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# Heroic Values in Jaka Tingkir Folklore from Javanese Culture

Java Kültüründen gelen Jaka Tingkir Folkloru'nda  
Kahramanlığın Değeri

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## Abstract

The folklore “Jaka Tingkir” is a form of Javanese culture and literature which is popular in Sragen, Jawa Tengah, Indonesia. The story takes place in the Kingdom of Demak (when Jaka Tingkir devoted himself as leader of the soldiers), as well as in the Kingdom of Pajang (when Jaka Tingkir becomes the king with “Sultan Hadiwijaya” title). UNESCO has recognized this folklore as ‘Indonesian culture’ and stated that it has a good value, therefore people can use it as a way to build

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(improve) their characters in daily life. This research aims to describe the ‘values of heroism’ in this particular folklore. The heroic values are emphasized in the main character; Jaka Tingkir. This research was conducted in *Butuh, Desa Gedongan, Kecamatan Plupuh, Kabupaten Sragen, Jawa Tengah, Indonesia*. This is a cultural qualitative research with a folklore approach and consists of two data sources. The sources of the verbal data as well as the primary data are from four people; namely Muhammad Aziz, Suparno, Andun Jailani and Iswahyudi - while the sources of the written data as well as the secondary data are *Buku Cerita Rakyat Jawa Tengah Jaka, novel epik Jaka Tingkir: Jalan Berliku Menjemput Wahyu*, and *Babad Demak 2*. The researcher used purposive sampling for the sample selection. Meanwhile, the data were collected through narrative interviews (for the verbal data) and literature study (for the written data). The validity of the data in this research is processed with source triangulation, while the data analysis method is functional and document analysis. The results of this research suggest that the values of heroism in the folklore “Jaka Tingkir” are good morals, the willingness to sacrifice, loyal to the country (willing to defend it), discipline, relentless, brave, honest, responsible, confident and great leadership skills. Living creatures, such as humans (both male and female) or animals can imply these values in life, which can be addressed to an individual or many people. The reason these particular values were examined is because they can be useful as a way to build and improve one’s character, especially in today’s society.

**Keywords:** *Jaka Tingkir, Javanese culture, Indonesia, values of heroism, folklore*

## Öz

Jaka Tingkir folkloru, Endonezya Merkez Java’da bulunan Sragen’deki popüler bir kültür biçimidir. Bu folklorik veriler, Demak Krallığı’nda Jaka Tingkir’in kendisini Pajang askerlerinin liderine ve Pajang Krallığı’na adanmış zamanlarda, Tingkir’in Sultan Hadiwijaya ismini alıp kral olmasıyla ortaya çıkmıştır. UNESCO bu önem ve özgünlüğü nedeniyle kültür formunu Endonezya’ya ait olarak kabul etmiştir. Böylelikle günlük hayatta bu folklor türünden toplumdaki karakter yapısını biçimlendirmek üzere faydalanmak mümkün olacaktır. Kahramansal değerler, Jaka Tingkir Folklor’unun ana karakteri olan Jaka Tingkir’e odaklıdır. Bu araştırma çalışması Endonezya, Merkez Java’da Butuh, Gedongan, Plupuh ve Sragen’de gerçekleştirilmiştir. Çalışma, folklor yaklaşımı bir kültürel araştırmadır. Araştırma iki veri kaynağından oluşmaktadır. Muhammad Aziz, Suparno, Andun Jailani ve Iswahyudi, sözlü verilerden meydana gelen birincil kaynağı sağlamışlardır. İkincil ve yazılı kaynağı oluşturanlar ise Merkez Java, Jaka Tingkir Halk Hikâyesi Kitabı: Vahiy Dolambaçlı Yollardan Gelir ve Babad Demak 2’dir. Örnek seçimi için amaçsal örnekleme metodu kullanılmıştır. Bu çalışmadaki veri toplama yöntemi, sözlü verilerden gelen öykü mülakatlarının sonuç raporlarından ve yazılı veri için gerçekleştirilen edebî çalışmalardan faydalanmaya dayalıdır. Toplanan bu verinin geçerliliği için kaynak üçgenlemesi kullanılmaktadır. Bu çalışmadaki veri analizi metodları fonksiyonel analiz ve döküman analizlerinden oluşmaktadır. Bu çalışmanın sonuçları, Jaka Tingkir folklorundaki iyi ahlak, fedakârlık için duyulan

istek, ülkeyi savunma, disiplin, asla pes etmeme, cesur, dürüst, sorumluluk sahibi, özgüvenli olma ve liderlik olarak bilinen kahramanlık değerleridir. İnsanlar ve hayvanlar bu değerleri hayatlarında uygulayabilirler. Bahsi geçen bu değerler, bir ya da birden çok insana hitap edilebilir. Bu kahramansal değerler hakkında incelemeler yapılmasının sebebi, bahsi geçen bu değerlerin, topluma karakter oluşturma açısından sağlayacağı faydaların varlığıdır.

