

MATARAM ISLAM AND RELIGIOSITY IN NOVEL TRILOGI RARA MENDUT BY YB. MANGUNWIJAYA

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Abstract: Trilogy novel, Rara Mendut is one of the historical evident in fictional-historical novel which reveals reality in fictional expression. Rara Mendut tells the main character, woman with strong and struggle oriented in gaining her goals. The struggle and principle of life dominated the story through its episodes compiling by the author, Y.B. Mangunwijaya. This research aims to dig up the principle of life, condition, and belief of people in Mataram Islam through the presentation of main character, Rara Mendut, Genduk Duku, and Lusi Lindri. Sociological approach and theory of sociology are used as theoretical framework to result the goal of the research. The result shows that in people of Mataram Islam had belief and perfoemed islam rules as the religion spred by Wali in Java

island. The attitude and characters of Rara Mendut shows the values of Islamic teaching in the background of Mataram Islam in novel Rara Mendut.

Keywords: religious value, cultural manifestation, semi-historical novel, Mataram Islam

A. INTRODUCTION

Roro mendut is a trilogy novel by YB. Mangunwijaya, first published in 1983 by PT. Gramedia. The novel was initially a collection of YB. Mangunwijaya's short stories in *Kompas* newspaper between 1982—1987. The trilogy tells about the struggle of three women in the ancient Mataram kingdom era in the reign of Sultan Agung.

The story of Roro Mendut has also been adapted to film played by Indonesian famous movie stars, like Meriam Belina, Mathias Muchus, and WD. Mochtar, directed by Ami Prijono. Some specialties in Trilogy *Roro Mendut*, *Genduk Duku dan Lusi Lindri* needs to be appreciated in literary work and talked widely by the literary appresiators.

As semi-historical roman story, the trilogy is very popular among readers in Indonesia. It is because the novel reveals religious, social cultural life, and having special way of telling for it is developed from folktale Babad Tahah Jawi, the legendary story of Javanese culture, Mangunwijaya understood well about Javanese society living philosophy in Indonesia.

As looking from the phenomena above, this paper aims to reveal religiosity values in Mataram Islam background through *Trilogi Rara Mendut* novels. The discussion uses literary sociological approach because the works emerged not from empty soul, but from reality around the author.

Literary sociology is scientific and objective review about people in their society, institution, social process. Sociology review social structure and social process including social changes which study about social institution, religion, economy, politic, and so on together in shaping social structure to obtain illustration about human ways in adapting to circumstance, social mechanism and culture. Literature like sociology deals with human for its existence among society to use by the society itself. Literature as social institution which uses language as medium for the language is the manifestation from social expression which presents the portrayal of life. Therefore, sociological approach becomes the main tools to dig up and find values in the

Trilogi Roro Mendut. The analysis uses Ian Watt sociology theory.

The sociological approach starts from the assumption that literature is the mirror of society. Through literary work an author expresses life problems where the author is involved and experienced among the society. In addition, people is very influential in judging the value of the literary work in a time, while the author as the member of society is inseparable from the influence of the circumstance which shape him wholly.

A. RELIGIOUS CONCEPT IN LITERARY WORK

Value is psychological phenomena considered as something useful and valuable in life, so that someone will be voluntarily involved physically and mentally in the phenomena. There are some kinds of value, like moral, religious, economy, beauty, psychology and so on (Waluyo, 2007:98).

Many experts have their own opinion about value, like the opinion of Wijana (2008: 274):

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“Nilai adalah suatu konsep yang berada dalam pikiran manusia yang sifatnya tersembunyi, tidak berada di dalam dunia yang empiris. Nilai berhubungan dengan pandangan seseorang tentang baik dan buruk, indah dan tidak indah, layak dan tidak layak, adil dan tidak adil, dan lain sebagainya. Pandangan seseorang tentang semua itu tidak bisa di raba, kita hanya mungkin dapat mengetahuinya dari perilaku yang bersangkutan”.

