

I Must Obey The Father's Law: The Imaginary and The Symbolic Order in the Legend of Teluk Awur

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Abstract. The aim of the article is to address how the narrative structure of The Legend of Teluk Awur was constructed by primordial-individual self-structures. This article study focuses on how the narrative construction of The Legend of Teluk Awur is constructed, and how the self-construction in the form of the imaginary and the symbolic order of the legend is manifested. The data collection uses interviews with prominent residents of Teluk Awur Village about the narrative structure of the legend. The finding indicates that the narrative structure of The Legend of Teluk Awur represents an axis of desires of its character. That can be evident that the narrative structure of The Legend of Teluk Awur was constructed by the primordial-individual self-structure in the form of the imaginary and the symbolic order.

1 Introduction

Tahunan is one of the sub-districts in Jepara Regency. In Tahunan there are several folklores that have not been studied by many researchers. Among the various folklore is the legend of Teluk Awur. Teluk Awur itself is a legend of the origin of a village located on the north coast of Jepara. So far there is only one previous study of the legend of Teluk Awur. The research entitled Folklore Tourism in Jepara was conducted by Harsono who discussed in general the potential of folklore in Jepara to increase tourism interest. The standpoint of Harsono's research is only to mention that the legend of Teluk Awur is one of Jepara's potential folklores, not within the framework of studying specifically.

Based on the absence of research on the legend of Teluk Awur in particular, this paper will examine it. The study of the legend of Teluk Awur was carried out in two stages. The first is the transcription of the narrative structure of the legend of Teluk Awur. In order to perform narrative transcription [1], it is necessary to collect data from the original informants of Teluk Awur. This research used a village secretary and two community leaders in Teluk Awur as informants: Teluk Awur Village Secretary, Kamituo of Teluk Awur, and Well-respected Ulama of Teluk Awur. For that we use the Interview and manual transcription to obtain narrative data from Teluk Awur Legend [2].

After being transcribed, the data is presented in the Greimas [3,4] actantial narrative structure model to serve as a basis for discussion. As for the discussion, this research uses Jacques Lacan's psychoanalytic theory [5-7] related to psychic function matrix: the imaginary order and the symbolic order.

2 Result and Discussion

Transcription of the Legend of Teluk Awur

In a village there lived a husband and wife named Syeikh Jondang and Rara Kemuning. Syeikh Jondang is a preacher of Islam who makes a living as a farmer. When working on the farm, Syeikh Jondang was often distracted because he missed his wife at home. He often comes home before his work is done.

To cure homesickness while working, Syeikh Jondang made a painting of Rara Kemuning to take to the fields. This is enough to make him focus on work.

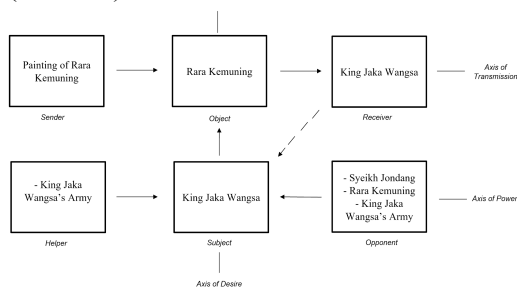
One day Rara Kemuning's painting was blown away by the wind and flew far away to the residence of King Jaka Wangsa. Jaka Wangsa was interested in the figure in the painting and ordered his soldiers to find and bring the woman to his palace to be his wife.

Rara Kemuning can be brought to the palace of King Jaka Wangsa and Syeikh Jondang realizes that his wife is not at home. Sometime later, Syeikh Jondang received news that his wife had been taken to Jaka Wangsa's palace. He plotted to sneak into the Palace disguised as a *kenprung busker*.

Arriving at the palace, Syeikh Jondang was able to meet and plan a strategy to bring Rara Kemuning home from the palace. Rara Kuning gave a condition to Jaka Wangsa, if he wanted to marry her, Jaka Wangsa must wear fisherman's clothing and look for Shell that can dance.