**Anahtar sözcükler:** *Jaka Tingkir, Java kültürü, Endonezya, kahramansal değerler, folklor*

## Introduction

Indonesia has tons of culture, which is associated with humans. A culture can develop to form a distinctive identity. This will give birth to a culture which differs between places. In Javanese culture, humans are taught to respect their parents or other people (Kahraman: 2021, 120; Sutardjo: 2014, 12; Fauziah: 2019, 350). Etiquette and *unggah-ungguh* or *undha usuk* are the characteristics of Javanese culture. This culture has started since ancient times and developed with acculturation to local culture, animism and Hindu-Buddhist; therefore it is heterogeneous (Rianingrum: 2021, 57). Furthermore, one form of culture is literature, whether it is in the written or oral form. Literature gives an aesthetic sense to humans (Hança: 2022, 269). In this case, the most important thing is that oral literature has several characteristics which are passed down orally to each generation. Moreover, it also contains ideas, cultural traditions and values (Wistey: 2016, 1)I argue that heroism requires displacement. This notion of heroism applies to a majority of hero tales because this displacement happens physically, mentally, or even psychologically. To analyze the displaced hero, certain 18th and 19th century American texts encapsulate instances of displaced heroism: women’s Indian captivity narratives, Charles Brockden Brown’s *Edgar Huntly*, and *Life of Black Hawk*. Focusing on displaced heroism in these specific texts allows for further commentary on the discussion of Americanness and the issues America faced when encountering the Native Americans in what they perceived to be a wilderness. This study compares women’s Indian captivity narratives with European fairytales to demonstrate how the heroine dealt successfully with her captivity in the wilderness. Conversely, *Edgar Huntly* becomes displaced when writing about his descent into the American wilderness, inverting the archetypal heroic journey and failing in his heroic efforts. And finally, *Black Hawk* represents a tragic hero figure. He became displaced in his attempt to fight the U.S. Government and save his people’s way of life, and discouraged after touring the booming industry of the eastern American cities. In displacement, heroism can either hinder or help, depending on whether the individual chooses to rise above their predicament and achieve an innate sense of self. The meaning behind these important hero stories explores how to live life to the fullest even when displaced, shifted, challenged, and questioned in life.”, “author”:[{“dropping-particle”：“family”：“Wistey”,“given”：“Imelda Corazon”,“non-dropping-particle”：“parse-names”:false,“suffix”：“}], “container-title”：“Graduate Theses and Dissertations”,“id”：“ITEM-1”,“issued”:{“date-parts”:[["2016"]]},“page”： 1-83”,“title”： “Displaced heroism in 18th and 19th century

American literature”, “type”: “article-journal”}, “locator”: “1”, “uris”: [“http://www.mendeley.com/documents/?uuid=62d0f9e5-6950-4d79-979f-236c07de8a86”] ], “mendeley”: {“format tedCitation”: (Wistey, 2016, p. 1. The superiority of oral tradition culture in Indonesia has been strongly held by the ancestors. Every culture and folklore is also closely related to local wisdom, which similarly has values and guidelines regarding the correct way to live our lives (Saptatingsih et al.: 2021, 2270).

Meanwhile, folklore is a form of science which studies everything related to humans as objects, such as traditions and behavior (Çobanoğlu: 2022, 348). It can be used as a form of human manifestation that has moral values, folk culture, places, myths, cultural mysteries, reminders of folk culture, learning media, or expressions of humanity (Krikščiūnas: 2018, 231; Saddhono & Erwinsyah: 2018, 444; Smith: 2015, 1; Stefanova: 2012, 65).

A society tends to associate folklore with certain beliefs. It is useful to set a mission and provide moral teachings for the readers. In folklore, both the protagonists and antagonists can be role models and trigger for heroic values. The ‘hero role’ can reflect good character education and historical studies for hero’s attitudes (Perrotta: 2017, 30). Moreover, folklore can also be presented in the form of reading, which provides both entertainment and benefits. It will be a good thing to teach (or read) literature for children since early age (Hogg: 2011, 671).

An example of folklore which develops in Indonesia is “Jaka Tingkir”. It develops in *Jawa Tengah*. It needs to be learned so that humans can live a better life from the values linger there. It contains several heroic events, such as when Jaka Tingkir is fighting with crocodiles and bulls.

Heroism itself refers to the commitment of someone who has a courageous character and noble orientation towards truth, wholeness, prosperity, as well as to defend the truth (Franco et al.: 2018, 389; Jayawickreme & Stefano: 2012, 165) usually aimed at furthering the welfare of others, and involving the willingness to accept the consequences of achieving that purpose—has received little attention from political psychologists, even though a person is arguably as liable to act heroically as she is to act in a morally reprehensible manner. Specifically, important questions remain in how heroes can be identified beforehand and how such behavior can be successfully studied and promoted. We posit that recent work in genocide studies, positive psychology, personality psychology, ecological psychology, and moral psychology provides new and promising directions for better understanding heroic behavior. These developments can provide the tools for understanding the complex interplay of factors—including traits, situations, and communal beliefs—motivating heroic behavior.”, “author”: [ {“dropping-particle”: “”, “family”: “Jayawickreme”, “given”: “Eranda”, “non-dropping-particle”: “”, “parse-names”: false, “suffix”: “”}, {“dropping-particle”: “Di”, “family”: “Stefano”, “given”: “Paul”, “non-dropping-particle”: “”, “parse-names”: false, “suffix”: “”} ], “container-title”: “Political Psychology”, “id”: “ITEM-1”, “issue”: “1”, “issued”: {“date-parts”: [ [“2012”] ] }, “page”: “165-178”, “title”: “How can We Study Heroism? Integrating Persons, Situations and Communities”, “type”: “article-journal”, “volume”: “33”, “locato”:



