991) explained that the existence of Rama in the world was intended to kill Rahwana. This statement is clearly stated from the first to the last book of Ramayana. According to Valmiki, the depiction of Rahwana in Ramayana story is a big animal and an evil giant. Sattar (1998:21) revealed ".while most of the animals and *raksasa* function as shadows of the main characters, Ravana, the wicked king of the *raksasa*, function as a mirror image, an inversion, of Rama..". Rahwana is indeed presented as an evil and vile figure, and he is inexpugnable.

As has been described above that the an evil, cruel, and tyrant Rahwana is not going to be found in *Rahwana Putih* novel since he is depicted as antagonist, and on the other hand, Rama is depicted as an protagonist main character. Rahwana is even presented as a hero for his country and its people. This Rahwana's good character is interesting to be analyzed further. MacIntyre's (1984) theory of morality contains truthfulness and trust, justice, and courage, is used to analyze Rahwana's moral characters.

The first moral value is truthfulness and trust reflected in the character Rahwana contained in the novel *Rahwana Putih*. Rahwana has a truthful attribute. He did not hide his past although he was always identical with the darkness. The darkness was strongly attached to Rahwana's

personality since he was born from a forbidden relationship between hermit Visrava and goddess Sukesi when explaining *Sastrajendra Hayuning Pangruwating Diyu*. His darkness could not be separated from the Gods' devious plans who really want to eliminate Rahwana from the world.

Aku datang dari pekatnya kegelapan. Diriku gelap bukan karena lumuran luka dan dosa, sumpah dan serapah, kejahatan dan kesesatan, tetapi aku sendiri adalah kegelapan? Dalam kegelapan semua menjadi jelas, seperti hitam yang memulas pekat malam tanpa rembulan. Demi meneguhkan kegelapan dalam diriku, wajah yang kutampakkan pun tak cukup hanya satu (RP, 2013:1)

Rahwana admitted that he was born from a forbidden act done by his biological father and mother, Begawan Wisrawa and Dewi Sukesi. What had happened between both of them is a real shame of Rahwana, moreover he is a great king in his country. Yet, Rahwana never try to conceal his wretched condition. In the novel, Rahwana confirmed that Begawan Wisrawa and Dewi Sukesi are his father and mother. He fully realized that anything happened to his life was gods interference who did not want *Sastrajendra Hayuning Pangruwating Diyu* teachings to be learned by human and he never tried to deny any label or stigma attached to him caused by his dark history accompanied his birth.

Rahwana's truthfulness was tested when he has ten faces so he was called Dasamuka. Rahwana did not want to unite those ten faces into one, as shown in the following quotation:

Demi meneguhkan kegelapan dalam diriku, wajah yang kutampakkan pun tak cukup hanya satu. Bagiku, wajah satu hanyalah wajah yang dimiliki oleh mereka yang pengecut. Wajah satu hanyalah selubung bagi manusia yang tak memiliki keberanian untuk menampakkan kesejatan wajahnya yang beragam (RP, 2013:2).

It was intended that others could see his attributes in those ten faces without any cover. To Rahwana, one only face might function as a mask and be utilized to hide its true attributes. Others might not well understand the face's attributes behind the mask. Rahwana also argued that one only face just belonged to a coward who did not dare to really show his/her true only face.

Thus, Rahwana truthfully showed his true attributes in his ten belonging faces without any intention to unite those ten faces into one as shown in the following quotation:

Karena itu, wajahku yang tak terbilang tetap terbiar liar bertebaran di angkasa luas tak terbatas, tanpa keinginan untuk kusatukan (RP, 2013:2).

The other truthfulness attribute from the character Rahwana was shown when Rahwana did not try to hide Widowati's death which was caused by him. The death of Widowati that he really loved made Rahwana feel guilty and being blamed by others. However, it did not make Rahwana



hide the existing truth to merely get others' justification on him. Although Rahwana was a great king, he never hid the existing truths to gain a positive stigma from his people. The truth should always be revealed. Those were Rahwana's truthfulness as a great king in Alengkadiraja kingdom as shown in the following quotation:

Kekerdilan sikap yang nyaris berlaku pada semua orang itu tidak berlaku bagi Prabu Rahwana, sang penguasa Alengkadiraja. Prabu Rahwana memang merasa bersalah karena telah menyebabkan Dewi Widawati bunuh diri, namun ia tidak merasa perlu mengarang-ngarang cerita agar bisa merasa benar sebagaimana umumnya mereka yang merasa telah membuat kesalahan (RP, 2013:127).

