

BUDAYA LOKAL DALAM SASTRA

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Liminal Reflection of Banjarese Cultural Identity in *Junjung Buih* Legend

Abstract

The legend of *Putri Junjung Buih* has been an important epitome for a work of literature that tries to describe the origin of Banjarese people. The overall story – despite of the variety of details which is one distinctive characteristic of traditional legend – suggests that the origin of Banjarese people was not coming from the internal people of South Kalimantan, instead the ancestors – especially the male ancestor, which is Mpu Jatmika – were coming from a far foreign land called Keling – which also known as Koling or Holing – and Majapahit that was located in Java island. While female ancestor – particularly – was not coming from Java, but still also not really coming from the internal Banjarese community as well instead coming from nowhere land in the middle of the river. This reflection of identity invites the interest of how to understand the psychology of the story about how Banjarese identify their own cultural identity.

To peel the layer of understanding upon the liminal reflection of Banjarese cultural identity in the work, the research will employ several approaches, which are Chatman's narratology to break down the narrative structure, and Lacanian psychoanalytic to analyze the tendency of attitude within the works. The first phase of the research will involve Chatman's narratology to gain the potential data which later classifies into several groups according to the character and the characterization. The next phase will be the analysis of the data which will use Lacanian psychoanalytic to gain the intended aim of the study. Finally, after the deduction of all synchronized data, the research will come to the conclusion which will answer the question of the research.

The choosing of the identity of the characters in the legend of *Putri Junjung Buih* such as Mpu Jatmika, Bambang, may give somewhat foreign taste for traditional Banjarese custom. Further identity for these characters – which come from foreign land – even gives the out of the world atmosphere into the story. The no man land which later become Negara Daha also infer the strong meaning of foreign settler which build colony in foreign land. This mark the identification of foreign settler instead of nativity of South Kalimantan for Banjarese people.

Keywords: Junjung Buih, legend, Banjarese, cultural identity.

An Overview the Legend of Junjung Buih Princess

The myth of *Junjung Buih* has always been considered as the epic of the foundation of Banjarese people. The idea built in the legend even lives synchronously – although probably synthetic – to the believed historical origin of Banjarese people. The story itself contains several elements that include the characters that were told to be not originated from the land itself. The foreign characters even hold not only the key roles but even become the total characters of the story. The name of *Mpu Jatmika* as the founding father of the land is supposed to be someone that came to the land from different island. This formula is continued into the founding of the dynasty by inviting two more foreign characters, who one of them is even crossing the boundary of the real realm.

It is then, necessary to understand that the literary work of *Junjung Buih* was a cultural artefact made to accomplish the desire of possessing an identity for the concerned community. The creation of such story make the community feel that they have something to hold on to, something that make them particular in the universal community. The story supposed act as a sacred historical reminder that dictate how the people should be understood as an entity either by other and by themselves. The story also fills the incomplete gap of originality of the people, the power that legitimate the state of being.

When the story had successfully created and then finally is adopted, the story is preserved not only through traditional manners of telling the story orally or even in the modern textual form of book, but also through the naming of streets and places. By putting the names as the name of places, the identity it contains now permeates the current real world, forming identity as the people seize their everyday life. The identity is now ubiquitous and becoming something that inevitable, it is not only something fictional but also part of the ordinary real life. However, whether it is actually dictating the current way of life of Banjarese people or not is different matter of discussion, which needing more resources and cross discipline approaches to understand.

Nevertheless, as the argument stated before; the invasion of the text into the real life show the effort to impose the story to be internalized into the Banjarese people. This effort to make the story to be acknowledged may have been driven by the desire to reclaim the identity that was considered to be supposedly contains within the work. When the recognition of the story as a source to understand the identity of self is gained, the self is considered reflected within the work and is considered enough to be manifested into the real world. This

phenomenon makes the story with all its content becomes part of the *Banjarese* community, which by that, it means that the foreign elements of the story has its own intention – consciously or not consciously – when it was created. This desire to manufacture the identity of *Banjarese* people is interesting to be researched, especially through Lacanian psychoanalytical approach since it deals with the deconstructed desire of a text.