great contribution to their own country. Meanwhile, people who help their friends who are in trouble seem to be unknown. Usually, when someone helps others sincerely, it is oriented to truth. Someone who has an attitude of heroism should be appreciated as ‘a representative of social goodness and usefulness’ (Elad-Strenger: 2016, 52). Therefore, the values of heroism can be taken in these events as a way of developing and enhancing one’s character in daily life. These values are sometimes hidden as implied symbolic values, hence the interest in many researchers to conduct a research on folklore (Labashchuk et al.: 2020, 70) Slavs, and other peoples. This research is based on stories of more than 500 women about personal experience of pregnancy and childbirth, which were recorded using the narrative interview method. The thick description method (Clifford Geertz 1973).

The value of heroism is an attitude which reflects a sense of courage for the sake of others. Several figures have identified the some heroic values, namely courage, moral integrity, self-confidence, sacrifice, protection, honesty, non-individualism, determination, savior, inspire, assistance, discipline, obedience, determination, courage, excel, bravery, integrity, act, as well as agree (Cabrera et al.: 2016, 14; Kinsella et al.: 2015; Respass: 2017, 25; Suryana: 2012, 133). Meanwhile, some of the most important attitudes which must be owned by someone with a heroic spirit are unyielding, tenacious, responsibility and great leadership skills. Therefore, in short; the values of heroism in the folklore “Jaka Tingkir” consist of good morals, the willingness to sacrifice, loyalty to the nation (willing to defend the country), discipline, relentless, brave, honest, responsible, confident and great leadership skills.

The most important thing for folklore is its source. However, it has started to become rare since it is old; therefore some sources have ceased to exist. One alternative to prevent this issue is to document folklore. Culture has an important and mutually beneficial role which will produce a sense of pleasure and pride (Maulana et al.: 2021, 4461). That being said, treasuring the folklore “Jaka Tingkir” can have a positive impact to the surrounding community, or even to wider community. It is a world heritage owned by Indonesia which has been recognized by UNESCO (Gullino & Larcher: 2012, 393; Kurnianto et al.: 2021, 995). Its cultural wealth can reflect the diversity of Indonesian culture, especially in *Sragen, Jawa Tengah*. It has the potential to become a local and international tourism development. However, the greatness of this particular folklore is largely determined by the character of the people in the surrounding area (Waluyo et al.: 2019, 32). The values contained in the folklore can serve as role models to help shape the character development of the people (Pramono et al.: 2019, 120).

The topic of heroism has piqued the interest of some researchers. For instance, in Turkey; it is used in oral heroic poetry - and in Persia, researches on heroism is dominantly studied by several scientists (Allison et al: 2017, 3; Donzel: 2022, 37). In general, the phenomenon of heroism can be reflected by famous figures. However, everyone (on a small scale) can also be studied as a hero (Franco et al.: 2018, 385). In Philippines, several studies have been done on the values of heroism (Encinas-Franco: 2015, 56; Guevarra: 2014, 130). The novel, “The Jungle Book” and the folklore, “*Stilla*” are based on heroic elements (Darojat et al.: 2019, 700; Selian et al.: 2017, 51). Furthermore, research on heroism based on negative elements has also been reviewed (Beggan: 2019) a rarely challenged assumption of heroism research is

that heroic behavior represents a social good that should be rewarded, encouraged, and even taught. Yet it is not difficult to demonstrate empirically that heroic behavior, regardless of how well intended, can backfire and hurt, rather than help, the would-be helper, the target of helping, and third parties in the background. By extension, training programs that promote heroism can be of questionable value to the extent that they encourage individuals to engage in heroic behaviors that subsequently produce a negative effect. A two-dimensional action-impact matrix is presented that crosses whether or not a hero acts heroically and whether or not he or she has a positive impact to identify four possible actors: the classic hero, meddling hero, meta-hero, and failed hero. Using famous characters from fiction such as Superman and the officers on Star Trek, as well as real life incidents and case studies, the dynamics of the action-impact matrix are identified in order to explore the reasons why a person should not intervene in some instances.”, ”author”:[{“dropping-particle”:"", ”family”:”Beggan”, ”given”:”James K.”, ”non-dropping-particle”:"", ”parse-names”:false, ”suffix”:""}], ”container-title”:"Heroism Science: An Interdisciplinary Journal”, ”id”:"ITEM-1”, ”issue”:"2”, ”issued”:{“date-parts”:[["2019"]]}, ”page”:"1-35”, ”title”:"On the Downside of Heroism: Grey Zone Limitations on the Value of Social and Physical Risk Heroism”, ”type”:"article-journal”, ”volume”:"4”}, ”uris”:[“http://www.mendeley.com/documents/?uuid=900e62e6-7d61-473e-8748-c0f4b9b62d56”]], ”mendeley”:{“formattedCitation”:(Beggan, 2019. This research is therefore important, so as to make humans able to apply heroism in their daily lives.

