

Erotica in Mahabharata and Ramayana

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Abstract.

Pornography, which deliberately stimulates sexual desire as well as erotica, and as a story related to sexuality, is existed in shadow play, based on Ramayana and Mahabharata epics. The text of shadow play, which has a source of both epics, is clean from pornography. If there are still parts of story in both epics which encourage the issue of sexual desire, all of them are identified erotica, not pornography. In this case, it is not mistaken if the moral education observers convince shadow playor wayang as source of national character value. However, shadow play in the stage performance is different, it is full with texts of pornography. At this point, it shows a dilemma: as national cultural heritage which is full with moral, character, and local wisdom values, wayang has to be held, conserved and developed by removing element of pornography; on the other hand, the stage performance of wayang can only survive with penetration of market taste by compromising addition of pornography elements.

Keywords: *Pornography, Erotica, Ramayana-Mahabharata, Moral value, Penetration, Market taste.*

I. INTRODUCTION

For Indonesian people, especially Javanese, Balinese, and Sundanese, shadow play or wayang is an irony. When it is positioned with other variant of arts (ludruk, ketoprak, lenong, randai, arja, sandiwara melayu), it is absolutely, wayang has the highest position for the admission of greatness, noble, and grand. Therefore it is not surprised if UNESCO (United Nations Educational, Scientific and Cultural Organization), one of units in United Nations which focuses on culture, science, and education, at November 7, 2003 determined wayang (the famous shadow play show from Indonesia) as the great world heritage which is highly valuable in art performance (Materpiece of Oral and Intangible Heritage of Humanity) [1]. This fact confirms the position of shadow play or wayang as the great world literature. On the other hand, it is really irony, that in this time wayang is left by its fans. Even, from those fans that become decreasing, it is proper to ask whether they have understanding and comprehension on literary, religious, ethical, character building, cultural-educative, and heroic values which are existed inside wayang? The world admits it, but the nation forgets it: ironic!. Stories in wayang — it is intended which derive from the heroic epics: Ramayana and Mahabharata — become the source for seeking values of moral, education and culture.

One of the writer-adaptor of both epics, Rajagopalachari (2012: 6), even admits “what can not be found in this great work ... would not be found in anywhere” [2, 3]. Both epics describe not only greatness, noble, and honor, but also humiliation, animal instinct, and evil of human. If humiliation, animal instinct, and evil of human are convinced to derive from desire, the desire itself becomes the main issue in this writing. Next, if the desire is mostly related with libido-sexual stimulus, so that topic that controls this writing: pornography! This writing focuses on the study of pornography and erotica existed in Ramayana and Mahabharata. In order to have the same definition, it is begun previously by a brief comprehension — about the difference between pornography and erotica. From the beginning, it is necessary to remind that in this writing it is not mattered whether they are Ramayana and Mahabharata of Javanese, Balinese, Sundanese, or Indian versions. Besides that, this paper does not only arise stories of both epics, there is more other source, namely stories of the devas and punakawan (escorts). Actually it is very difficult to determine the definition of pornography since the scope and intensity are very

personal-subjective, sensitive in context, and history bound.

Subjectivity of people to the meaning of porn and sex is also different because of the long time course and the dynamic change which never ends [4, 5]. What is considered porno in West Sumatra could be considered normal in Papua. What is considered porno nowadays, in Majapahit era might be appreciated as an esthetic-ritual art or in 20 years later is underestimated as a daily profane art. The comprehension of pornography definition will be easier if it is compared with erotica and erotism. *Kamus Besar Bahasa Indonesia* (2005: 889) defines pornography as “describing behavior erotically by illustration or writing to arise sexual desire; a reading text designed merely to emerge sexual desire”. On the other page of it, erotica is limited as “a literary work which the theme or character relates with sexual desire or libido” (KBBI, 2005:307) [6]. Erotism is seen more as expression of feeling than as nakedness of body. In another word, the purpose of pornography indeed arises sexual desire, outside of that is not regarded, while the intention of erotica tells a story that deals with sexual desire by keeping to give a space on other matters to build the whole story.