The Desire of desire

There are several events that indicate the drive for recognition in the story. The first one is the fact that *Mpu Jatmika* who was a merchant from *Keling*, told to find a foreign land which later became *Nagara Dipa* the origin of Banjar kingdom. The second when *Mpu Jatmika* gave order to his two sons to do a spiritual journey for the sake of the new born *Negara Daha* kingdom. Later is *Lambung Mangkurat's* journeys – which contains several groups of story – to fulfil the task given to him for the perseverance of *Negara Daha*.

As a merchant from *Keling*, *Mpu Jatmika* was given the task to build a kingdom on foreign land instead of trying to establish his prosperity in his own. Despite the order was told to come from his father, he eventually keep to his task and carried it out to find the land described as well fragrance and warm. The depiction that the initiative was actually coming from some foreign land implies the statement of the alien state of the origin of the people of *Banjar* to the believe system of the story. Instead of creating an organic entity as the founder of self, *Mpu Jatmika* was made into an alien which invade the venerated land. The creation of inorganic creator is intriguing since it means the whole idea of the originality of first settler as the native may be questioned or at least, the authority of the former native – if any – is put to the subordinate position or worse since the void of the true native.

The choice to make the founding father come from some unrecognized land has actually occurs in many legend, which one of them is one of the legend of the founding of Rome that depicts Aenas who was originated from Troy. However, to compare the story directly would be unwise, since *Mpu Jatmika* was a person described as merchant instead of a warrior. As a merchant, he did have the attributes of war – yes he carried with him soldiers, yet it may be assumed that the people who became his soldiers are mercenaries – to decorate his identity. When he finally took the journey, he travelled by a ship named *Siprabhayaksha*, which points out his wealth since no ordinary man by that time would have a private ship of their own. This selection of identity mitigates the possibility of the believe that the initial founding of *Banjar* kingdom through military campaign and adds the understanding of the founding through

welfare and commerce. When one is approaching something through the commercial method, the common action is by the act of transaction which involves buying and selling things, that implies the initial effort as the transaction of land between *Mpu Jatmika* and the supposed to be land owner of the future *Negara Daha* – which the unrepresented native was actually a paradox and will be discussed further later.

For *Mpu Jatmika* to sacrifice some of his wealth to make this transaction it is whimsical to understand. The drive, despite the origin of the drive was from his father, was requiring a heavy effort on his part which economically speaking must result something which also really as big as the price of his. As a merchant that had his own soldier and ship – and able to buy himself a totally new kingdom – *Mpu Jatmika* was basically pursue the recognition beyond his wealth, something that actually may not be able to be bought – easily at least – with his wealth, to be recognize, to be respected, to be acknowledge yet above all basically to fulfil the other expectation he translated from other of him. To put it that way, the story made *Mpu Jatmika* as the agent of foreign invader who override the native population not by the power of military instead of the power of wealth and commerce.

After sometimes this act of subjugation was still ill reputed since the fact that *Mpu Jatmika* basically did have the necessary legitimation to support his act. To cope with the condition, the story brings the plot into the next journey of *Mpu Jatmika* two sons: *Mpu Mandastana* and *Lambung Mangkurat*. While the line of the story takes mostly on *Lambung Mangkurat* part, the giving of the task at the beginning involve the two of the sons. *Mpu Mandastana* might have the role of some kind of backup to *Lambung Mangkurat* which ensure the preservation of the fulfilment of the task. This presence of backup may be taken as the mark of the importance of the task itself instead of the presence of the agents, where the agents are merely a vessel – that may be replaced – for the penultimate fulfilment task. The legitimation of the subjugation has become focal point of the story overlapping the characters.

