

ARCHETYPE OF MALE SUPERNATURAL POWER IN *PARARATON* AND *BABAD GIRI KEDHATON*

¹Putut Handoko

¹Universitas Dr. Soetomo, Indonesia

¹putut.handoko@unitomo.ac.id

²Hariyono

²Universitas Dr. Soetomo, Indonesia

²hariyono@unitomo.ac.id

³Kusuma Wijaya

³Universitas Dr. Soetomo, Indonesia

³kusuma.wijaya@unitomo.ac.id

*Corresponding author

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Abstract: The research deals with the archetype of supernatural power in *Pararaton* and *Babad Giri Kedhaton*. How are the supernatural power archetypes portrayed in *Pararaton* and *Babad Giri Kedhaton*? The theory of archetype, *Pararaton*, supernatural power, and a qualitative research design are applied to answer that research problem. The Morphology discussed focuses on the difference between Hindu and Islamic traditions. The finding shows that *Pararaton* and *Babad Giri Kedathon* show male-dominated figures. The archetype of male supernatural power in *Pararaton* and *Babad Giri Kedhaton* is portrayed as shining, disciplined, and a great achievement as a king. To sum up, the two stories reflect that the heroes (Propp's idea of a hero) are male holy figures having supernatural power as miracles. Therefore, the *fabula* of stories has many similarities. However, both books have different traditions so the differences influence how stories are told as the *suzhet*.

Keywords: *archetype, babad, morphology, supernatural power*

INTRODUCTION

Folktales in a society depict the mode of thought that bound the people in the society. As a consequence of the idea that folktales bound society, folktales as a part of society, give social values for society on how the society lives within a value. Therefore, folktales, as a part of literature imitates society. This imitation of society is related to the concept that literature is the mirror of society (Patrick, 2022). The mirror

of society means that a literary work imitates the life of people with their dynamic problems. Thus, it can be said that the milieu becomes the key to understanding what the literary work is about.

Therefore, the influence of society and its milieu give a particular meaning to the certain background of a literary work even though it is within a particular archetype. Moreover, E. Fler (2014:11) says that Archetype is a second psychic system of collective, universal, and impersonal nature that is identical in all individuals.

From the above quotation it can be said that archetype is related to the nature of every human being that has strong similarity in certain patterns without exception, that means the idea is possessed by all human beings passed by an older generation to the next generation. This research focuses on the Archetype of supernatural power with Ken Angrok as the chosen character in *Pararaton* and Sunan Giri seen in *Babad Giri Kedhaton*. It is analyzed that both Ken Angrok and Sunan Giri have the same supernatural powers, Ken Angrok is seen in Hinduism tradition and Sunan Giri is from Islamic tradition. The different tradition of Ken Angrok and Sunan Giri with their Hinduism and Islamic background becomes a particular distinction in understanding the two figures portrayed in the two different figures.

To compare the two characters in two different stories, the researchers use a comparative study. To map the comparison of the supernatural power that is presented by Ken Angrok and Sunan Giri, the researchers also use Vladimir Propp's book entitled *The Morphology of the Folktales* which was reissued in 2015. The theory is about how to review a literary work or some literary works in the structure of the story such as the character, theme, plot, etc. It is also about seeing the similarity and differences within the comparative study. When it deals with the character of the story, the morphology of the folktale investigates and classifies characters into some types such as hero, villain, helper, tools, etc. The idea of the morphology of folktales is developed by Shlovksy's ideas in terms of *fabula* and *suzhet* (Carter, 2003). Charter summarizes the idea of Victor Shlovsky's *Fabula* as the structural form of stories and *suzhet* is on how a literary work is told. By using the archetype. and morphology of folktales, the researchers apply them to identify how supernatural powers are performed by the two studied characters, Ken Angrok and Sunan Giri.

The research compares *Pararaton* to *Babad Giri Kedathon* by using archetypes to review male characters. Therefore, the focus of the research is the male characters, Ken Angrok, and Sunan Giri. For the readers who are not familiar with the objects of this research, *Pararaton* and *Babad Giri Kedathon* are the intellectual heritage of Javanese people informed of chronicles. Through the two books, the Javanese people get ideas on how the lineage of the great people in Java gets legitimation in which some of the famous characters like Ken Angrok, Ken Dedes, and Sunan Giri are described. The qualitative design chosen is because the sources of data are in the form of manuscripts and which means that the data are written data. The new thing about this research is while previous studies deal with a secular character another secular character or a religious character to another a religious character, this research dares to study two male characters coming from different social background and religion.