If pornography creates a story of technical details how sexual intercourse is conducted by ignoring context, historical aspect, characterization [5], so on the other hand erotica tells about a story based on love and desire by maintaining to present wholly: context, time and place, characterization, atmosphere, character, setting. The text or drawing of pornography wants to express all completely, which does not need sign and symbol, so the reader and audience do not need to contemplate and interpretate. Hence, in this case it does not require context, time and place, memory, discourse, and story [7]. The portrait of human body and linguistic text become merely objects, without soul and character. The human side is reduced as only material or trail. Pornography wants to express totally by relying on nakedness, so there are four direct impacts. First, character side of body is eliminated (depersonalized); everything about human aspect, love, tender feeling are omitted. In other word, actually pornography shows a portrait of sexual violence. Second, curiosity to guess and interpretate is removed since all of them have been shown; pornography rejects the hidden and potential ones. Third, individual subjectivity is diminished and only placed as an object; in pornography, body is without soul and face, it is without expression. The encounter between audiences/readers with other objects is reduced to become relation of dominancy. Fourth, aesthetic side is put out; nakedness of body is made only to stimulate sexual desire, so the beauty (tenderness, love, anxiety, mystery) is not required [7, 8].

II. METHODS

This study is a descriptive qualitative-interpretative research. The research data are stories which contain erotic or pornographic elements. The source of primary data are epic Ramayana [2] and Mahabharata [9]. So, the data are collected with documentation technique. The collected data are analyzed by techniques of interpretation, elaboration, and explanation.

III. RESULT AND DISCUSSION

The main issue related with sexual desire on erotic story is existed in the stories of deva, Ramayana and Mahabharata. As the material of discussion, the following will show some quotations.

Erotica in Devas Stories

One of popular erotic stories in Carita Para Dewa is “Kama Salah”. Kama means ‘romantic love’, ‘worldly desire’. *Kama Salah* more or less means ‘(making) love falsely, unappropriately’, or also ‘sexual desire in the wrong way’. This erotic story tells the behaviour of Maha Devas, Mahadeva Bathara Guru (Hyang Manikmaya, Hyang Jagad Pratingkah), with his wife, Dewi Uma (Bathari Durga, Durga Umayi). If a king is the number one among the citizens of his country, a king of devas (*mahadeva*) is the number one of the whole universe. If a king has to behave gracefull to give basic pattern to people in his country, while a king of devas must behave perfectly as kacabenggala (mirror) of the whole people in the universe. However, in this case, one who does falsely, humiliate, and damage is King of Devas, Batara Guru Himself. [1, 10]. In the story of “Kama Salah”, Batara Guru behaves very

humiliating. Oneday Batara Guru with his wife, Dewi Uma, roam the world by riding the cow Nandini. On the back of the cow at the high sky suddenly Guru wants to flirt and intercourse Uma who at that time, seems very tempting and stimulating. Feeling ashamed to Nandini, and feeling uncomfortable, Uma refuses to be intercoursed. The sexual desire of Guru, however has been most extreme, cannot be held anymore. So *kama* (sperm) spurts and falls, flying on the surface of sea. Then the kama flames and sprays fire which flares up rising highly, to make the whole surface of ocean becomes very hot. Meanwhile Nandini keeps continuing to return to Kahyangan Jonggring Saloka, the palace of Guru-Uma. The universe is in uproar. Then the devas report to Guru. Guru refuses to explain the real fact. “hear, please devas,” he says, “what flames and rises highly through the sky is Kama Salah! Quick extinguish it with any weapons!” The flame of fire is extinguished and disappeared. Then it emerges a giant baby as the reincarnation of kama and the fire.