Beside truthfulness, the other moral value which is also important is trust. Rahwana always maintain others' trust to him as a king who deserved to be respected. Thus, Rahwana made various actions believed bringing goodness for his country and people. What Rahwana did was serving his country and people. Besides, Rahwana also always maintain his greatest attitudes as shown in the following quotation:

Aku tidak merasa perlu untuk mengumumkan kepada semua orang tentang apa-apa yang telah aku lakukan. Tak penting bagiku, apakah mereka bisa mengerti tentang arti perjuangan, atau bagaimana memahami hakikat keluhuran janji.  
Aku hanya hendak memperjuangkan apa yang menurutku harus aku perjuangkan. Aku melakukan apa yang aku yakini sebagai baktiku atas kegelapan yang telah menelan seluruh cahaya yang ada (RP, 2013:4).

In the novel, Rahwana is described as the one who is responsible to the fate of his people. He devoted his life and did what he believed would be good for his people and country. Furthermore, Rahwana always upheld noble attitudes. This principle brought Rahwana as a great king of Alengka and being loved by his people.

The second moral value is justice. As a great king and highly respected by his people, Rahwana should be fair. His fair attribute was shown in several events happened in the novel *Rahwana Putih*. For a long time, Rahwana had known the God's devious plans who wanted to eliminate him for the world. Thus, the Gods sent Rama and Lesmana to kill Rahwana. Rama's and his allies' coming to save Sinta, his wife to Alengkadiraja kingdom might endanger the safety and security of his giant people. Rama and his allies came to not only destroy but also occupy Alengkadiraja kingdom. The condition of Alengkadiraja kingdom which was previously in peace and prosperous then became chaotic. That condition was resulted from the Gods' devious plans. Seeing that condition, Rahwana fought against the Gods. Rahwana wanted to protect his country and people from anyone who wanted to destroy them. Rahwana did not care although his enemies were the authorizing Gods as shown in the following quotation:

“Baiklah, kalian semua telah menentukan Raja Alengkadiraja. Kalian juga telah mengenalku sebagai seorang raksasa Dasamuka yang akan menolak mati-matian ketika harus dikerdilkan dan diseragamkan menjadi satu wajah. Karena itu, penobatan ini aku terima sebagai dukungan bahwa kalian telah siap bersamaku untuk menolak segala jenis pengerdilan dan penyeragaman atas nama apa pun dan oleh siapa pun, termasuk yang dilakukan oleh dewa-dewa di kahyangan selama ini” (RP, 2013:67).

Rahwana would always assertively punish anyone intending to destroy his country and people. Rahwana also acted fairly when protecting his country although his enemies were the Gods as shown in the following quotation:

Pembelaan kita terhadap mereka yang berani melakukan kejahatan di negeri ini dengan alasan apapun berarti menggerogoti negara sekaligus melakukan tindak perusakan terhadap seluruh rakyat Alengkadiraja! (RP, 2013:69).

The character Rahwana’s justice attribute was even more shown when related to his people’s freedom. Rahwana had the principle that life freedom was absolutely on people’s own hands. They might not become the slaves in their own country. It was related to Rama’s and his allies’ attacks to Alengkadiraja. Rama and his allies are from powerful countries. Moreover, they were also assisted and backed up by the Gods. Many areas in Alengkadiraja were already occupied by Rama and his allies. Consequently, many giant people became Rama’s and his allies’ slaves. The life of Alengkadiraja’s people was eventually colonialized as shown in the following quotation:

Jadi, sangatlah tepat jika Ananda Prabu Rahwana memberikan penegasan bahwa pakem tak tertulis dalam penyelenggaraan negara Alengkadiraja adalah dengan tanpa pandang bulu memberikan kemerdekaan terhadap warganya untuk menjadi orang-orang bebas, yang tak mau diarahkan secara paksa oleh siapa pun, termasuk para dewa di kahyangan (RP, 2013:74).