King Jaka Wangsa complied with Rara Kemuning's wish; he went to sea wearing fisherman's clothes without anyone accompanying him. The Royal clothes left by Jaka Wangsa were worn by Syeikh Jondang. With this royal dress, Syeikh Jondang outwitted the soldiers and ordered them to catch a spy disguised as a fisherman (Jaka Wangsa) who would destroy the kingdom.

During the arrest attempt, there was a fierce fight between Jaka Wangsa and the soldiers. Jaka Wangsa was successfully conquered. Before he died, he said, "I am your king, I say *teluk* (surrender) but you are still *ngawur* (mistaken).



The Imaginary Order in Teluk Awur Folklore

The table shows that Raja Jaka Wangsa is a “subject” in Teluk Awur folklore who wants to get Rara Kemuning as his wife. In other words, Rara Kemuning became the “object” of King Jaka Wangsa's desire. King Jaka Wangsa's desire arose because he was triggered by a “sender” which was manifested in the beautiful Rara Kemuning painting. King Jaka Wangsa's desire triggered the “helper”, King Jaka Wangsa's Army to find and bring the object of desire to Jaka Wangsa's palace. But then this desire was interrupted by an “opponent” in the axis of power who consolidated directly (Syeikh Jondang - Rara Kemuning) and indirectly (King Jaka Wangsa's Army) which resulted in the killing of King Jaka Wangsa.

Jaka Wangsa's desire for Rara Kemuning is a form of the imaginary order. The imaginary order itself refers to a concept that corresponds to

the mirror stage and marks the shift of the subject from primordial need to what Lacan calls “demand”. Jaka Wangsa becomes a subject who lacks and needs fulfillment. This fulfillment manifested as Rara Kemuning. Needs are met, requirements are not by definition. In other words, Jaka Wangsa are already moving into the void that, for Lacan, defines the human subject. Like a child realizes that his body is cut off from the world and from his mother, he begins to be disturbed by the feeling of something missing. Jaka Wangsa’s demand, therefore, is to make the other a part of himself, as in the child's now-lost natural state (newborn months). But Jaka Wansa's demand is almost impossible to realize and functions. He knows that he want something that forbidden agant the law. He knew that he wanted something against the law.

The Symbolic Order in Teluk Awur Folklore

The imaginary is about equations and identifications, while the symbolic is about narrative and language. To see the symbolic order in Teluk Awur folklore, it is necessary to observe carefully the narrative symptom. The narrative symptom, refer to Jamesonian narrative [8], can be seen from the movement of Jaka Wangsa's desire which is obstructed by the marital status of Rara Kemuning who is already married. This situation is the same as the phase when the child begins to enter the language. As children work on their language and accept the rules and obligations of society, they will be able to relate to others. According to Lacan, acceptance of linguistic rules equates to an Oedipus complex [9]. Symbolism is possible because you accept the name of the Father, the laws and limitations that govern both your desires and the rules of communication.

Jaka Wangsa sees the condition of Rara Kemuning, who is already married, as language (law) which limits and disciplines the subject. Even though Jaka Wangsa is a king, and he has absolute power, unconsciously he is subject to a father's symbolic function mechanism which embodies the social law that applies in the environment where King Jaka Wangsa lives. By realizing Rara Kemuning's marital status as the father's law, Raja Jaka Wangsa entered the alliance of other people. Symbolically its binding the Raja Jaka Wangsa in a certain action through language. Because for Lacan, the pre-eminence of human behavior lies primarily in the existence of a symbolic world: laws and contracts.” The same laws and contracts that bind everyone who is in the language, including Jaka Wangsa.

3 Conclusion

Raja Jaka Wangsa is a subject in Teluk Awur folklore who wants to get Rara Kemuning even though she is already married. This desire is a representation of the incompleteness of the primordial self when a person is separated from the world and his mother. This desire demands to be fulfilled, like a child who cannot sleep without the presence of his mother by his side. Conditions of unplenitude that demand fulfillment of primal need.

Even though Jaka Wangsa is an absolute king, unconsciously he obeys the "symbolic father" in the form of a social law that prohibits someone from marrying someone who is already married. The social law pulls the repressed trauma back to the surface. Trauma that throws the self into the language that regulates communication and self-desire.

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