That giant baby always shouts to ask who he is, who his parents are, who his father is, and so on. From the bottom of the sea it appears Naga Gombang who is disturbed from his sleeping. He gives a way to Kama Salah, “Try to raise up to kahyangan Jonggring Saloka. Then ask to the devas there. They will know about who you are, who your father is, and where he is!” Kama Salah trashes the kahyangan. All of devas run frighteningly. Guru answers that he is ready to show his father, but with one condition: Kama Salah must worship Guru’s legs. When Kama Salah worships to bent down his head, his hair is cut quickly by Guru, his canine is broken and his tongue is stabbed with weapon. His canine is decreed, and it becomes three powerful weapons: Kala Nadhah, Kunta, and Pasopati. Then Kama Salah is accepted as the son of Guru and change his nameto be Batara Kala, who leads all spirits, devils, satans in the universe. [11, 12] As a mahadeva, king of devas, Guru should be able to control his desire, to handle himself, not to loose it at anytime and anywhere. The impact is very fatal: Batara Kala is a predator of children, the protector of dark world, and the leader of satan and evils who always bothers the tranquility of human. The manner of Guru is the worst one which is absolutely not proper to be modeled by anyone. There are still many stories which tell the bad manner of devas. Example Batara Guru, Batari Uma (Durga), Dewa Srani, but Batara Kala is more often—unquestionable—to defend and help Kurawa. There is one more, Batara Brama, who is in the act of “Lahirnya Wisanggeni”, he is very cruel with no human feeling toward his own daughter, Dewi Dresanala, which is still a baby, the grandchild of Wisanggeni, and his son in law, Arjuna. It is done since he prefers to choose Dewasrani as his son in law.

Erotica in Ramayana

Ramayana epic consists of 24.000 celokas, the work of a great author from India, Valmiki (400BC). Part of story from Ramayana which can be presented as one of examples of erotica is the desire of nymphomaniac raseksi (the female giant) Sarpakenaka or Surpanaka, the young sister of Raja Alengkadiraja Rahwana, who likes polyandry, in the act “Rama Tundhung” [13]. Sarpakenaka has no shame and does not keep a dignity as a wife. She has high sexual desire, therefore eventhough she has owned 2 husbands, Karadusana and Dusanakara, Sarpakenaka still has affair with Kala Marica and some other giants who are desired anytime and anywhere. Even this high libido woman also forces Laksamana or Lesmana (the young brother of Rama) who is just met, to have intercourse. Laksmana rejects, they fight powerfully, and Sarpakenaka’s nose is broken because of Laksmana’s hand. [1, 10, 14]. The story is begun when Rahwana, because of his revenge, asks Sarpakenaka to mobilize all giants (Aditya Subahu, Karadusana, Wirada, Dirgabahu, Tatakaya, and the others.) to make a riot on the retreat of Resi Yogiswara in Dandaka forest. In that fight, Aditya Subahu is killed by Rama and Laksmana. Rama is in his obligation to let loose his right of throne of king and out from the palace and throw away himself in Dandaka forest for the greedy of his step mother, Dewi Kekayi. The dead of Aditya Subahu makes Sarpakenaka angry and wants to revenge. However, when from the far distance Sarpakenaka sees Rama’s goodlooking and Laksmana’s power, it arises her sexual desire to have both of them! Realizing on her performance as a giant, Sarpakenaka says powerful mantra “Kamaropini”, in order her physical performance can change to a desired figure: flirtatiously beautiful and have enchantment of high sex

appeal. [15] Rama is approached, is seduced, is flattered. Rama refuses gently with his reason that he has a wife, Shinta, who is near him. Rama feels nervous, then without thinking longer he suggests Sarpaneka to approach his younger brother, Laksmana, who is still single. The following is the flattery of giant style, Sarpakenaka: "... I am free to do anything which I like and enjoyable ... all of people in this country are afraid of me,". She thinks by saying that, her temptation can effect more.