Some previous studies that deal with Ken Angrok in *Pararaton* and Sunan Giri in *Babad Giri Kedathon* only can be found in Mudlofar (2015), (Handoko et al. 2020), and. So far, the research gaps between the current research and the previous studies are that the current research applied comparative literature. It means that two manuscripts are used as the source of data whereas the two previous studies only use one source of data. It means that the previous study did not apply comparative literature.

REVIEW OF LITERATURE

This research deals with archetype study which means a second psychic system of collective, universal, and impersonal nature that is identical in all individuals (E.Fleer, 2014: 11). It means that archetype is related to the nature of every human being that has strong similarity in certain patterns without exception. Vladimir Propp classifies characters into seven types such as villain, donor, helper, princess, dispatcher, and hero (Propp, 2015) and he also classifies two heroes as a seeker, a hero who defeats evil for example he saves a young girl who kidnapped by the villain. The second type of hero is the victim. This kind of hero is from the start experiencing suffering that is done by the villain.

The Archetype, one of the keywords of this research had also been discussed by Handoko et. all. In the archetype of *Nareswari*, The archetype of Ken Dedes is seen in her beauty, descendant, and her best achievement as a consort of the powerful king,

Ken Angrok. In *Babad Giri Kedathon* by Mudlofar, it is discussed the structure of this manuscript includes the main character Sunan6 Giri who has supernatural power, setting, and plot.

In discussing Supernatural power, The researchers use supernatural powers in the Indian context. As seen in Louse Krupta in ‘A Study of Supernatural Powers in Discourses of Yoga, Tantra, and Bhakti, Jacobson (2012) said that

“Yoga powers are forms of extraordinary knowledge, such as awareness of previous rebirths, knowing the minds of others, seeing distant and hidden things, and -remarkable abilities such as the power to become invisible, enter other’s bodies, fly through the air, and to become disembodied for some time, which is traditionally thought to be attained as yogins progress in their practice.

The usage of Supernatural power in the Indian context is because *Pararaton* was a Hinduism book. In this case, Ken Angrok in *Pararaton* has a supernatural power that can be identified in the definition of Yoga powers and yoga power can be also used in *Babad Giri Kedathon* with Sunan Giri as a male character who has a supernatural power. In line with the definition of yoga power (Archer, 2005) defines supernatural power as the ability to use energy/forces from the spiritual world to influence the material world.

Pararaton is an old manuscript written one hundred after the fall of Mojapahit. Brandes translated it into Indonesian (1889) and it is collected by Notaris Tejabuawana. It tells the kings of Singhasari and Mojopahit. The main focus to analyze in this study is on the main character, Ken Angrok. As the son of the god Brahma, Ken Angrok has shown his supernatural power seen he was a child. His supernatural power is seen in his body that can shine when he is thrown away to the grave and when he is kicked out in the weed field, in his forehead, in the left and right hands and he is also appointed by god Siva to be the king in Java. Ken Angrok and Ken Dedes, his queen become the father and mother of the king in Java. The next story tells us about the kings of Singhasari and Mojopahit.

Babad Giri Kedathon is an old manuscript that is translated into Indonesian. The main focus to analyze in this study is on the main character, Sunan Giri. As the son of an Islamic saint, Sunan Giri has shown his supernatural power seen he was a child. His supernatural power is seen in this body that can shine when he was thrown away to the ocean. His body shines for the second time when was a student at Sunan Ampel Islamic boarding house. The supernatural power is also seen in his palm showing his

descendant. The last, he becomes one of the nine Islamic saints in Java and king of Gresik entitled Prabu Satmata.