Later in the story, *Lambung Mangkurat* had the more advance roles rather than his brother. When he experienced the dreams he was described as the object of the dreams rather the subject. It is easily to understand that *Lambung Mangkurat* in his dream was the passive object who received task and instruction from his father, yet it is must not be forgotten that *Lambung Mangkurat* is merely a vessel to deliver the perseverance of the task and the most important thing, the story. By looking at the event like this, the event of dreaming may be put

as an intentional active effort to create a legitimate acknowledgement of the power of the discourse.

The task given in his dream took him to several journey to find the legitimate heir of *Negara Daha*. The first act was to find the princess which chronologically logical since she was supposed to be found in a place nearer than the prince. The princess, *Junjung Buih* was described as a metaphysical being out of this mundane world and the prince – *Suryanata* – which later was found in *Majapahit* was also a stranger by the land itself yet he was a prince nonetheless – although in some version he is described as a magical royal heirloom.

All the effort of crossing the sea and even venturing beyond the mundane realm, and the fight to achieve the goal of the task are dedicated to fulfil the expectation of others. The subjective drive to make the objective desire of others as the object of the subject create a condition of endless pursue of task after task that took not only local but also out-of-this-world journey. The legitimation of the crown was dictated – by his subject – to the standard that is molded as something larger than itself.

The Presence of Lack

The drive to grasp what is the desire of others brings to the condition of insatiate lack. Since the beginning of the story, the building block of the story started with a foreign person with no relation what so ever to his future kingdom. On the other hand, the land of *Banjar* kingdom was always assumed as a barren empty land in the story with no population ever described as the native of the land. At most, the land was often described as “a foreign land with soil that has well fragrance and – in several versions – warm.” With no previous population on the land, it may be inferred that the foundation of *Banjar* kingdom is perceived as something that belong to non-organic entity which invade and colonize a land without master.

The necessity of creating a foreign subjugator may be seen as the effort to elevate the degree of the land itself. The relation however, is dialectic because *Mpu Jatmika* needed the land to establish his identity as the ruler and founder of the new Kingdom of *Negara Daha*. The dialectic relation shows that both neither the character nor the land had already been completed totally. *Mpu Jatmika* who was described as great foreign merchant still find a phallus to establish his role in community while the land, which was described as an empty virgin land needed someone that had already had a great reputation in community.

Mpu Jatmika as a great merchant is an ideal candidate to fill the gap of the good-smelled and warm soil. His high position as a wealthy merchant provide the necessary guarantee of respect among the society so when he was claiming the throne, other would have already in subordinate opposition compare to him. This would make him an appropriate as a leader who must be positioned higher than common person and also restrained *Negara Daha* from being put inferior compare to the other societies. The two elements, in one hand are complete each other but in the other hand has their own lack that needed to be fulfilled.

Furthermore, *Mpu Jatmika* was not only described as the merchant but also someone that was not native to the future *Negara Daha*. The land itself commonly described as empty land despite the good attributes – well fragranced and warm soil – that the land possessed. The depiction of emptiness or at least the fringe of mentioning of the native population of the land implied the feeling of the insignificant identification over the self, so it was needed to be overcome by bringing someone that come from foreign – most likely more advance – civilization. The atmosphere of lack given as the result of this act would later be brought to the future story of the establishment of the kingdom of *Negara Daha*.

It is important to be acknowledged that by stating that the land was empty, the presence of a foreign invader meant also that the land was not empty any longer. Someone had inhabited the empty land, and since the land was no longer empty, the proper local governance was able to be formed. The special feats owned by the land, was accompanied the feeling of lack not only by the quality of the people as discussed above but instead move into the core of the problem, the quantity or even on this case the very existence of the society itself. The ought-to-be-native was equal to not presence despite the resource of the land that provide significant bonus for the supposed to be native population. This maybe the allegory of the lack of human resource to develop the already rich land. By importing the foreign workforce to work the land, the kingdom was then having the upgrade status since the better workforce means better resource production which when related to the status of *Mpu Jatmika* as a merchant, guarantee the quality of the merchant product of the kingdom.