"From the first sightat you," she continues, "I fall in love. Now, you are my husband. Why are you with this small woman? I am the ideal partner for you. Don't worry with this woman. I can swallow and eat her in a minute."Since she has sunk in the sea of lust, Surpanaka thinks and speaks like a giant cluster.All of them make Rama amazed and feel ridiculous. He smiles and says, "Oh, beauty princess. It is impossible for me to accept you. I am here with my wife. I will not seek another wife. But, this, my powerful and strong brother hasn't got married. He is as handsome as me. Try to approach him and don't disturb me."The giant woman thinks Rama's suggestion serious. She is quickly close to Lesmana. "Oh, my hero, please come to me. Let's enjoy the beauty forest of Dandaka." (Rajagopalachari 2012: 214-215). [2]It is different from his older brother who is gentle and afraid of making hurt the feeling of woman, Laksamana confirms to reject the seduction and sexual temptation of Sarpakenaka. But since her lust is very strong, Sarpakenaka has no shame and keeps asking to make love. With his strong faith, Laksmana is awoken from the temptation of that animal lust. Then Sarpakenaka is chased away, but she is even more determined. Loosing his patience, Laksmana hits Sarpakenaka with his hand and it makes the edge of her nose is broken, even her physical performance turn back as a giant. [13, 14].In completing the erotica stories of Sarpakenaka, there is another example "Shinta Obong", the last part of Ramayana story. After succeeding to conquer Alengka, to kill Rahwana, and make the killing of thousand soldiers of the giant Alengkadiraja, then it is the time for Rama to meet Sinta and receive her back as his wife and releasing his strong longing. But on the contrary, Rama is cold, feeling disappointed, regreting Sinta's condition that in several months she lives in other man's palace, Rahwana. Ya..., Rama feels disappointed, nevertheless Sinta's body has been disgraced! Sinta is not virgin anymore! Rama forgets that Sinta is a victim.

Rama forgets that Sinta is kidnapped. The less flirtatious Rama in accepting Sinta clearly becomes next sorrow feeling for Sinta after being prisonned by Rahwana for a long time in Alengka. [2] Notice on the quotation from the dialogue of Rama-Sinta when they meet for the first time after being separated in a long time by a war: "I run this sorrowful war not just for you but also for my responsibility as a knight. To get back yourself, as a matter of fact, does not make me happy. ... You have to live alone. We cannot live together anymore. ... How come a knight accept his wife who has lived a long time in a stranger's house?"Sinta looks at Rama. Her eyes hold an anger. "Your words are really not proper!" she says. "My ear has heard and now my heart is like torn painfully. An uncivilized man may speak like that. ... Am I wrong if that evil giant kidnap and hostage me? However, since your way to view this matter is very narrow, I don't have any other choice." (Rajagopalachari 2012: 480). [2, 3]. So Rama is trapped by his anxiety—and Sinta is sacrificed. However, luckily the truth and fairness do not keep unfairness to oppress Shinta's life continuously, that she is sincere to pay Rama's disappointment by plunging herself to the fire flame of *pancaka* (fire of cremation). In the critical time, Bathara Agni goes down to witness and defend, making Shinta's body not to be licked by the fire flame of *pancaka*. Notice the quotation: Like a thousand tongues of dragon which stick out together, the fire flame welcomes and swallows the princess Shinta, who is disappeared quickly. However, Deva Agni who knows everything comes to help. The hot fire which he controls gets vanished. The atmosphere which is felt now is cold to the body. When the fire is extinguished, he holds Shinta that is very fine. Even, her face is more pretty, like her beauty in her youthhood. While he delivers Princess Shinta to Rama, Deva Agni decrees, "Rama my son, ...I return your wife back, Shinta. You, who wants to seek a witness in order both of you can be free from any assumption in the next days, now I am the witness. Shinta is clean from stain. She is still pure since she is the incarnation of Bathari Sri Widowati. So ..., accept her back!" (Waluyo 1997: 48). [3]