METHOD

The present study applied qualitative research design as the research method. The choice is because the primary source of data is the translation of *Babad Giri Kedathon* as seen in Muhammad Mudlofar's S2 level thesis entitled *Babad Giri Kedathon: Kajian Struktur Teks*. The other source of data is the translation version of *Pararaton*'s book owned by Notaris Herman AALTH Tejabuwana. Qualitative research involves the studied use and collection of a variety of empirical materials – case studies, personal experience, introspective, life story, interview, observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings in individuals' lives. (Lincoln and Denzin , 2018). It is stated by Creswell (2018) that qualitative research focuses on individual or group problems which is in line with the emphasis of this study which is to explore the representation of the archetype of a supernatural power. This research applies a descriptive-qualitative approach stressing the interpretation of quotations taken from the translation of *Pararaton* and *Babad Giri Kedathon*. In the technique of data collecting, it is used a close reading that is defined by Clare Braun, a lecturer of English from Oregon State University as citing "specific textual evidence" to support the conclusion drawn from the text (Braun, n.d.). the researchers used two literary critics' ideas, Propp and Shlovksy. The researchers used Propp's theory on the form of folktales, and the type of characters in folktales, while on Shlovksy, the researchers used his Fabula and Suzhet to understand that the two manuscripts under investigation share the same structure but differences in details on how they are told.

FINDINGS AND DISCUSSION

Findings

The result of the study focuses on finding out the similarities and differences between Ken Angrok in *pararaton* and Sunan Giri in *Babad Giri Kedathon*. Similarities and differences between Ken Angrok's supernatural power and Sunan Giri's supernatural power

Table 1. Findings

Morphology	Similarities	Differences
Descendant	They are descendants of god in the Hindu tradition and a prophet in the Islamic tradition	Ken Angrok is the son of the god Brahma and Sunan Giri is the descendant of Prophet Muhammad SAW
Shinning	They shine	Ken Angrok shines twice at the grave and in the middle of the weeds and Sunan Giri shines when he is thrown away on the ocean
Discipline	They seek knowledge	Ken Angrok seeks knowledge to read and Sunan Giri seeks knowledge to study Holly Al-Qur'an.
Symbol	They have a symbol of supernatural power	Ken Angrok has a <i>camera</i> and <i>sangha</i> in both palm and Sunan Giri's palm showing his descendant.
Best achievement as a king	their best achievement is that they become kings	Ken Angrok becomes king in Singasari Malang, Java, and Sunan Giri becomes king in Gresik, Java.

Description of Hindu Tradition vs Islamic Tradition

Vladimir Propp's theory of hero also reflects that both heroes initially face difficulties that they can overcome as the *fabula*. The *suzhet* or details can be different on the idea of the throws that are found on the ideal graveyard and ocean. The graveyard is related to temporary places for the dead men before they are cremated, while Sunan Giri is thrown into the ocean As it is related to the archetypal part of the Islamic idea. This story is related to the story of Jonah that is thrown into the sea. Both of them also show miracles of shining brightly. As it is again shown in the symbol of supernatural powers. In Ken Angrok, the *cakra* and *sangka* are things that are holy for Hinduism while Sunan Giri uses the palm to show the bloodline.

Vladimir Propp's theory of hero also reflects that both heroes initially face difficulties that they can overcome as the *fabula*. The *suzhet* or details can be different on the idea of the throwness that is found in the idea of graveyard and ocean. The graveyard is related to temporary places for the dead men before they are cremated, while Sunan Giri is thrown into the ocean As it is related to the archetypal part of the Islamic idea. This story is related to the story of Jonah that is thrown into the sea. Both of them also show miracles of shining brightly. This miracle is a part of Propp's idea that a hero must perform a miracle.

Both heroes also show they seek knowledge, but again, the traditions are different between Hinduism-Buddhism and Islam. Propp's idea shows that the heroes seek knowledge to be a part of an effort to learn about the miracle and meet the dispatcher. In Keng Angrok, he will meet a *guru*, while Sunan Giri will meet an Islamic cleric.

As it is again shown in the symbol of supernatural powers. In Ken Angrok, the *cakra* and *sangha* are things that are holy for Hinduism while Sunan Giri uses the palm to show the bloodline. As Glenn Burges shows the concept of Divine Right King is closely related to explains the theory of the divine rights of kings to show that the great figures in stories or histories see the importance of using the bloodline to build a legitimation The research that people will accept that as a final decree from God/gods that it is natural and right.

Relating to the previous study about archetypes, the result is more focused on the comparison of the archetypes of two books, *Pararaton* and *Babad Giri Kedathon*, and the comparison of two male characters who have supernatural power. It is because the current research focuses on two main characters from different sources of data. The researchers applied Propp's theory to identify the structure of two sources of data. After identifying the structure of the story, the researchers applied the theory of Vladimir Shlovsky who created the idea of *fabula* and *suzhet*.