Other researchers have studied folklore and explained that it is beneficial for life (Amri et al.: 2022, 1; Asika: 2020, 14; Baan: 2021, 83; Hastuti et al.: 2021, 4328; Istiana et al.: 2021, 343; Nanda et al.: 2021, 85; Nursari et al.: 2020, 77; Rahiem & Rahim: 2020, 60; Sudjarwo et al.: 2021, 605; Yuliyanti et al.: 2022, 49). The folklore “Jaka Tingkir” has also been used as an object of research. For example Giri (2016, 51); Imron (2017, 271); Latukau and Yulianeta (2018, 455) who study it based on its values. There are also Putra and Wahyuningtyas (2017, 122) who review the ‘Study of the Narrative Structure of Vladimir Propp’ from the folklore “Jaka Tingkir”; Farha (2017, 1) who studies *Babad Jaka Tingkir* based on *Successi*; or Huda (2020, 193) who analyzes the folklore “Jaka Tingkir” on cognitive level.

This research takes a gap in the form of folklore research with a focus on the values of heroism. It aims to describe the values of heroism in the folklore “Jaka Tingkir”. However, these values are emphasized on the main character only; that is Jaka Tingkir.

## Methods

This research was conducted in Butuh, Gedongan, Plupuh, Sragen, Jawa Tengah, Indonesia. It was a qualitative cultural research with a narrative design. It means that the researcher creates a friendly atmosphere for the informants who want to tell what they know about the heroism of Jaka Tingkir (Creswell: 2015, 504). This research applies a folklore approach by analyzing the sources of folklore for knowledge aspect (Bronner: 2019, 108).

As the primary data source, the oral data were generated by four informants. The selection

of the informants was based on the “indigenous people” in Sragen who have mastered and fully understood the particular folklore. This research used purposive sampling technique, since the informants were selected with a specific purpose (Balthazar & Vendrely: 2022, 98). People who live around the research site that have good knowledge on the subject are selected as informants through the aforementioned sampling technique (Cohen et al.:2013, 157). Meanwhile, the written data (as the secondary data source) were from the documents which contain the folklore “Jaka Tingkir”. The details of the data sources in this research can be seen in the table below.

Table 1. Data source details

<b>Primary Data Source</b>			
<b>No</b>	<b>Name</b>	<b>Age</b>	<b>Profession</b>
1	Muhammad Aziz	41 years old	caretaker of Jaka Tingkir’s Tomb
2	Suparno	87 years old	elders in the Butuh; retired teacher
3	Andun Jailani	63 years old	residents in the Butuh; retired <i>carik</i> Gedongan Village.
4	Iswahyudi	50 years old	<i>Kebayan</i> II Gedongan Village (Gedongan Village office employee)
<b>Secondary Data Source</b>			
<b>No</b>	<b>Title</b>	<b>Publication Year</b>	<b>Author’s Name</b>
1	The Central Java Folklore <i>Jaka Tingkir</i>	2010	Sunjaya, Sri Sunarsih, and Martha Sadiyahati
2	the epic novel <i>Jaka Tingkir: Jalan Berliku Menjemput Wahyu</i>	2008	Gamal Komandoko
3	<i>Babad Demak 2</i>	1981	Gina and Dirgo Sabariyanto

Source: Researcher Data, 2021

The data in this research were collected by interviewing the informants. The interviews were conducted continuously by using note-taking and recording techniques. The steps in this stage consist of determining the informants, interviewing the four informants, recording the process of the interviews, transliteration and translation. This research also conducted a literature study in order to collect data from the documents.

This research used a data validity technique in the form of source triangulation. The data of folklore and the values of heroism in the folklore “Jaka Tingkir” were provided by the four informants, while the written data sources are used as comparison material. It is due to the fact that every data source is different that the researchers are forced to look for the data with the highest validity.

This research used two data analysis techniques; namely functional analysis (which is

done by asking the informants about the values of heroism and the folklore “Jaka Tingkir”) (McNeill: 2013, 30) and document analysis (which is used to analyze *Cerita Rakyat Jawa Tengah Jaka Tingkir*; *novel epik Jaka Tingkir: Jalan Berliku Menjemput Wahyu*, and *Babad Demak 2*). The stages of the data analysis consist of selecting and classifying the data, analyzing the values of heroism, as well as drawing the conclusions.

### Results and discussions

The folklore of Jaka Tingkir is some kind of a treasure for the Javanese culture and literature. Various cultural mysteries and past values are stored as values which can elevate their existence. For instance, the moment when Jaka Tingkir serves as a soldier in the Kingdom of Demak, as well as reigned in the Kingdom of Pajang in 1543 AD, has been so well-known by the Indonesians (Inderasari & Kurniasih: 2021, 27).

Jaka Tingkir, whose birth name is Mas Karebet, is the son of Ki Kebokenanga. He is named as Mas Karebet because he was born when his father performed *wayang beber*. The existence of this folklore is related to the history of the development of the Kingdom of Demak, which is influenced by Islam. Ki Kebokenanga is a very loyal man when it comes to the teachings of Islam. When he is sick in Pengging, the Sultan of Demak asks him to visit the Kingdom of Demak, since he has not done so in a long time. Finally, the last ambassador of the Sultan of Demak who is told to bring Ki Kebokenanga back to the Kingdom of Demak, namely Sunan Kudus, ended up killing Ki Kebokenanga due to a misunderstanding. Sunan Kudus kills him because he rejects the two choices given by the Sultan of Demak through Sunan Kudus. Ki Kebokenanga has refused to choose since he clings to the will of God so much. Furthermore, Jaka Tingkir also has a religious spirit. He has a very strong heroic spirit that in the end, he manages to become the king of the Kingdom of Pajang.