Erotica in Mahabharata

Mahabharata, the classic work of a great author from India, Vijasa, consists of 100.000 celokas. Many parts of story in this epic which are appropriate included in the form of erotic literary work. Erotica in that story arises issues of polyandry, premarital sex' and permitted affair, sexual harrashment, and violence toward woman. [16] If in Ramayana the doer of polyandry is Sarpakenaka, meanwhile in Mahabharata, the doer is Drupadi. Once upon a time, Prabu Drupadi from the kingdom of Pancala wants to seek the son in law for his daughter, Drupadi (Pancali) by announcing competition for anyone who can draw the steel arrow and precisely shoot at the right place, has the right to marry Drupadi. Arjuna, who disguises as a Brahman, wins in the competition. Therefore, Pancali is brought to an isolated living place of Arjuna's mother, Kunti. [17] When the five brothers arrive at the isolated place, Kunthi, their mother, is cooking in the kitchen. Bhimasena who is very happy, shouts from the front of door, "Mother, please look at the special bhiksha which we bring successfully today." (Bhiksha is a religious meal for Brahman). Kunti, without seeing outside, speaks from the kitchen, "Very nice. Share it equal between all of you" (Pristio 2005: 24). [18]

Kunti thinks "bhiksha" which is said by Bhima is food and other treasures, like usual. Arjuna with his four brothers (Yudhistira, Bhima, Nakula, Sadewa) understand that their mother has misunderstood. Yet, their obedience to their mother is very extreme, they accept it as an order which has to be run. Therefore, after Arjuna submits the decision to Yudhistira, After being quiet for a long time, Yudhistira says, "This beautiful woman will become our wife together." None of them dare to speak anymore. The situation becomes very silent. Kunthi's words must be obeyed. The news is heard by Drupada. Of course, she refuses the decision of Pandawa Lima. However, Rsi Wiyasa comes and explains that Drupadi is the incarnation of Nalayani, a wife of Rsi who wants the husband to love her as five men, with five performances. ... Since the obedience of her meditation, the gods fulfill her requirement. Now Nalayani is reborn as the daughter of King Drupada. Pandawa Lima get married Drupadi (Pristio 2005: 25). [9, 18] Arjuna is not dare to refuse his mother's order, since the words uttered from mother's mouth are as God's order, although his mother has misunderstood. So it is determined that Drupadi gets married with those five men of Pandawa. When Yudistira (Puntadewa) is invited to the palace, he explains it to Prabu Drupada. "Your Majesty, we apologize. When we live in sorrow and painfully, we have sworn to be always fair to all we belong. We may not break that swear. That is the order of our mother." Finally Drupada can accept that decision and the great wedding is held. [9].

The next erotic story is Kunti's youthhood, the mother of Pandawa, who has been recognized premarital sex in her youthhood and has run an affair with her husband's permission, Pandu. Since teenager, Kunti is situated with obsession of making love with gods, an impossible and absurd obsession. From Rsi Druwasa, Kunti learns and masters Aji Gineng or Adityaredhaya, a powerful mantra to call any gods that she wants. One day, Kunti tries the mantra for having fun, she calls Bathara Surya, the god of Sun. Then they make love, and Kunti gets pregnant. Meanwhile as a virgin, she does not want to get shame; she keeps in willing to be virgin. Bathara Surya fulfills her request by guarantee that Kunti will be still virgin after she gives birth. So the baby is born through her ear. Then this baby is named Karna ('ear'), who is then drawn to Aswa river. Luckily a driver of horse-drawn carriage takes him. [19] In the next story about Kunti, she gets married with Pandu, the King of Hastinapura, as a husband and wife, Pandu and Kunti cannot do sexual intercourse since Pandu endures a curse from a Rsi who he kills. When Pandu hunts in a forest, he shoots at a male deer which is copulating with a female deer. As a matter of fact the couple of deer is the incarnation of a couple of Rsi. Before dying, the Rsi curses Pandu. "Hi Sinner, you will be dead when you are enjoying your loving," [3, 9].

Hastina must be saved, so Pandu has to get a descent. However, since there is a curse of Rsi, the sexual intercourse cannot be done. Because for Pandu, doing sexual intercourse means a dead risk. For this reason, with the permission of the husband (Pandu), both of wives (Kunti and Madri) say the powerful mantra to call gods for making love in order to get descent in the sake to save Hastina's future.