The two books, *Pararaton* and *Babad Giri Kedathon* are male-dominated figures. The male figure in *Pararaton* is Ken Angrok and the male figure in *Babad Giri Kedathon* is Sunan Giri. The archetype of Supernatural power in *Pararaton*, a Javanese literature work, is represented by Ken Angrok as one of the main characters as is described in the following findings.

As the research tries to find out the similarities and differences between the two stories focusing on the two characters, Ken Angrok and Sunan Giri, the researchers apply the idea of Propp on the morphology of folktales and its development by Vladimir Shlovsky who created the idea of *fabula* and *suzhet*.

Discussion

The focus of fabula is on how a research studies the structure of a story and compares it to another story as a type of morphology, while on the other hand, *suzhet* makes a story different from another which means how a story is told.

Ken Angrok's Supernatural Power

Descendant

As told in *Pararaton*, Ken Angrok is the son of the god Brahma, one of three gods, that is god Shiva and god Visnu in Javanese mythology. When Ken Endok is in the field, the god Brahma is interested in the married woman at Pangkur village in Malang. god Brahma says:

Jangan kamu bertemu dengan lakimu lagi, kalua kamu bertemu dengan suamimu, ia akan mati, lagi pula akan tercampur annaku itu, nama anakku itu: Ken Angrok, dialah yang kelak akan memerintah tanah jawa (Pararaton, p. 2).

Do not meet your husband, if you meet your man again, he will die, after all my son will be mixed up, my son's name is Ken Angrok, and he is the one who will rule the land of Java (*Pararaton*, English translation, p.2)).

Ken Angrok is indeed the son of Ken Endok, a villager at Pangkur village in Malang, and one of three gods, the god Brahma. From his birth, it shows that Ken Angrok has a supernatural power, the same as Hercules, the son of the god Zeus with a woman in the world in Greek mythology, or as Sunan Giri, the descendant of Prophet Ismail, in Islamic tradition.

The two stories present the heroes (as Propp qualification) with Javanese backgrounds in which they live within a certain milieu that is the Javanese culture. However, as Ken Angrok is presented in the story of *Pararaton* as a blend of Hinduism-Buddhism background, it can be understood that Keng Angrok's bloodline is linked to god Brahma. The relation is maintained to show that he is legitimized from the point of view of Hinduism-Buddhism. While on the other hand, Sunan Giri's legitimation is built upon the belief that he is the descendant of the Prophets of Islam. (Borges, 1992: 837) explains the theory of the divine rights of kings to show that the great figures in stories or histories see the importance of using the bloodline to build a legitimation so that people will accept that as a final decree from God/gods.

Shinning

The event showing that Ken Angrok has a supernatural power is when Ken Angrok is thrown away and he shines as seen in Journal of Tanda, the *archetype of an amazing man*, Vol.2 No. 2, page 22 as follows:

Akhirnya sesudah genap bulanya, lahirlah seorang anak laki-laki, dibuang di kuburan kanak-kanak oleh Ken Endok. Selanjutnya ada seorang pencuri, Bernama Lebong, tersesat di kuburan anak-anak itu, melihat benda bercahaya. Didatangi oleh Lembong, mendengar anak nangis, setelah didekati oleh Lembong itu. Nyatalah yang menyala itu anak yang menangis tadi (Pararaton, p.3)

After the coming of the months, a baby was born and Ken Endok throws away the child at a children's grave. There is a thief named Lembong who is lost in this place, and he sees a thing shining. Lembong visits and hears, after approaching, It is true whose shinning is a child who cries before (Pararaton, English translation p.3)

It is told that Ken Angrok's father is God Brahma, but his mother is a villager, Ken Endok. After the baby was born, Ken Endok throws away her son at a children's grave. Although Ken Angrok is a child, he shines showing that he has a supernatural power. Lembong is the name of the thief who finds him and adopts him as a son.

The archetype of the hero being thrown away is common, but he is saved by a helper. The idea that he is thrown into the graveyard shows the idea is related to the Hinduism-Buddhism concept that the graveyard is not the final phase of the dead man's place for purification, therefore under the idea of the spirits dwelling in the place, Ken Angrok can be a prey for them. The miracle that Ken Angrok performs, shows that he is a man with supernatural power. Vladimir Propp explains that a hero performs miracle(s). The miracle is to show that he is right and his power is related to a gift from non-worldly life.