Value is an appreciation or quality to something, which can be the determiner of someone's conduct, because the something is pleasant, satisfying, interesting, useful, benefitable or something as beliefs (Daoreso, 1986:20). Therefore, value is believed by some social groups. Value refers to something which have meaning of worth and goodness (Frankena, in Kaelan 2008). Max Scheler said that value is a quality which is not dependent on the carrier. It is a-priory quality (which can be felt by human without experiencing in common sense first). It does not depend on quality, not only to object in the world (Magnis-Suseno, 1984: 34).

In the literary work like novel contains value to be understood by readers. Baribin (1985:79) stated that literary work can give ideas or reflection from the author and when the reader is able to realize the smoother values means able to meet the value in the literary work, particularly religion value.

Religion is the deep belief of a community in their interaction to natural surrounding (Anshari, 2011:251). Religiosity belief develops in social

community. Like human who believe as the weak creation before God, the belief arises that anything in themselves is the willingness of God.

Mangunwijaya (in Lathief, 2008:175) stated that any literary aspect is religious. The religiosity term comes from Latin language, *relego*, means by reconsidering or deep concern about (something). A religious men means as useful men, having deep feeling, polite, detail, and full of spiritual consideration (Lathief, 2008: 175).

Religiosity refers to 'inner' aspect, moving in deep heart, heartbeat, personal attitude which come to human as a mystery for others. Therefore, religious attitude refers to someone's privacy with his God, behave as God says (Lathief, 2008: 175).

Religious value is human value kind in real human life and manifests as: (1) adoration, the human action who own belief in God; (2) admittance, the feeling that he is officially involved in religious society; (3) brotherhood, that is the feeling which is obtained from the interaction among religious groups; (4) certainty, that is the feeling of certain that behind the world there is God; (5) hope, that is the optimist feeling that there will be eternal life after death (The Liang Gie, 1979:168).

Religious value is absolute every time and situation. Every religious people belief and is sure because the religious teaching is the guidance for people to obey to God. For religious and beliefs people, this value becomes the base or main foundation to reach their living purposes. This is universal in every religious teaching.

B. CULTURAL MANIFESTATION IN NOVEL

Literary work originated from valued life. Literature supports for the shaping of value. Therefore, literary works were made not merely for be the entertainment, but an author shall be consciousness to deliver grandeur values as needed by people physically or mentally in life.

Culture or *kebudayaan* in Indonesian language comes from Sanskrit word, *budhayah*, formed in plural from word *buddhi* that means mind and reason. Other understanding of the origin of *kebudayaan* is the development of the words *budi-daya*, that means power from mind. Thus, *kebudayaan* or culture is the whole ideas and human works which can be usually done by studying, with the result of mind and it works (Koentjaraningrat, 2000:9).

According to Ki Hajar Dewantara, culture is the result of mind works from the struggle to nature and age (nature and society) to overcome any problems in their life to gain safe and happiness in orderly and peaceful (Mahjunir, 1967:53).

A society is a structure which consists of interactive relationship roles among the member of the society where those roles are done due to the applied norms. The relationship creates the roles structure which is usually manifested as rules (see Suparlan 1986, 1996, 2004a). Every society has their own culture different from the other's societies.

Culture (refers to the concept of Professor Parsudi Suparlan 20004b:58-61) is seen as: (1) guidance for social life, which is applied together but its usage as the model is different according to context of circumstance; (2) knowledge tools and belief which is the result of interpretation and guidance to the life. And the social life in cities of Indonesia has three cultures: national, ethnic groups, and common cultures. The national culture operates in daily life of the citizens with its rules as attached in national system.

An expert, Kroeber as analyzed by Tuloli (2003:1) stated the more complete limitation "Culture is a complexity of knowledge, belief, arts, moral, law, behavior and other capability, and any behavior as obtained by human as member of society". Other limitation like stated by Linton in Tuloli (2003:1) "Culture is the whole social nature of human". Herkovitz in Tuloli (2003:1) also stated "culture is part made of human which comes from human circumstance".

A literary work tells all aspects of life so that it can be meant that literary works is close to society. Author produces his works with social problems. Through this relationship, author is the representation of society. Particularly, this research is identical to discuss all aspects of society.

Culture covers all aspect of human life. The first purpose is supporting human living. The culture cannot be inherited genetically. There are process of studying and absorbing culture from people to individual. The nature of men will be created due to the need of human, like food and so on.