In Javanese culture and literature, Jaka Tingkir takes place in the Kingdom of Demak and the Kingdom of Pajang. From the fight happening in the kingdom; a moral message in the form of the values of heroism can be taken. Jaka Tingkir is indeed a character with a heroic soul, since he uses most of his time to lead the soldiers of the Kingdom of Demak. This folklore really contains lots of values of heroism.

Table 2. Heroic values in the folklore of Jaka Tingkir

No	Time	Heroic Values
1	living in Butuh	discipline
2	journey to Demak Kingdom	never give up, courageous, and confidence
3	soldiers in Demak Kingdom	good morals, willing to sacrifice, defend the country, honesty, and responsibility
4	the king of Pajang Kingdom	leadership

Source: researcher, 2021

The table above shows Jaka Tingkir goes through four phases of life before finally

becoming a king of the Kingdom of Pajang. He is just an ordinary man. However, he is so disciplined to achieve his desire by studying with several spiritual masters before coming to the Kingdom of Demak. His journey to the Kingdom of Demak goes so well, although there are several obstacles in the process. At the early period of the Kingdom of Demak, Jaka Tingkir is appointed as leader of the soldiers. In the end, he finally becomes the king of the Kingdom of Pajang.

### **Good moral**

Moral consists of good and ordinary (Oman: 2021, 387). Someone who has good morals can be reflected in the application of good teachings in life. In this research, good morals expressed by Jaka Tingkir are such as being patient, observant, generous, and a dynamic mind. His characterizations are generous and patient.

*(1) Jaka Tingkir wong pakaryane lurah tamtana Krajan Demak sing atine gedhe lan sabar marang prajurite. Jaka Tingkir ora pernah nesu kanthi ora prelu lan kakeyan utawa banter neng ngarepe wong akeh bilih prajurite ndhuweni keluputan.*

translation:

‘Jaka Tingkir is the leader of the soldiers. He has a big heart and is patient with them. He is never frustrated or shouted in public when one of the soldiers made a mistake.’

Jaka Tingkir can be considered as a good leader; since he can influence others and provide the best results (Brown: 2021, 250; Mathieu: 2021, 6). When one of his soldiers made a mistake, he does not get angry. Furthermore, he is also sensitive to a problem.

*(2) Ngerteni prajurite meneng, Jaka Tingkir gage obah cepet. Dheweke mlebu neng suket-suket kandhel lan ana harimau.*

translation:

‘This is proven by a moment when his soldiers are not responsive to the situation around, yet Jaka Tingkir still enters the thick grass nearby (immediately after he senses a danger), and he finds a tiger lurking there.’

Jaka Tingkir, who is an enlisted member of the Kingdom of Demak, is also sensitive when the soldiers are slacking when Sultan Trenggana orders them to see the tiger that he shot. This is also happens when he sees the soldiers ignore Sultan Trenggana’s order. That being said, it can be concluded that he also has dynamic mind.

*(3) Jaka Tingkir tresna marang Putri Cepaka, ning disimpèn rapet. Dheweke ngerti yen seneng Sang Putri ndadekake murka Sultan.*

translation:

‘Jaka Tingkir loves Putri Cepaka, however he keeps his feelings to himself. He realizes what pleases the Princess will usually anger the Sultan.’

In taking action, one must think about the impact from that action. However, this does

not change the fact that the action taken can still be beneficial. From it, we can see Jaka Tingkir's attitude, where he carefully considers the impact which may happen if he expresses his love for Putri Cepaka. He does not want to repeat what he once done in the past. However, as time goes by, Sultan Trenggana finally gives him his blessings - all due to Jaka Tingkir's kindness and greatness.

### ***The Willingness to sacrifice and defend the country***

The attitude of 'willing to sacrifice and defend the country' also exists in Jaka Tingkir.

*(4) Watak lan sikape apik, setya marang Demak, kadidyane gede, lan wicaksane saben ngatur tamtamane.*

translation:

'His character and behavior reflect good things; where he is loyal to Demak and has an immense power as well as wisdom in leading the soldiers.'

*(5) Kabecikane Sultan Trenggana dibales Jaka Tingkir kanthi setya menahi kagunane. Jaka Tingkir lila mati kanggo njaga Sultan.*

translation:

'Jaka Tingkir returns Sultan Trenggana's kindness with his loyalty and skills. He is also willing to sacrifice himself to protect the Sultan.'

Quotation (4) shows Jaka Tingkir's willingness to sacrifice himself for Sultan Trenggana by willingly dying for him, while quote (5) reflects Jaka Tingkir's loyalty to the Kingdom of Demak. Both attitudes can be considered as 'the willingness to sacrifice for the greater good'. However, quote (4) refers to a person while quote (5) refers to a place. Jaka Tingkir is also able to maintain good relations with both the Kingdom of Demak and Sultan Trenggana.