Discipline

On his traveling, Ken Angrok seeks knowledge. As he wants to eat guava, but his teacher does not permit him to eat. When he sleeps, the bats come out from his crown eating out his teacher's guava. Ken Angrok is kicked out, in the weeds field. Ken Angrok shines again as seen in Journal of Tanda, the *archetype of an amazing man*, Vol.2 No.2, p.23) as follows :

Ken Angrok diusir oleh guru, kira kira pada waktu tengah malam guru mengusirnya. Ken Angrok terperanjat, bangun terhuyun-huyun, lalu

keluar pergi tidur di ilalang. Ketika guru menengoknya keluar ia melihat ada benda menyalah di tempat ilalang, guru terperanjat mengira kebakaran, setelah diperiksa yang tampak menyala itu adalah Ken Angrok (Pararaton, p.6-7).

Ken Angrok is kicked out at midnight by the teacher. Ken Angrok is surprised to wake up staggered, then comes out to sleep in the weeds. When the teacher looks outside, he sees that there is a burning object in the middle of the weeds, the teacher is surprised to think that there is a fire, upon inspection what appears to the burning was Ken Angrok (Pararaton, English translation, P.6-7)

Ken Angrok shines when he is at the child's grave as his mother throws away him. Ken Angrok shines again for the second time. He does not know that he can shine. It shows that he has a supernatural powers since he was a child. So, when his teacher kicks him and he sleeps in the middle of weeds, his teacher thinks that there is a burning object. However, it is Ken Angrok who can shine. The miracle that the hero shows in Ken Angrok is related to the idea that a hero must perform a miracle to the miracle is to show that he is right and his power is related to a gift from non-worldly life. Propp also explains that the hero's mission is right which means, even the anti-hero will appear, but both anti-hero and villains are the losers finally.

Symbol

Someone who has a supernatural power has a symbol in his body. Ken Angrok also has a symbol in his hand as seen in the following quotation below:

Kata Dang Hyang Lohgawe: 'Ada seorang anak, Panjang tangannya melampau lutut, tulis tangan kananya cakera dan kiri sangka, barnama Ken Angrok. Ia tampak pada waktu aku memuja, ia adalh penjelmaan Dewa Wisnu. Pemberitahuanya dahulu di jambudwipa' (Pararaton. P.23).

Dang Hyang Lohgawe says: 'There is a boy, his hand is longer than his knee, there is *cakera* in his right hand and *sangka* in his left hand. He is Ken Angrok. He is seen when Dang Hyang Lohgawe adores. He is the reincarnation of the god Visnu. It is told in Jambuwipa (India) (Pararaton, English translation, p.23)

It can be seen that Ken Angrok has a supernatural power as he is the reincarnation of the god Visnu. It is seen in a symbol that his hands are longer than his knee, a symbol of the god Visnu, *cakera* in his right hand, and *sangka* in his left hand. This idea has two significances, that is to build legitimization that he is from a god (that means he is holy or sacred), and the second is that he shows miracles. The sign of the

god Vishnu shows that he is from the Holy One, and the second is about the miracle that he can perform as he is right. -

Best achievement as king

Ken Angrok, although his father is god Brahma, he is an ordinary boy as he is the son of Ken Endok, a married villager woman at Pangkur village Malang. She is the wife of Gajahpara. His life does not run well. He becomes a gambler, a robber, a killer, and a rapist, but he is the son of the god Brahma and the reincarnation of the god Visnu, so it is not surprising in the meeting god led by the god Shiva, as the highest god. Ken Angrok is appointed as the king of Java island his best achievement is seen in the following quotation:

Adapun inti musyawarah para dewa : 'Yang memperkokoh nusa Jawa, daerah manalah mestinya,'Demikian kata para dewa, saling mengemukakan pembicaraan : ' Siapakah yang pantas menjadi raja di pulau jawa,' demikian pertanyaan para dewa semua. Menjawablah dewa guru, " ketahuilah dewa dewa semua adalah anakku, seorang manusia yang lahir dari orang pangkur, itulah yang memperkokoh tanah jawa.' Kini keluarlah Ken Angrok dari tempat sampah, dilihat oleh para dewa, semua dewa menyetujui.Ia direstui bernama nobatan Batara Guru.. (Pararaton, p.13).