Honigmann (in Koenjtaraningrat, 2000) differentiates three 'cultural symptom' as (1) ideas, (2) activities, (3) artifact, and it is added by Koentjaraningrat in categorizing three kinds of culture:

1. Cultural manifestation as complex ideas, opinions, values, norms,

regulations and so on.

2. Cultural manifestation as complex of activities and actions from people among society.
3. Cultural manifestation as things created by human.

In the beginning cultural manifestation was abstract, immaterial, and cannot be taken as picture and laid only in mind of people among society where the culture live. Ideal culture function to manage, control, and give direction to action, behavior, and human conduct among society as polite actions. The ideal culture manifests in tradition.

It can be concluded that the cultural manifestation is artifacts created by men as civilized men and having living regulation in language, behavior, living tools, social structure, religious system, and so on to preserve life among society.

C. METHOD

To review and analyze literary work need to use approach due to the focus of discussion. This discussion uses literary sociology approach in giving meaning deeply to the literary work as the implementation of human life. Looked from author perspective, he is a member of society which is realized or not his life pattern is influenced by his circumstance.

This paper uses descriptive qualitative method in analysis. The qualitative research according to Bogdan and Taylor in Moleong (2001:4) stated that qualitative method is a research method which results descriptive data in written or spoken words from the people or object to observe. The data is trilogy novel Roro Mendut (1983-1987) by Y.B. Mangunwijaya which is then collected using library research, watching, and recording.

Subroto (2007:36) stated that writing technique is placing the researcher as main instrument in conducting observation to the primary data source thoroughly. The collecting data is noninteractive. It means there is no interaction and influence of the researcher with the data source because the data source is not realized if he is being observed (Sutopo, 2006:66)

In addition, the analysis is conducted using two steps of understanding meaning by heuristic and hermeneutic or retroactive. The next step is analysis process of text data using historical sources as written sources (achieve, document, book, journal, and so on) in the time with the material in the story

of the novel. The sources are text like sources which talk about setting, place, time, and events relevant to the content of trilogy novel Roro Mendut by Y.B. Mangunwijaya.

D. RESULT AND DISCUSSION

1. Result

Rara Mendut novel is a trilogy novel by Y.B. Mangunwijaya. The trilogy consists of three chapter entitled “*Rara Mendut*”, “*Genduk Duku*”, and “*Lusi Lindri*”. The story presented is semi-historical roman developed from *Babad Tanah Jawi* (old Javanese text) “*Rara Mendut*” and some other sources.

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Trilogy novel Rara Mendut tells about the life of a beautiful woman in the reign of Sultan Agung, the king of Mataram in 17th century (now it lies in Java island and centered in central Java province). A bitter love story with the kraton setting with classical ending like the previous love tragedy, Ken Arok-Ken Dedes, Ki Ageng Mangir-Pembayun, or Prince Pabelan-Sekar Kedaton in the reign of Kasultanan Pajang. Nevertheless, the strength of Roro Mendut story is in the ending. By focusing to the three central characters, Mendut-Pranacitra-Wiraguna, this novel is like memorizing legendary love story tragedy in the beginning of Mataram kingdom. Y.B. Mangunwijaya serves the story full with its life values. The social cultural condition is inseparable from the life philosophy of the author, a missionary. This is the specialty of *Trilogi novel Rara Mendut, Genduk Duku, and Lusi Lindri*.

Father Mangunwijaya wrote *Rara Mendut* voluntarily with his consciousness without intention to trigger some Javanese who still believe in myths. As an individual with western tradition, he was close to the critics thought. Mangunwijaya tried to demystification to his characters, like in *Rara Mendut* who is believed by most people as very beautiful woman, smooth but fatalist. Mangunwijaya changed the myth from physical focus to inner beauty as ‘common woman’. The fatalist character and smooth were changed into strength and offensive.

Mangunwijaya who lives in the religious circumstance tried to deconstruct the discourse dealing with the death of the main character. If in the myth of Javanese Roro Mendut death was believed as suicide, so that in the novel the death was caused by heroic action. In the view of Mangunwijaya, Mataram era is Islamic era. Therefore, based on the common sense and religiosity

awareness, when Rara Mendut had absorbed Islamic values, one of the values is the strict prohibition to every follower to end their lives uselessly by suicide. Therefore, Rara Mendut did not stab her *keris* to kill Pranacitra to herself, but use it to fight against the strong Wiraguna. At the end, the death came to *Rara Mendut*, but her death was caused by her attitude and struggle.