Rahwana also tightly hold justice for his people. Each time, Rahwana continuously advised his people to be fair in every life aspect. To Rahwana, none of Alengkadiraja’s people is allowed to suppress or be suppressed individually or in group. Rahwana would assertively punish anyone violated his rules. Rahwana’s dream was that his people should have their own life freedom not colonialized by anyone as shown in the following quotation:

Jadi, bahkan para punggawa raja pun hanya boleh tunduk pada rasa keadilan dan bukan kepentingan orang per orang termasuk kepentingan pribadi Raja Alengkadiraja. Dengan demikian. Tidak seorang pun warga Alengkadiraja yang sampai dapat menindas atau ditindas, serta memerkosa atau diperkosa oleh sesamanya, baik secara perorangan maupun berkelompok, dengan tanpa mendapatkan sanksi atau perlindungan hukum dari Ananda Prabu Rahwana!” (RP, 2013:74).

The character Rahwana's third moral value was courage. As a great king highly respected by his people, Rahwana had the courage to frighten his enemies. Rahwana's courage was multiplied when fighting for and protecting the country's and people's dignity from other countries wanting to occupy and colonialize the country. Because of his courage, Rahwana was presented as a for the country and people as shown in the following quotation:

Siapa pun menghalangiku, tak bisa lain, pasti akan kuhancurkan! Pasti aku lumatkan! Selama perjuangan itu masih mendapatkan ruang, apa pun kata orang tentang diriku ini, aku tak peduli! (RP, 2013:4).

As the protector of his country and people, Rahwana had no fear to fight against any country and anyone intending to disturb his country's and people's peace as shown in the following quotation:

Bagaimana mungkin aku akan membela para perusak rakyat dan negara? Mereka yang merusak rakyat dan negara sama sekali tidak pantas disebut sebagai rakyat! Mereka adalah musuh bersama bagi rakyat Alengkdiraja!" (RP, 2013:69).

Rahwana even more showed his courage when Rama and his allies succeeded defeating Alengkdiraja's soldiers one by one. Slowly but sure, Rama and his allies occupies more areas in Alengkdiraja. They make a lot of chaos everywhere. During the battle fighting against Rahwana, Rama and his allies were assisted by Wibisana, Rahwana's brother. Wibisana had betrayed his brothers by giving information to Rama related to the weaknesses of Rahwana's side. By using devious ways, Rahwana was finally defeated. One by one, Rahwana's trusted people were killed. Kumbakarna, Rahwana's younger brother and Indrajit, Rahwana's son were also killed by Rama. By seeing those facts, Rahwana decided to fight against Rama and his allies to the last drop of his blood as shown in the following quotation:

Berperang sama halnya sebagai mendekati kematian. Berani perang berarti berani mati. Tidak ada negara dan bangsa yang mulia di dunia ini ketika rakyatnya takut mati. Oleh karena itu, rasa berani mati atau siap mati di dalam peperangan sesungguhnya adalah dasar utama bagi keagungan dan kemuliaan sebuah negara dan bangsa. Apakah kalian yang berbaris di hadapanku ini sudah siap mati dalam perang?" (RP, 2013:180).

Rahwana's purpose to fight against Rama until the last drop was not only to always keep Sinta that he really loved, but also to protect his country and people from the invasion made by Rama and his allies. Rahwana always wanted to protect his country's dignity and his people from suffering in their own country caused by the invasion cruelly made by the other countries. With his courage, Rahwana tried his best to protect the country. Rahwana was true hero for his country and people in the novel *Rahwana Putih*.

Based on the above analysis, Rahwana's moral values built Rahwana's characters in Rahwana Putih novel as he was depicted as a leader and a hero to his people and country. His moral values comprising truthfulness and trust, justice, and courage, indicated that his attitudes are in line with the Javanese leadership concept, known as Astabrata. Suwarni (dalam Endraswara, 2013:38) stated that *Serat Ramayana* by Walmiki describes Astrabrata teachings. *Rahwana Putih* novel is based on the Javanese puppet version. Therefore, it is not surprising if the characters of Rahwana in this novel applied the concept of leadership of Astabrata.

The core of *Astabrata's* teachings is to embed wise and complete leadership. *Asta* means eight and *brata* means meditate or complying obligations, so that *Astabrata* can be interpreted as eight obligations to be a wise leader. Inside a leader resides eight gods, namely Betara Indra, Yama, Surya, Candra, Anila, Kuwera, Bharuna, dan Agni. Therefore, a great leader was incarnated as *ratu gung binathara trah andana warih, trahing kusuma rembesing madu* which means dignified as the descendant of a noble people (Endraswara, 2013).