The core of the discussion of gods is who is a person who strengthens Java island. Each god delivers his opinion, on who is suitable to be the king in Java island. They are the gods' questions. Dewa Guru (god Shiva) answers 'The gods should know that he is my son, a human born from Pangkur, and he will strengthen Java island. Ken Angrok comes out from the rubbish bin, he is seen by the gods. All gods agree. He is appointed with the degree of Batara Guru (god Shiva).(Pararaton, English translation, p.13)

As it is explained by (Burges, 1992: 837) that as the divine right theory shows that a monarch is given privileges by God/gods to rule this world and the common people as he is right in nature. Vladimir Propp underlines this is the hero's task to be on the right side.

Sunan Giri's Supernatural Power

Descendant

Raden Paku, or Sunan Giri as seen in *Babaad Giri Kedathon*, is one of the main characters. He has a supernatural power as he is a descendant of the prophet Muhammad, Rasulullah according to Islamic tradition. *Babad Giri Kedhaton* shows it in the following quotation :

Silsilah berikut ini dimulai dari Nabi Muhammad Shallallahualaihi Wasalam. Nabi Muhammad SAW tersebut berputri Ibu Dewi Siti Fatimah yang sangat cantik bagaikan bintang kejora. Ibu Dewi Siti Fatimah tersebut berputra laki laki bernama Jaenal Husen berputra jaenal Abidin berputra Jaenal Alim berputra berputra Jaenal Qubra berputra Maulana Ishaq. Maulana Ishaq berputra Kanjeng Sunan Prabu Satmata yang berkedudukan di Giri Kedhaton (Babad Giri Kedhaton, p.152).

The following genealogy begins with the Prophet Muhammad Shallallahualaihi Wasalam. Nabi Muhammad SAW had a daughter, Dewi Siti Fatimah who was very beautiful like the morning star. Dewi Siti Fatima had a male son named Jaelanal Husen. The following are the descendants in order, Jaenal Abidin, Jaelan, Alim, Jaelani Qubra, Maulana Ishaq, Kanjeng Sunan Prabu Satmata ruled in Giri Kedhaton (*Babad Giri Kedhaton*, English translation, p.152).

It can be drawn that Sunan Giri has a supernatural power seen from genealogy, he is a descendant of the Prophet Muhammad. As seen in Blambangan's book, he is the grandson of King Blambangan. Therefore, Glenn Burges's explanation about the Divine Right of the King is related to the concept as Sunan Giri's legitimation is built upon the belief that he is the descendant of the Prophets of Islam.

Shinning

The same as Ken Angrok, Sunan Giri does not have a good childhood. His grandfather, the king of Blambangan throws him away, but surprisingly the baby shines as seen in the following quotation :

Segera jabang bayi tadi diambil oleh sang raja. Lalu diletakkan di dalam sebuah peti disertai pakainnya juga, Lantas sang raja memerintahkan agar petih itu dibuang ke Samudra (Babd Giri Kedhaton, p.159).

The baby is taken by the king. He is placed in a box together with his cloth. In addition, the king asks that the baby is thrown away in the ocean (*Babad Giri Kedhaton*, English translation, p.154)

King Blambangan the grandfather of the baby throws away his grandson to the ocean. It makes the princess sad until she dies. It is a big event in the history of the Blambangan kingdom and is the beginning of Sunan Giri's life showing that he has a supernatural power as seen in the following quotation:

Maka terlihtlah sinar terang benderang seperti sebuah kapal atau gunung di tengah Samudra, Maka Ketika makin mendekat yang nampak adalah sebuah peti yang memancar seperti waktu siang...Peti akhirnya dinaikkan ke atas kapal. Lalu dibuka dan nampak jika berisi jabang bayi yang berparas bagus serta memancarkan cahaya terang, yang menerangi

kapal, serta memakai pakaian lengkap (Babad Giri Kedhaton, p.159-160).

So, it is seen as a bright light like a ship or a mountain in the middle of the ocean, so when approaching a box that radiates like noon, bright light. The box is lifted above. The box is opened and there is a baby who is charming and illuminates the ship and the baby is fully clothed (*Babad Giri Kedhaton*, English translation, p.159-160).

It is true that Sunan Giri, although a child who knows nothing can shine showing that Sunan Giri has a supernatural power. This is the second archetype of supernatural power in *Babad Giri Kedhaton*. Sunan Giri one of the main characters shines when he was throwing away in the ocean.