In trilogy novel *Rara Mendut*, *Genduk Duku*, and *Lusi Lindri* by Y.B. Mangunwijaya, religion followed by most of Mataram people was Islam. It can be classified as Islam as majority religion followed by Mataram people, second traditional religion which has activities in giving offerings to gods, magic, and kejawen activities as conducted by minority of Mataram people.

The novel said that belief and understanding about religion is important. Every religious people should be fanatic. It does not meant as not appreciate other religions. Fanatic in the novel is belief in performing their religious activities deeply. Here is the quotation.

“Arumardi anak gunung,” kata Arumardi, “tetapi kau, Adikku sayang, kau anak lautan. Jangan! Jangan melawan keyakinanmu. Bayangkan bagaimana perasaan Arumardi, bila setiap hari nanti melihat kau menderita, hanya demi aku. Ah, semoga Allah yang Mahabijaksana menghapus gagasan semacam itu, betapapun mulianya.” (Rara Mendut, 2009: 234)

Semoga siasat Nyai Ajeng berhasil, semoga Mendut menemukan kebahagiaan. Namun juga semoga Wiraguna junjungannya dapat selamat juga. Dan insya'Allah, selama Panglima Wiraguna dipercaya raja, Mataram *panggih jaya*. (Rara Mendut, 2009: 248)

“Bila Kuweni diperkenalkan menghaturkan pandangan, Kanjeng: jangan hendaknya hal-hal semacam itu terdengar oleh para alim-ulama, apalagi Syeh Abdurrahman Tauhid Ingkar Sunuhun Sri Susuhunan dan para punggawanya hanya percaya kepada Allah *subbhanahu wata'ala*.” (Rara Mendut, 2009: 109)

The quotation shows that religious order is an obligation. Every Muslim should perform salat five times a day. They are prohibited to marry non-Muslim people. If it happens, they will be received social punishment from the group religion. Religious value in the quotation has been known that all Muslim has to be surrender and remember to God for asking His way and blessed.

The novel also portrayed that every people who met difficulties and unsolved problems would find the supernatural solution. They would ask for magical matters. It was God or Allah as manifestation of something powerful

and be able to give extraordinary power, the power beyond human strength. Here is the quotation.

Hanya demi wajiblah tuan suami mulia mereka melaksanakan upacara *jumbuh-asmara*, hanya selaku pemenuhan tugas penghormatan wajib kepada lakon gaib Dewa Kama-Jaya dengan Dewi Kama-Ratih. Bahkan *wedana-ngelebet* istana pun sudah mendapat perintah terselubung untuk mencarikan seorang putri, yang menurut perhitungan gaib para *bangsawan*. (Rara Mendut, 2009: 17)

Bahwa orang pantai wajib menyembah pada kewibawaan wilayah Selatan, karena kemakmuran datang dari gunung. (Genduk Duku, 2009: 283)

The quotation shows educational values that felling certain to the same beliefs would made them the same feeling, be able for sharing, having togetherness feeling in implementing their belief. It is expressed through coastal people in Gunungkidul.

Javanese people in common and people in Mataram kingdom district particularly had original belief system. Everything exist and what they experienced was always originated from the belief about the existence of God or “Gusti”. The belief system was clearly appear in every parts of the Rara Mendut trilogy. In the story of Rara Mendut (RM) there are episodes which refers to the admittance of God or “Gusti” in the context of adoration, asking for help, or thanks. Here is the quotation:

“Saya tidak iri. Saya Cuma bilang bahwa perempuan... (memandang ke arah kampung) Duh Gusti!20 Mereka datang kemari. Mati kita! Mati!...” (Rara Mendut, 2009: 8).

“Mohon perlindungan, ya Gusti,” gumamnya”. (Rara Mendut, 2009: 9).

The statement of God in the Rara Mendut novel is various. There is not only God term in common, but more specific God as symbol of religion either Java-*Kejawen*, Islam-Java, Hindu and other beliefs.