In searching the other to complete the lacks the further journey takes *Lambung Mangkurat* to cross the sea into the faraway land of *Majapahit* and even crossing the boundary of the mundane world into the mythical realm. According to the story, the main reason for the journey to took place was because *Mpu Jatmika* bloodline was not from the royal one. For that reason, the appropriate legitimate heirs are necessary to be found, which as the solution was

the assignment of the two of his sons – into the spiritual journey – to find the appropriate royal blood of *Junjung Buih* and *Suryanata*.

The first journey took *Lambung Mangkurat* to an epic journey to the local river to find *Junjung Buih*. This journey connected him as mundane world dwellers of *Negara Daha* to the mythical realm of *Junjung Buih*. When she appears from the river, the mundane world was being invaded the supernatural entity, and by the contact of the two entities, the communication of the two separate worlds occurred. The mundane world that was full of lack suddenly ravished by the power of divine power. This event override the lacking attribute possessed by *Negara Daha* and elevated its level into not only equal but even potentially surpassing other common mundane kingdoms. By enchanting the realms of *Negara Daha* with divine power, the land was more than merely common kingdom, it became something that demanded to be recognized as some kind of super kingdom. The desire to be demanded represent the lack of self-assurance of proper dignity as a nation. The nation need to be elevate, and the mundane prosperous world of *Mpu Jatmika*, *Keling*, and “the well fragranced and warm soil” was no longer enough to boost the standard of *Negara Daha*. The supernatural powers were needed to be employed to support the lift off.

The penetration of supernatural worlds is not uncommon in various mythologies and legends, including the legend of *Junjung Buih*. The purpose of giving legitimate enforcement to the story may be considered as the main factor of the employment. The story itself has been open with close proximity to the realms of magic by the connection between the two realms through the spiritual dream of *Mpu Jatmika*'s father which gave him omen to finally bring to the urge of him to the found *Negara Daha*.

As if the employments of *Junjung Buih* metaphysical prowess was not enough, the journey still took *Lambung Mangkurat* back to cross the ocean to the island of Java, or to be precisely to the *Majapahit* kingdom. The journey contained two purposes; one and the more explicit was because *Junjung Buih* said so, and two because of the lack that the bloodline had which is the royal blood. The journey also offered at least two solutions for the story; one was that the future *Suryanata* provide the necessary legitimate bloodline for the handicapped throne, and two it enforced the lacked kingdom with the legitimation of other – which is the superior *Majapahit* – and ensure the relation of the kingdom with the more established kingdom of *Majapahit*. With the connection to the more well-known kingdom such as *Majapahit*, the kingdom of *Negara Daha* would be proved as not only legitimate but also a nation that was

supported and protected by the bigger reputed nation. All of these infer the point of view that put the self into an incomplete entity that need other power to fill the lack of the possessed power of the nation. By introducing the foreign nation to the story also indicate the low self-esteem for the nation to proclaim itself as the sufficient independent kingdom. The current throne was always considered as something lack in nature, never really complete as a whole to become the solid reign to rule the nation.

The operated forces to assure the reign was not stop only by bringing the mythical princess and oversea prince, but the prince himself has to be equally divine in value compare to the local mythical princess. The common foreign prince – who was many times described as a handicapped person – was also having his own divine transformation during the journey. The transformation brought the foreign prince from the first identity of prince *Bulat Bulaling* – “*Bulat*” means spherical in form, which represent his physical handicapped form of a person with no arms and legs, and also some kind of fat – which was the worst physical royal available to be brought back to *Negara Daha* into a divine perfect entity of prince *Suryanata* who matched the supernatural prowess of *Junjung Buih*. The transformational process gives more enforcement for the kingdom of *Negara Daha*. With the transformation, *Negara Daha* proved that the ordinary foreign princess was not enough, because the land itself was basically founded by foreign force. The more powerful forces were needed in order to make the nation strived, in which manifested into the presence of *Junjung Buih* and *Suryanata*. With this extra or even hyper powers, the kingdom was supposed to be not only legitimate but also had more than enough power to secure its existence among the other kingdom.