The idea that the hero is thrown away is found in many stories as the *fabula* of the archetype, but the details or the *suzhet* are different. In this case, Sunan Giri is thrown away into the ocean As it is related to the archetypal part of the Islamic idea. This story is related to the story of Jonah that is thrown into the sea. Therefore, the Islamic tradition as the milieu of the building of the story (*suzhet*) is necessary. The miracle that Sunan Giri performs, shows that he is a man with supernatural power. Vladimir Propp explains that a hero performs miracle(s). The miracle is to show that he is right and his power is related to a gift from nonworldly life.

Discipline

At twelve years old, Nyai Gedhe in Tandes takes Sunan Giri to Ampel Islamic boarding school as seen in the following quotation :

Setelah Raden Samudra telah berumur dua belas tahun, lalu diserahkan pada kanjeng Sunan Ampel supaya diajar ngaji. Kanjeng Sunan Ampel melihatnya lalu tertarik hatinya. Lantas dipegang tangan raden Samudra, sebab sudah tahu jika raden itu satu bangsa sama keturunan dari Nabi Ismail hingga ke Rasulullah (Babad Giri Kedhaton, p.60).

At the age of twelve, Raden Samudra is given to Kanjeng Sunan Ampel to be taught Reading holly Al-Qur'an. After looking at him, Kanjeng Sunan Ampel is interested in him. Kanjeng Sunan Ampel touches his palm as Kanjeng Sunan Ampel knows that Raden Samudra has the same descendant from Prophet Ismail to Rasulullah (*Babad Giri Kedhaton*, English translation, p.160)

It can be seen that *Babad Giri Kedhaton* also uses a symbol of supernatural power seen in Raden Samudra's palm. Through his palm, Kanjeng Sunan Ampel knows that Raden Samudra is also the descendant of Prophet Ismail to Muhammad Rasulullah as

has been stated before. The archetype of the hero pursuing knowledge as the means to get power is also stressed. Vladimir Propp says the hero meets a dispatcher that will provide him with the things that are valuable to him.

Best achievement as king

As the descendant of the prophet, Sunan Giri has supernatural power. When he is in Samudra Pasai as he meets Maulana Awaalul Islam or Maulana Iskaq, his father, Sunan Giri wants to go pilgrimage to Mekah, but Maulana Awwalul Islam asks Raden Paku to return to Java to improve Javanese religion and Maulana Awwalul Islam gives Raden Paku the degree of King named Prabu Satmata as seen in the following quotation:

Lalu sang pendeta berkata 'Kembalilah dari sini, perbaikilah dulu agama di Jawa. Saat itu Raden Paku diberi gelar Prabu Satmata serta diberi surban sekalian jubahnya (Babad Giri Kedhaton, p.161).

Thus, the cleric says “Return from here to improve the religion in Java. At that time, Raden Paku is given the degree of Prabu Satmata and he is also given *urban* and *jubah*. (*babad Giri Kedhaton*, English translation, p.161)

It can be deduced, Raden Paku is also appointed to be the king entitled Prabu Satmata. In *Babad Giri kedhaton* P.162, Raden Paku makes *kedhaton*/ a palace at the top of Giri Mountain and he is crowned as the king in Gresik entitled Ainul Yakin. As it is explained by (Burgess, 1992: 837) that as the divine right theory shows that a monarch is given privileges by God/gods to rule this world and the common people as he is right in nature. Vladimir Propp underlines this is the hero's task to be on the right side. As Sunan Giri's milieu is closely related to Islamic ideas, therefore, he is chosen by Allah.

CONCLUSIONS

The two stories reflect that as a comparative study both contain the archetype that the heroes (as Propp's idea of a hero) are from the male holy figures so that their reign is naturally right, as well as their supernatural power as miracles so that they come from the holy ones and have supernatural right. By using Shlovsky's ideas of *fabula* and *suzhet*, the researchers make a comparison between the stories. Therefore, the *fabula* of

stories has many similarities. However, the differences must be understood that both have different traditions so the differences influence how stories are told as the *suzhet*.

The researchers suggest the following researchers who feel interested in studying a comparative study, can have ideas on similar research, such as comparing a Muslim king in Java to a Buddhist king in Vietnam, or the same Buddhist kings in Java and Vietnam. By doing this, it can be supposed that more researchers can find many new things.

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