Kunti calls Bathara Dharma; then Yudhistira (Puntadewa) is born. The following year, Kunti calls Bathara Bayu; Bima is born. Batara Indra is called to; Arjuna is born. And next, eventhough feeling objection to have sexual affair, because of her strong love to her husband, Dewi Madri(m) calls god of Twin, Bathara Aswin; then Nakula-Sadewa are born. [16]The curse of Rsi is finally revealed. When Pandu and his second wife, Dewi Madri, have fun in a forest, he cannot hold his sexual desire. Madri reminds him about the curse. Because both of them have actually been driven by lust, sexual intercourse – a matter which has been successfully avoided for many years for the sake of getting away from the curse – then it happens. On the climax of sexual intercourse, the curse comes, Pandu is dead. [9].The closing erotic story happens to Drupadi again. In this case, Drupadi has sexual harassment and violence. In an episode “Pandhawa Dadu” [19], the five Pandhawa and Kurawa play gamble with dice with the tricky croupier Sangkuni, Arya Suman. Yudhistira, who is naif, gets loose from the cunning of Sangkuni who is tricky, deceitful and opportunist, the uncle of the Kurawa. Their treasure and royal dresses which they wear must also be put off as the bet — and then the bet becomes to expand to the country of Amarta. Even, the crazy one of the suggestion from Sangkuni, the consort, Drupadi, also becomes the bet and looses from Pandawas since they get loose totally in that deceitful and tricky gambling. [12, 18].

Since Kurawa has owned Drupadi, King Duryudana and his 99 brothers are free to do anything to Pandawa and to Drupadi’s body too, who is treated as not more than a slave. Even, in the middle of the great ceremony of Astinapura palace, in front of the royal kingdom family, Drupadi is disgraced, humiliated, and insulted by Duryudana, Karna, and the most cruel and immoral manner is from Dursasana, the king’s younger brother. Notice the following quotation!Dursasana who is wicked runs quickly to Drupadi’s room. He shouts: “Please, come here. Why is it very long time? Now you are ours. ... Please obey, because you have become ours.”Dursasana chases and catches her. He seizes Drupadi’s hair rudely. He draws Drupadi to the arena of playingDursasana comes quickly to Drupadi and ready to put off Drupadi’s dress forcely. ... And she is fainted. Then when Dursasana who is wicked begins to do very shameful behaviour, putting off Drupadi’s cloth and they who still have sympathy feel ashamed and close their eyes. Then it happens a miracle: every time Dursasana puts off one cloth Drupadi wears, every time it appears a new cloth covering her body. Then it happens continuously until Drupadi’s cloth layers like a mountain. [9]

So far from the quotation, sex, lust, libidosexuality of human together with love and betrayal, sincerity and greedy, oppression and authority, become the main issues arised and developed in erotica [20, 21]. In erotica, sexual desire becomes the theme or the main issue which is developed as part of the content of story. It is attached into the substance of story which is included in dialogue, characterization, setting, conflict, and character, also in topic and theme. That reason which differentiates it from pornography, which is more as a way and form of expression of libidosexual desire of human [8, 22].In the point of view of East-Hindhu and Tantrism (Sjiwa-Budha), sexuality is sacred and honored, sex is naturalized and respected. Sex in Hindhu and Tantrism, or in the perspective of foucaultian is called “sexuality of paganism”, gives a high place on the part of body which feels sexual enjoyment. Sexuality and nakedness of body are considered positive. The body of woman, example, for man, is a holy altar of gods; inside the body of woman, the mystery and holy of gods lie. Radhakrishnan [23, 24] states as the following: Her lower part is the sacrificial altar, her hairs the sacrificial grass, her skin the soma-press. The two labia of the vulva are the fire in the middle. Verily, as great as is the world of him who performs the Vajapeya sacrifice so great is the world of him who, knowing this practice of sexual intercourse.