“Syukurlah Hyang Maha Pengasih menggerakkan garwa-padmi dan Ni Sekar untuk menyerahkan Si Mendut padanya.” (Rara Mendut, 2009: 31).

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... bukankah itu dapat menjadi titipan Allah Yang Maha Bijaksana juga, yang tidak kalah nikmat, sumber syukur dan pemekaran diri seorang wanita? (Rara Mendut, 2009: 32).

The belief of Javanese people in the time was not formed inheritance. It can be proven from the existence of social beliefs in some layers. Beginning from common people, poor people to the king of Mataram who adored the God almighty, gareceful, blessing, wisdom. Even a king had to enter to inner chamber to ask for “*Gusti*” or “*Hyang Widi*” in defining any problems. People of Mataram obeyed to their king as the king of Mataram adored God the creator of life.

The belief system of Mataram people were still divided into some or religions as they believed the same source to “*Gusti*” or God. The beliefs in the context of Islamic religion appears in the story. By watching the background of the novel story, people of Mataram more dominant had belief to Islam-Java as the representation of Islam kingdom. It can be seen from the terms of the story below.

“Ya, *Allahirohmanirohim*, semoga Mendut-ku menemukan pria yang benar, begitulah permohonan Ni Semangka, bulat dalam tekad kesetiaan dan kecintaannya.” (Rara Mendut, 2009: 36).

“Dan bergeleng-geleng kepala Pak Haji menepuk-nepuk dada. “*Fazarhum figamratihim hatta hina*.” (Rara Mendut, 2009: 173).

“Ya, ya, kau sama juga. *Munibina illahi wataquhu*”, (Rara Mendut, 2009: 173).

“Tetapi Duku pun harus tahu, bahwa dunia nyata bukan dunia ciptaan kaum wanita. *Allah Subhanahu wa ta’alla* pun, bila kita memperhatikan warna nada khotbah para ulama kita, adalah lelaki.” (Genduk Duku, 2009: 407).

Mataram kingdom as the setting in the Rara Mendut novel is historically existed as one of the Islam kingdom in Java Island. Sultan Agung was one of the famous Mataram king in Nusantara with strong influence. Those quotations show that the dominant belief system in the novel is Islamic belief. It is seen from the Islamic like “*Allahirohmanirohim*”, “*Fazarhum figamratihim hatta hina*”, “*Munibina illahi wataquhu*” in *Trilogi* novel *Rara Mandut*. It means that most of Mataram people at that time had become Muslim and held Islam religion.

Attention of Sultan Agung as Mataram king not only focused on governance and strength of kingdom in war, but on religion and culture as well. As the Islam follower, Sultan Agung always obeyed to religion order. Sultan became the example, every Friday visited mosque to performe Friday prayer

with his people (Widiarto, 2010: 79).

“Baginda Hanyakrakusuma, yang waktu itu bergelar susuhunan, masih berhasrat meraih gelar sultan dari Mekkah, dan karena itu harus membuktikan kebesarannya, teristimewa terhadap sang ulama besar, Sunan Giri.”, (Rara Mendut, 2009: 40).

Figure of Mataram king was nationalist and gallant war commander, obedient Muslim and art and cultural lover as well. The name of Mataram king was commonly sunan or susuhunan, which means “the adored”. Therefore people in the district of Mataram king reign always obeyed to his speech and order.

“Ingkang Sinuhun Kanjeng Susuhunan Hanyakrakusuma, sinebut Agung, Prabu-Pandhita Kerajaan Mataram Raya, Senapati Ingalaga Mataram Abdurahman Sayidin Panatagama, pemenang di segala medan perang, pentitah seluruh gunung maupun laut, pelindung kota maupun desa, penguasa sawah-sawah maupun rimba belantara, Ngarsa Dalem telah berkenan untuk turun sebentar dari Bangsal Ke ncana, menuju ke pendapa agung Siti-Hinggil, bersemayam mencahayakan rahmat beliau ke seluruh rakyat kawula alit, (Rara Mendut, 2009: 63).