The process of production as a result of the arrival of *Mpu Jatmika* in the future *Negara Daha* did not only driven by the presence of lack, yet it also produced further lacks. Eventually the resulted lacks were insatiable. To accommodate the presence of these fulfillment of lacks, requirements were manufactured in harmonious to the believe systems that dictate that Java as the ideal epitome to the image of ideal kingdom. The force that driven the creation of ideal recognized kingdom did not see that the conjuring a character that came from *Keling* as sufficient, the craving was continued to make the kingdom stood as equal to other kingdoms. Thus, it took the story further to bring other character such as *Suryanata* from *Majapahit*.

Imaginary Identity

The effort of founding the *Negara Daha* with the involvement of the former established kingdoms of Java proves the desire of imitating the state of the mother. Java with her kingdoms

was considered as threshold point in which all the state of being must be resemble the land that had previously been established. The attributes of the future kingdom of *Negara Daha* was allegorically depicted as an empty land which had well fragranced and warm soil, which represent the purity and the beauty of the untouched natural land.

Without the population to stain it holly virgin land, the future kingdom resembles a baby that have nothing. As a baby, he has not equipped with desire since he is not already yet introduced to the cultural authority. The desire of the future kingdom was not belonging to itself, rather it tried to mimic its mother; the Java island. The desire to be claimed by what considered as the more mature land resulting the summon of the creations of Javanese elements into the legend. Starting from the mentioning of the kingdom of *Keling* as the home of the founding father of the kingdom, into the summoning of the royal heir from the kingdom of *Majapahit*.

The land that would be the future kingdom of *Negara Daha*, the virgin land was considered to be something that will never be achieve anymore when *Mpu Jatmika* arrived to the land. He had invaded and reshaped it with his arrival so the land has lost its perfect complete natural traits. The previous image of the well fragranced and warm soil, was replaced to something that realistically maybe achieved in comparison to the original state of the land. During the progress of the story, the efforts to create the perfect kingdom dominated the story in comparable to the forgotten state of the well fragranced and warm land. In relation to this, Java was considered as an entity that might have the quality to solve the incompleteness of the land.

Junjung Buih was super natural force. Her appearance among the mundane elevate the status of the land to be nearing the divine realms. Furthermore, her character was also creating a bridge, so that the mundane may experience the taste of divine, to somewhat achieve the power of divine, and for the divine forces to support the mundane world.

Symbolic Identity

Mpu Jatmika, although depicted as a merchant, may be seen as conqueror rather than a liberator. When he came to the land, the land was considered empty without the presence any master whatsoever. Helped by his visionary father, he claimed the land, founded a kingdom in a nowhere land without any formidable challenges. The hard part of the initial process most likely was the founding of the land itself, other than that, all that *Mpu Jatmika* needed to do was just smell the fragrance and feel the warmth of the soil.

In this early process, *Mpu Jatmika* seemed to have nothing to challenge his authority to claim the land. However, this illusion of undisputed power need the others' acknowledgement. Without the acknowledgement, his action of conquering was not meaningful. The relation of creating action for the sake of pursuing recognition to the recognition of the object for the recognition of the action is an interdependent relation. No matter how easy the conquest campaign it may seem, *Mpu Jatmika* would still need the other to recognize his effortless efforts and the products he accomplished. While the conquest was unarguable success, the phallic dictate the state of perfection according to cultural norms; which was the presence of the royal bloodline.