Pornography in Ramayana and Mahabharata

Everything which is erotic, which deals with sexual sensation, which stimulates sexual desire, is always risky to be categorized as pornography. This is warning. [7]. Pornography does not give place for sign or symbolic aspect. It eliminates subjectivity, discourse, context of place and time, memory, and contemplation. Pornography discloses everything, it does not remain any sign; and that’s why contemplation is not needed. In that case, readers will not find any text which presents the atmosphere of

pornography, which arises libidosexual stimulation, in *Serat Rama* (Jasadipura 1925), article of Waluyo (1997), and *kitab* epos *Ramayana* (Rajagopalachari 2012). Thus in the same case, it is also impossible to find pornography in *Mahabharata* (Pendit 1980), *Mahabarata* (Narayan, 2004), *Menggali Nilai Cinta Mahabharata* (Pristio 2005), *Mahabharata* (Rajagopalachari 2013). These works, therefore, are erotica, not pornography. [3]In spite of that, in more ancient text, example Brata Joeda (Cohen-Stuart 1860), at the beginning parts of it, the fall of erotica to be almost pornography is unavioded. At the following quotation, it is seen a vulgar behaviour of ordinary women when they fight for seeing the coming of Prabu Kresna who visits to Hastinapura palace:

Para dyah akeh kasusu	(many women go immediately
Gelang wudhar tan tinolih	bun of hair get loose is not cared
Miwaqh kakembene lukar	moreover cloth of chest is opened
Nora sedy a den rawati	to be let untidy
Pambayun siongga ngasta	the breast is held by hand
Kayungyun pesok kapipit	stimulated by sexual desire dented squeezed)

Ana dyah kari kasusu	(there is a girl left behind, runs
Tan antuk enggon ing margi	cannot get a place on the side of road
Sigra denya ngalap andha	quickly she takes ladder
Gupuh denira ngunggahi	hurrying she gets up
Putung untune kang andha	the step of ladder is broken
Dyah ika tiba kuwalik	the girl falls inversely
Kalingkap sinjang karangkut	the cloth is opened, loose
Kagungan melok kaeksi	her genitals is seen
Denya kepenthang jerkengkang	her legs transverse wide apart

(Cohen-Stuart, dlm. Sudewa 1992) [25]

The texts from Brata Joeda (Cohen-Stuart 1860) has been included the side limit of pornography. In the text of Old Javanese literature, the vulgar behaviour of erotic-pornography usually is attached to the extra character. In this quotation the women from ordinary people fight for place a long the side of road to Astinapura palace, forced by strong desire to look closely at the handsome man, the King of Dwarawati, Prabu Kresna. Even, the description of more explicit behaviour of sexual desire, imitating the act of sexual intercourse, are shown on the lady-in-waiting of Astinapura palace:

Waneh ana parekan aguling	there is more lady-in-waiting sleeps
Timpah-tinimpah sami rowangnya	piled up on one another with her firend
Lingling-lingling gagenten	enjoyful take turn
Gantya rungrum-rinungrum	taking turn and seducing
Rewa-rewa genti nitih	pretend to lie on each other
Sinau pulang asmara	learning sexual intercourse

(Sudewa 1992: 39) [25]

Then, where is pornography able to be seen in both great epics? When the act (lakon) of both epics is performed in a shadow play performance, a story teller or dalang is often subjected on the demand of market taste and sponsorship trap. The substance of story will not change. Ones which become target of change because of the market taste are the skill of telling story or antawacana and humor. The dialogue of the main characters is generally maintained to follow the line. The voice of the giant Cakil, laugh and acting of Dursasana, the voice and slow motion of Arjuna, will not change. In the case of humor, one that is often used is humor which is close to side limit of pornographic vulgar. The characters that in the story indeed deal with sexuality (the hypersex Sarpakenaka, Banowati who always has affair with Arjuna, Drupadi) have strong potency to be fallen to have pornographic contextual dialogue. For example, in a shadow play performance with a local story teller in Tulungagung, East Java (2014), there is a dialogue between Arjuna and Banowati as the following:

Banowati: “Dhimas Arjuna, astamu ki lho, Dhimas ...”

Arjuna: “Adhuh, Kakangmbok..., wong ayu, wong semok kok dipek dhewe.....Kangenku kaya nyidham cempaluk”

Banowati: “Iyaa iyaa, aku ngerti, Dhimas. Aku ya kangen kok Dhimas ... Ning ya aja neng kene. Ditonton wong akeh, apa ora isin.. ?”