Sultan Agung as a Muslim prefer to use sultan title. Therefore he sent representation to Mecca, the holy land (Tri Widiarto, 2010: 79). It is proven in

“Sudah hampir seribu hari Susuhunan-ing-Ngalaga memperoleh gelar Sultan dari Mekah, tetapi seperti Bendera Pahitmadu, Sultan Hanyakrakusuma sudah sering sakit dan semakin lemah, (Genduk Duku, 2009: 485).

There is other beliefs spread out all over the Mataram district besides Islam religion for the influence of kingdoms before Mataram. Hindu-Budha religion teaching had great influence in giving nuance of the life of people in Java Island. It, then convinced the acculturation of Islam-Java-Hindu-Budha.

“Sudah, kita tidak boleh mendahului pepetening para jawata. Yang diharapkan, nah, yang sedang dipikirkan Nyai Ajeng sebetulnya hanyalah: menjajagi. Bagaimana sebetulnya kehendak Aria Mataram itu. Sekarang beliau ini kan sedang tirakatan keras. Puasa dari segala yang nikmat. Makan-minum hanya nasi putih dengan gereh, tempe godog tanpa garam, paling pol sambal tanpa trasi. Minum hanya air bening atau air degan. Tuwak tidak, arak tidak, pantang dan puasa.” (Genduk Duku, 2009: 433).

Term *Pepeting para jawata* means that the destiny had been stated by the gods. The context of gods refers to the teaching of Hindu religion which knew many gods which can bless the life of people. In Hindu-Budha religion the existing moral values or living teaching were used as daily life pattern. Even, story or tale in Hindu-Budha as symbolized by gods (*dewa-dewi*) had been intercepted and acculturated to kejawen living values. Here is the quotation of combination of two beliefs. Therefore the body known well by Duku in each sides, hair and its smell, as if there was no flesh anymore just skin, but the figure of divina, the presence of bless of Hyang Widi. It is unimaginable by Duku, how a figure of wahyu puppet which had been proven contain of pattern of answer for any hope physically and soul.

Menurut ajaran para dalang, dewi disebut sakti dari dewa; wanita memanglah kesaktian pria. Karena itulah Arjuna dan para ksatria di mana-mana berhasrat merebut wanita, (Genduk Duku, 2009: 449).

The quotation above shows that belief aspect in cultural nuance among society was very dominant. It can be proven in art and culture of pewayangan (Javanese puppet show) as Javanese social tradition in the means of delivering religious teaching, particularly Islam. The ancestors as supported by Sunan Kalijaga chose wayang as *syiar* media. It was the great influence at that time for the Mataram king was also the inheritance of Wali in his title sunan or susuhunan. Pewayangan art is more dominant with Mahabarata story or epic as the original product of Hindu-Budha teaching. In the novel story it can be proven in the quotation below.

Lelah Wiraguna memandang Ngabehi Wedana Suwitapraja, yang diam sabar duduk bersila tiga langkah di hadapannya, dan yang entah, betul entah, seolah-olah merenungkan bait-bait dari lontar-lontar Mahabharata. Wiraguna sendiri sedang menghibur diri dengan gambar-gambar segulungan wayang-beber yang ter-jereng di hadapannya, (Rara Mendut, 2009: 162).

Bedanya, Mendut sudah bukan anak, bukan juga ibarat Srikandi perawan yang masih main-main manja meminta belajar memanah sambil terpangku Arjuna. Srikandi menjelang hari menghadapi Resi Bisma, itulah Mendut. Dan justru itulah yang membuat intuisi dalang dalam Sri Wahyuni agak khawatir, (Rara Mendut, 2009: 19).

The quotation above shows that Resi Bisma is the character in Mahabarata story who want to live alone but he was forced to marry with Dewi Ambika. Incoincidentally the arrow was lost from the bow when he scared

Dewi Ambika, the woman who walk after him. She was died. As the revenge, in Bharatayuda, Dewi Ambika soul manifest in the body of Dewi Srikandi and killed Resi Bisma. The Bharatayuda story based the pattern of trilogy novel *Rara Mendut*, based on the belief that the teaching of Hindu-Budha stimulated people of Mataram kingdom had interaction in acculturation.

There is another belief in Mataram at that time, that was “kejawen”. This belief was combination of some elements of religion, Islam, China, Hindu-Budha, and belief to nature mixed to be united. People called it “Java” belief or “Kejawen”. From the pattern of kejawen, it can be seen that acculturation of living teaching and existence religions formed living norms in a whole and complete.