Through the moral values shown by Rahwana in both his characters and actions done for his people and country, Rahwana reflected *Astabrata*. Rahwana was a great king and was highly respected in his country despite his shortcoming. Endrawara (2013:38) also stated that leader has various characteristics, each of which has weakness and strength. Astabrata is a reflection of eight gods, namely Dewa Candra, Dewa Brama, Dewa Indra, Dewa Kuwera, Dewa Bayu, Dewa Baruna, Dewa Surya, dan Dewa Yama. The Astabrata (Endraswara, 2013) consists of eight elements. First is *ambeging lintang*. It means that a leader must be devout to God, becomes a role model to his people, and possesses high intention for the world welfare. The novel presented that Rahwana was told as a devout adherent of Shiva. Rahwana also struggled to bring his country into welfare. His hard work was reflected in Alengka as a prosperous country. The second is *ambeging surya*. It means that a leader must own the characters of the gods of sun. He is also obliged to act fairly, dignified, humble, selfless, loyal to state and nation throughout his life. Rahwana had proven his loyalty to his country and its people. He fought hard to defend his country from the invasion that was going to be carried out by Rama.

Third is *ambeging rembulan*. A leader must possess the characters of gods of moon who give light in the dark to provide serenity. Before Rama and his troops attacked Alengka, this giant country was safe and prosperous. If a problem raised among the giants, they will resolve it fairly to bring peace. The fourth is *ambeging angin*. A leader must provide peacefulness for the people. During the reign of Rahwana, there were almost no major problems faced by Alengka's people. Things have turned chaotic since Rama and his troops attacked Alengka. The fifth is *ambeging*

*mendhung*. A leader must be authoritative but not frightening. This will lead to *ajrih asih* attitude. A leader also has to spread fortune to his people equally. Physically, Rahwana's appearance is scary. He was a giant with ten heads. However, in the novel, he was very kind and generous. Thus, Rahwana was respected in Alengka. Every time he succeeded in conquering an area, he would be willing to distribute the booty of war to his soldiers and people. Rahwana would be gladly gives gold to his people when they were suffering.

The sixth is *ambeging geni*. *Geni* means fire and it is thermal. A leader must be able to uphold justice in eradicating crime. Anyone who violates others must be punished for his crime. This attitude had been proven by Rahwana in *Rahwana Putih* novel. The seventh is *ambeging banyu*. *Banyu* means water and it is identical to sea. A leader must have oceanic character in the sense of being patient, broad-minded, being able to drown the problems of nation out, be responsive, forgiving, and reassure his people's soul. Rahwana carried out these things to defend his country. Rahwana fought to death against the attack of Rama and his troops. Rahwana wants to maintain the peace of his country from other countries disturbance and attack. The eighth is *ambeging bumi*. Earth is patient, fair, generous, and loving as mother. A good leader must behave as earth. In *Rahwana Putih* novel, these characters are owned by Rahwana.

## CONCLUSION

*Rahwana Putih* novel is a modern Indonesia novel that is based on Javanese puppet story, especially Ramayana story as the source of its narration. This novel features Rahwana as the main protagonist and he is depicted as a hero for his country and its people. He has good characters as a hero. Rahwana's characters contain moral values, namely truthfulness and trust, justice, and courage. He is honest to admit the dark side of his life that he was born from a forbidden action done by his father and mother. On the other side, Rahwana always maintains the trust of his people to protect them and the land of Alengka. The justice performed by Rahwana is always struggling for the freedom of his people's life and taking firm action against anyone who acts fraudulently, even though he is a god. He dared to fight anyone who has intention to snatch his people's freedom of life and destroy the peace of his country.

Besides, *Rahwana Putih* novel also describes the Javanese leadership concept, known as *Astabrata*, through the Rahwana's characters. In other words, these characters are reflection of the eight Javanese leadership concepts. This shows the relationship between the elements that build the novel, both inside and outside elements. The novel invites readers to love puppet story back through the depiction of the moral values of Rahwana's characters. It also introduced new version

of Rahwana's figure which are different from what has been known. It is hope that the new version of Rahwana will attract more readers, especially young generations. Thus, *wayang* (puppet) as Indonesia's original culture can be preserved by the youth. In addition, readers are invited to better understand the concept of leadership that is devout, honest, couragous, fair, patient, and always protect its people.

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