Arjuna: “Kakang mbok ... kakang mbok Banowati”

Banowati: “Iih ..., astamu ki lo kok nggrayah kutangku ...

Arjuna: “Kene-kene mara gage tak pondhong, tak pangku,

Banowati: “Ikiii tanganmu ggrathil, ana wong noleh mreng kae lho, Dhimas. Tanganmu aja ngrogoh-rogo... neng kene akeh wong ...

Perhaps for the sake of market and in order the play is liked by customer, so the dalang breaks the rule of basic pattern (*pakem*). Even the protagonist character, Arjuna in the part of story is made to be vulgar. Moreover for the servant characters and *punakawan* (Semar, Gareng, Petruk, Bagong, Togog, Bilung Saraita), making them to be very vulgar to break through the pornographic limit can not be avoided. Audience likes it and demands it to be maintained, even more than that. If dalang wants it to be sold, he must fulfill the demand of this taste. [26]. For a dalang, cursing with rude words (*misuh*) like *dobol*, *diamput*, *jancuk*, for example, this time for several popular dalang, is very proper. Even if the curse is combined with sermon of holy words, the audience does not protest. On the contrary, the audience laughs, claps happily. Then where is our beloved shadow play brought to? The sponsorship agent also shows its capitalist ideology. Dalang who is given sponsorship is dalang in demand. Dalang in demand is dalang who is funny; the funny dalang is dalang who has vulgar humor, sexual stimulation, which performs sexual topics, obscene.

When dalang shows a dialogue of *punakawan* with the woman singers (*waranggana*), he expresses obscene and pornographic words. A transformation and a dynamic always cause polemic and pro-contra controversy. These polemic themes are varied. For example, between an obligation to show a spectacle versus giving guidance, chasing the market taste versus maintaining basic patterns, between submitting to the sponsorship's demand versus obeying the source-book (*babon*). It can be predicted that the polemic like that can not stop the pornographic wayang performance. Finally, it can be said that there is a dilemma: as a national cultural heritage which is full of moral values, character, and local wisdom, wayang has to be maintained, conserved, and developed, cleaning itself from pornographic elements; on the other hand, on stage performance, wayang can only be kept in the penetration of market taste when it compromises by including pornographic elements. [26]. Where will the performance of wayang be brought to? *Quo vadis* of wayang spectacle?

IV. CONCLUSION

Based on the explanation above, it can be concluded some main ideas. First, the difference of erotica and pornography lies on the stress of arising sexual desire of pornography and expression of stories with topic and based on sexual desire issues with or without connected in love and authority on erotica. Second, in the stories of gods, Ramayana and Mahabharata, elements of erotic stories stress on bad impact of behaviour of leaders who cannot hold the rise of lust and like to adhere sexual desire without regarding place and time. Third, pornography on stage performance of wayang happens in the higher level of intensity since dalang is very submissive at the market taste and oppression of sponsorship agent, and also dalang has the heart to sacrifice moral and basic pattern aspects. This paper is still very far from perfect.

Inside of it, for example, it has not yet recommended a concrete action to improve stage performance of wayang, therefore moral of stories which derive from both epics Ramayana and Mahabharata cannot be covered by wild dynamic of pornographic elements. Since Javanese wayang has many variants or *gagrak* (East Java, Surakarta, Jogjakarta, Cirebon, Banyumas), this conclusion can not be generalized for all variants. From observation of the writer, briefly it is found that wayang show of

East Javanese variant, for example, tends to be more polite, careful, obedient to basic pattern, and not vulgar the same as wayang performance of Surakarta variant. This study has not yet dealt with how the elements of stories of both epics appear on mass media, how the series of “Ramayana” and “Mahabharata” emerge on Indonesian television, is there any erotic messages?. Some studies about it actually have been done [3, 19]. However, a deep study of pornographic content, so far, convincingly has not yet been found.

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