### ***Discipline***

The appearance of Jaka Tingkir is as below:

*(6) Jaka Tingkir ngarap sawah kanthi tlaten. Ananging, ora nate kesel. Iku merga digarap bungah*

translation:

Jaka Tingkir is disciplined to work in the fields and he never gets tired of it.

His discipline can also be imitated by anyone today. He does the heavy lifting with pleasure. People who are slacking off will only bring loss to themselves, whereas people who are discipline will bring to themselves self-respect, orderly lifestyle - and they can also achieve their goals (Font: 2021; Seaborn: 2014, 10). This is in accordance with Jaka Tingkir's discipline, which triggers appreciation from others and his desire to live a successful life can be achieved when he finally becomes leader of the soldiers in the Kingdom of Demak, and later becomes the king of the Kingdom of Pajang.

### **Relentless**

Jaka Tingkir is relentless.

(7) *Jaka Tingkir lan kanca-kancane ndayung ora kesel sanadyan srengenge pas dhuwur sirah.*

translation:

‘He and his friends are still enthusiastic about rowing a boat although it is in the middle of a day when the sun is at its peak.’

Jaka Tingkir and three of his friends; namely Mas Manca, Ki Wila and Ki Wuragil, never give up on crossing Bengawan Solo with a raft, even though the weather and conditions are unfavorable. The four of them go to the Kingdom of Demak to try to get Jaka Tingkir to be accepted again in there. On their way there, they are confronted by crocodiles. Fortunately, the four of them are mighty. The 40 crocodiles lose, and Jaka Tingkir takes the boat to the riverbank. There is a ‘traditional Javanese poetry’ called *Tembang Macapat Sibra Milir* in *Babad Demak 2*, which tells Jaka Tingkir’s victory against the 40 crocodiles.

*Sibra milir kang gethek sinangga bajul/kawan dasa kang njageni/neng ngarsa miwah ing pungkur/kanan kering jejel pipit/kang gethek lampahnya alon*

‘And there it went, the raft pulled by the crocodiles/forty guards/in the front and in the back/right and left/going slowly.’

Those words are the lyrics of the *tembang macapat*, which is a ‘traditional Javanese poetry’, with *metrum megatruh*. *Tembang Megatruh* has a characteristic on mentioning about hardship and *sasmita tembang* (riddles), such as ‘farewell’ or ‘spirit’. That means, it can describe death. Therefore, *Tembang Megatruh Sibra Milir* can be interpreted as a kind of ‘song’ which describes the sadness or difficulties experienced by Jaka Tingkir and his friends when fighting against the crocodiles (Kamidjan et al.: 2012, 4). This event is likened to death. However, they manage to escape death, so that 40 crocodiles ended up bringing them to their destination instead. This ‘song’ can be interpreted into two themes, which are heroism and eroticism. Meanwhile, the denotative interpretation is as a heroic event.

*Tembang Megatruh Sibra Milir* reflects the might of Jaka Tingkir and his friends who can defeat the crocodiles, so that they push and pull Jaka Tingkir’s raft to its destination. It is also interpreted connotatively with the keyword *Bajul* (crocodile), which is interpreted as ‘a brimming passion’. *Tembang Megatruh Sibra Milir* is also represented in a love affair of Jaka Tingkir, where he commits the wrong *kama* (false love) (Endraswara: 2013, 155). Erotically, its meaning is that Jaka Tingkir has done a sexual intercourse with a girl on the bank of Bengawan Solo. The existence of a girl on the bank of Bengawan Solo is written in *Babad Demak II, pupuh XII Pangkur*, in the first stanza.

*Sampun anjong ing bengawan/ wanci asar gethek nggenira milir/ prapta/ neng Srengenge Kedhung/ mendhung riris wor barat/ saknalika ana katon prawan ngangsu/ tinanya marang Mas Manca/ “Dhenok sira bocah ngendi”*

‘In the river/when Asr comes, the sailing raft arrives at *Kedung Srengenge*/cloudy and drizzling and windy/a girl who is looking for water suddenly comes into view/asked by Mas Manca/”You are beautiful where are you from’

### **Bravery**

In this case, bravery means good deeds.

(8) *Jaka Tingkir lan kancane mlebu alas, nglewati suket-suket akeh, lan nrabas kali cilik, nganti kebon amba. Dheweke kabeh kanthi seneng sanadyan akeh rintangan.*

translation:

‘Jaka Tingkir and his friends enter some forests; pass through thick grasses and cross a small river, up to a huge garden. They travel happily despite the obstacles that they face.’

(9) *Tibane sabanjure, patang puluh baya iku nyedhaki lan ngobah-obahi getheke. Nanging, patang paraga mau nglawan wani lan asil.*

translation:

‘Once they cross Bengawan Solo, 40 crocodiles approach them and attack their raft. However, they fight the crocodiles bravely and win.’

Jaka Tingkir and his friends deserve the nickname, ‘the braves’, because when they want to go to the Kingdom of Demak in order for Jaka Tingkir to be re-appointed as leader of the soldiers; they face two obstacles, namely the unfavorable natural conditions and the crocodiles. Bravery can help someone to solve problems effectively (Gaudet: 2014, 247). This is proven when Jaka Tingkir fights the crocodiles. His (and his friends’) courage make them win the fight.