In the Trilogy novel of *Rara Mendut*, there are some complete expressions and examples of beliefs system of Java. It made the novel special and specific. The beliefs system also managed almost living aspect of Javanese people in common without leaving the religion teaching they follow. Like the quotation of the novel as follow

³³ Lain Ni Semangka dari awal mula ia sudah sumarah. Bagi dia hidup hanyalah mampir ngombe, singgah sebentar untuk minum setegukan saja, (*Rara Mendut*, 2009: 29).

Matamu yang terkatup seolah pasrah
menyerah mau diapakan, hanya
karena percaya pada reksa-pangreksa
Yang menguasai Semesta dan
Sahabat-sahabatmu, (*Rara Mendut*, 2009: 32).

Based on the quotation above, surrender of life to God was very clear viewed from the meaningful principle among society. The teaching values were influential to any actions of people. Trust and surrender to God, the nature of value were really believed by people of Mataram kingdom.

2. DISCUSSION

Religious system in trilogy novel, *Rara Mendut* covers three things. First, belief system which was illustrated in the novel was the belief system of Islam religion. Based on the analysis it was found that anything they experienced were always oriented to God or “*Gusti*”. The system appeared clearly in every parts of the novel story. On the part of *Rara Mendut* (RM) many episodes were

oriented to confession of God or “Gusti” in the context of adoring, asking help, or grateful. Nevertheless, the belief system of people in Mataram kingdom was still separated to some beliefs or religion they believed although they had the same source on “Gusti” or God. Belief in God in the Islamic religious context that were appeared much in the story. Looking back to the novel, people in Mataram kingdom was more dominant having Islam-Java belief as the reflection of Islam kingdom.

There are other beliefs spread all over Mataram kingdom for the influence of the kingdoms before it. Hindu-Budha has great influence in giving social nuance of life of people in Java. It then stimulated the acculturation of Islam-Java-Hindu-Budha. In the Hindu-Budha religion, particularly the moral values or living teaching as used by people to be the guidance of daily life. Even the story of episode of Hindu-Budha religion as symbolized by *dewa-dewi* (gods) were absorbed and acculturated with Kejawen living values. Besides the belief system of Islam and Hindu-Budha, there are other strong belief followed by most of Mataram people. The belief was “Kejawen” as the combination of Islam, China, Hindu-Budha, and belief to nature. People called it as “Java” or “kejawen”. the kejawen belief can be seen from the acculturation of life teaching or religions which were united dynamically to form life norms in a whole and complete.

Second, value system and view of life. Philosophy or value system and view of life of the people in the novel story came from the concept living in the mind of most people about grandeur values they believed. The value system among people could be the orientation and reference in action. Therefore, the value system or the way of viewing of someone was influential. Value system and view of living in the trilogy novel *Rara Mendut* was influential tight by philosophy of people living in northern coast of Java island. People living in pantura (north coastal) understood well about sea life. They had different characters from people who lived in land and mountain. They had typical of never surrender, distinct, and hard. Philosophy of coastal people had strong influence to the noblemen in Mataram kingdom in the land. There are no aspects of life which become the reason in interpret the philosophy.

Third, religious ritual. The religious ritual in the trilogy novel, *Rara Mendut* were not discussed directly based on each religious system or religion. The background of people in Mataram who still acknowledge *kejawen* since the ancestors influenced the religious ritual then. It was

¹ Irsasri, St. Y. Slamet, Retno Winarni, E. Nugraheni Eko Wardani: *Mataram Islam and Religiosity in Novel Trilogi Rara Mendut* By YB. Mangunwijaya (hal. 180-200)

portrayed that in the religious ritual there were acculturation of beliefs consist of Islam, Hindu, and animism which illustrated belief ritual in the novel story.

CONCLUSION

Based on the analysis, the result shows that religious value as manifestation of culture in Trilogi novel, *Rara Mendut* by YB. Mangunwijaya are the works is a semi-historical story about Mataram islam, the religious value as the content of the novels can be taken as common portrayal about the nature of Javanese social belief system (Mataram islam kingdom) in the past.

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