### **Honesty and Responsibility**

In this case, honesty and responsibility are equivalent to trust. Trust is a commendable trait to realize the obligations which have been received.

(10) *Jaka Tingkir mujudake kawulane Demak lan njanjeni kanggo njaga rasa amanah apa wae sing diparinge sultan.*

translation:

‘Jaka Tingkir is a servant of Demak and he maintains his trust in things that have been given (entrusted) to him by the Sultan.’

Trust that is reflected above is honesty to fulfill Jaka Tingkir’s promises to Sultan Trenggana. However, he once made a mistake; that is when he kills Dadung Awuk during his military service exam. This invokes Sultan Trenggana’s anger and he starts to lose his trust in Jaka Tingkir as leader of the soldiers (Thornburg: 2021, 1). Sultan Trenggana loses his trust to Jaka Tingkir since he kills Dadung Awuk. This later causes Jaka Tingkir to be banished from the Kingdom of Demak.

### **Confident**

Confidence is essential for Jaka Tingkir in achieving his goals.

(11) *Jaka Tingkir pitadose gedhe kanggo njikuk apa wae sing dikarepake, kayata pas padu karo baya lan kebo. Merga pitadose, Jaka Tingkir ana ing kamulyan.*

translation:

‘Jaka Tingkir has great confidence in achieving everything he wants, such as fighting with crocodiles and bulls. He manages to win because of his confidence.’

Confidence comes from within a person. Low self-confidence will demand a lot of extra resources to do the work (Mamassian: 2016, 460). On the other hand, Jaka Tingkir has high self-confidence when he faces problems, such as fighting with bulls and crocodiles. He has high self-confidence since he is powerful. He often meditates by sitting on a raft in a river current, which is called *tapa ngeli* (Bertrand: 2015, 253; Ma & Suhardi: 2020, 277). In Javanese culture, people meditate so that their goals can be achieved. For example, Jaka Tingkir performs *tapa ngeli* to return to the Kingdom of Demak after he gets banished by Sultan Trenggana.

### **Leadership**

(12) *Kapimpinane Jaka Tingkir kang luhur isa katara pas neng Krajan Pajang. Jaka Tingkir terus diormati. Pas mimpin krajan, jeneng lan panggonan Krajan Pajang dadi amba.*

translation:

‘Jaka Tingkir’s leadership is noble. This can be seen from the moment in the Kingdom of Pajang. He is always respected. During his reign in the Kingdom of Pajang, he is very successful, where his name and territory keeps expanding.’

Jaka Tingkir has great leadership qualities that are not obtained instantly. That is because leadership requires a process (Richardson: 2020, 12). As a child, he lives in Butuh as an ordinary person, yet with good qualities. Meanwhile, during his youth and adulthood, he studies spiritual knowledge and devotes himself to the Kingdom of Demak. His great leadership skill is seen when he becomes leader of the soldiers of the Kingdom of Demak, and later becomes the king of the Kingdom of Pajang. In the Kingdom of Pajang, Jaka Tingkir is referred to as Sultan Hadiwijaya.

The values of heroism are reflected in his character. He dominates heroism since childhood and even until he becomes the king of the Kingdom of Pajang. Several researches have identified characters with heroic traits. One of the example is a research that examines the values of heroism by Ki Bodronolo on the folklore “Ki Madusena Astrabaya” (Darojat et al.: 2019, 702). There are also researches that focus on women in several contemporary novels (Darsono & Sueb: 2019, 42). Several characters in fables also contribute to heroic traits, such as the characters in “The Jungle Book” (Selian et al.: 2017, 51). Therefore, the values of heroism can actually be done by humans, both men and women, as well as animals.

Many people with heroic traits can be seen in this research. Jaka Tingkir fights the crocodiles to save his friends. In comparison, husbands and children receive heroic traits from their wives / mothers, and the Americans get it from the military (Wistey: 2016, 4) I argue that heroism requires displacement. This notion of heroism applies to a majority of hero tales because this displacement happens physically, mentally, or even psychologically. To analyze the displaced hero, certain 18th and 19th century American texts encapsulate instances of displaced heroism: women's Indian captivity narratives, Charles Brockden Brown's *Edgar Huntly*, and *Life of Black Hawk*. Focusing on displaced heroism in these specific texts allows for further commentary on the discussion of Americanness and the issues America faced when encountering the Native Americans in what they perceived to be a wilderness. This study compares women's Indian captivity narratives with European fairytales to demonstrate how the heroine dealt successfully with her captivity in the wilderness. Conversely, *Edgar Huntly* becomes displaced when writing about his descent into the American wilderness, inverting the archetypal heroic journey and failing in his heroic efforts. And finally, *Black Hawk* represents a tragic hero figure. He became displaced in his attempt to fight the U.S. Government and save his people's way of life, and discouraged after touring the booming industry of the eastern American cities. In displacement, heroism can either hinder or help, depending on whether the individual chooses to rise above their predicament and achieve an innate sense of self. The meaning behind these important hero stories explores how to live life to the fullest even when displaced, shifted, challenged, and questioned in life.

“author”:[{“dropping-particle”:, “family”：“Wistey”, “given”：“Imelda Corazon”, “non-dropping-particle”:, “parse-names”：false, “suffix”：}], “container-title”：“Graduate Theses and Dissertations”, “id”：“ITEM-1”, “issued”：{“date-parts”：[[“2016”]]}, “page”：“1-83”, “title”：“Displaced heroism in 18th and 19th century American literature”, “type”：“article-journal”, “locator”：“4”, “uris”：[“http://www.mendeley.com/documents/?uuid=62d0f9e5-6950-4d79-979f-236c07de8a86”]], “mendeley”：{“formattedCitation”：“(Wistey, 2016, p. 4; Norovnyam: 2020, 31) I argue that heroism requires displacement. This notion of heroism applies to a majority of hero tales because this displacement happens physically, mentally, or even psychologically. To analyze the displaced hero, certain 18th and 19th century American texts encapsulate instances of displaced heroism: women's Indian captivity narratives, Charles Brockden Brown's *Edgar Huntly*, and *Life of Black Hawk*. Focusing on displaced heroism in these specific texts allows for further commentary on the discussion of Americanness and the issues America faced when encountering the Native Americans in what they perceived to be a wilderness. This study compares women's Indian captivity narratives with European fairytales to demonstrate how the heroine dealt successfully with her captivity in the wilderness. Conversely, *Edgar Huntly* becomes displaced when writing about his descent into the American wilderness, inverting the archetypal heroic journey and failing in his heroic efforts. And finally, *Black Hawk* represents a tragic hero figure. He became displaced in his attempt to fight the U.S. Government and save his people's way of life, and discouraged after touring the booming industry of the eastern American cities. In displacement, heroism can either hinder or help, depending on whether the individual chooses to rise above their predicament and achieve an innate sense of

self. The meaning behind these important hero stories explores how to live life to the fullest even when displaced, shifted, challenged, and questioned in life.”, “author”:[{“dropping-particle”:,“family”:“Wistey”,“given”:“Imelda Corazon”, “non-dropping-particle”:, “parse-names”:,false,“suffix”:.}], “container-title”:“Graduate Theses and Dissertations”,“id”:“ITEM-1”,“issued”:{“date-parts”:[["2016"]]},“page”:“1-83”,“title”:“Displaced heroism in 18th and 19th century American literature”,“type”:“article-journal”}, “locator”: “4”, “uris”:[“http://www.mendeley.com/documents/?uuid=62d0f9e5-6950-4d79-979f-236c07de8a86”}], “mendeley”:{“formattedCitation”:“(Wistey, 2016, p. 4. On the other hand, Mowgli (as a human) gets it from the characters in *The Jungle Book* (namely animals) (Selian et al.: 2017, 71). Therefore, the values of heroism can be addressed both to an individual or many people.

Jaka Tingkir is a handsome and strong character. He is very well versed in acting in the values of heroism. In Javanese culture, the puppet character named Kumbakarna is portrayed as being gigantic and scary. However, he also has values of heroism that he addresses towards the Kingdom of Alengka (Rosalinda et al.: 2020, 11). Therefore, values of heroism can also be done by people despite their looks.

Jaka Tingkir has a bad character, as shown when he accidentally kills Dadung Awuk (a candidate for the Kingdom of Demak), or when he trespasses into *Keputren* (the place for women in the palace). This proves that Jaka Tingkir is also a human who definitely has sins and mistakes (Henderson: 2020).

## Conclusion

As the main character in the folklore, Jaka Tingkir certainly has values of heroism, namely good morals, the willingness to sacrifice and defend the country, discipline, relentless, brave, honest, responsible, confident and great leadership skill. These values are up-to-date and in accordance with the spirit of the Indonesians, especially in preserving Javanese culture and increasing literacy in the era of modernization. Moreover, these values can also be used to separate society from individualism. The implication of these values can be done by anyone and if it is done willingly; it can produce social attitudes. Resistance, both small and large, can create a heroic behavior. As social beings, humans must help others if there are people around them who need help.

This research is still broad. Since a development can still be conducted, the researcher of this research suggests future researches. For example, a future research on the value of heroism that focuses on the side characters in the folklore “Jaka Tingkir”, or other values on Jaka Tingkir himself. Another important thing is that the implied meaning from *Tembang Megatruh Sigr Milir* is still different; therefore in-depth research is still needed on that subject.

### **Yazarların Makaleye Katkı Oranları**

Bu makaledeki ilk yazar koordinatördür. Diğer iki yazar ortak ölçüde çalışmanın hazırlanması, veri toplanması, sonuçların yorumlanması ve makalenin yazılması aşamalarına katkı sağlamıştır.

### **Contribution Rates of Authors to the Article**

The first author on this article is the coordinator. The other two authors jointly contributed to the preparation of the study, data collection, interpretation of the results and writing of the article.

### **Destek Beyanı**

Bu çalışma herhangi bir kurum veya kuruluş tarafından desteklenmemiştir.

### **Support Statement (Optional)**

There is no conflict of interest between the authors of this article.

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Çalışma hazırlanırken; veri toplanması, sonuçların yorumlanması ve makalenin yazılması aşamalarında yazarlar arasında herhangi bir çıkar çatışması durumu söz konusu olmamıştır.

### **Statement of Interest**

There is no conflict of interest between the authors of this article.

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