The power of the land still was still perceived as an incomplete structure and needed to be reinforce by the appropriate powers to fill in the empty gaps. The fact that *Mpu Jatmika* was never a royal in blood perceived as a flaws which never been fully accepted by the cultural norm. The wealth of the merchant, the soldier, and even the reputation of success on founding an independent new kingdom were only a mere path of establishing a full *de yure* kingdom. To complete these gaps, some proper powers were summoned, even the divine powers were not considered an excessive force for the completion.

When the proper royals were summoned, the desire to fulfil the dictation of the *phallus* – the cultural norms which ordered the ontological and epistemological approach of the process – was synthetically manifested into the creation of the alien characters. The fact that the characters were not organically born from the local land was happily adopted because the self was considered incomplete to harness the claim of the land. In other word, the presence of the foreign powers was not entirely necessary to be the main focus of the story, instead they were merely the results of the dictation of the cultural norms at that time. The royal origin was manufactured not to alter the already prosperous condition of the land, which was perceived as the genuine capital that destined to be the great kingdom of *Negara Daha*. The soil that was already in warm state before the arrival of *Mpu Jatmika* indicating the innate power necessary to support the thriving of the people and the fragrant quality – which inferred the natural beauty since well fragrance has similar quality of power to beauty to attract people – was supposed to be the power of attraction to invite the human sources to settle in the land.

While the land was actually having its best quality, the accepted cultural norms holding the major roles to shape the flaws of the expected land. the relation of the land against the norms was the ordinary binary opposition of nature against culture, where the nature had the

exquisiteness state just before the arrival of the agents who carried the culture with them. With the arrival of *Mpu Jatmika*, the natural state was disturbed. The serenity of the land become unstable. The land became something that needed to be completed. Subsequently, the original state of the land was disrupted, the process of making the land into the complete state was being imposed by more and more requirements to fulfil the illusive desire to be perfect.

The Liminal Identity

It is important to see the motivation that drives the creation of the fictional perfect traits that build the land. The motivation has been the very force in which the text with the peculiar traits are possible to exist. Without the specified motivation, the text would be created as different product with other forms of characteristics. In other words, the motivation behind the creation of the text determines the end result of the text. Furthermore, motivation is something that essential and have to be exist in the process of creation of the text. It is the inevitable fuel for the existence of the text. With the absence of motivation, the process would never be initiated, which marks motivation as something that is essential to be talked about in the discussion of the text.

Motivation as a force of creation, must have come from the subject of the text. The subject composes his driven motivation unto the text for certain purposes. Nevertheless, this subjective motivation is actually dictated by the structure of cultural norms which nurtures the subject creator. Thus, the analytical approach toward the text must involves the understanding of a subject is shaped by his cultural world, and by this means that his creative act is driven by social values which latter be introduced into the work. This argument has of how a subject is bound by the cultural norms and what we can observe is actually only the symptoms were also stated by Lacan (1989: 60) stated “in order to free the subject’s speech, we introduce him into the language of his desire, that is to say, into the primary language in which, beyond what he tells us of himself, he is already talking to us unknown to himself, and, in the first place, in the symbols of the symptom”.

In *The Legend of Junjung Buih*, the symptoms may be seen by the identification of the characters, especially the peculiar origins of the characters. All of the characters – at least most of all, since there are several version of the text as the result of the oral tradition that foreshadowing the traditional nature of the transmission of the text – from the very beginning before the founding of *Negara Daha* to the end of the story where the kingdom was supposed to everlastingly exist, were told to be foreigners who established themselves in the promising

land. The choice to create foreigners to the bidding of establishing the kingdom which supposed to reflect the self instead of creating something or someone that was able to be identified as the original self is whimsically interesting.

The choice may be deducted as the symptoms of self-lacking judgement dictated by the cultural force. The self was considered as someone or something that not complying to the requirements of the least standard kingdom society quality, or probably just to make it higher in quality, yet nevertheless still lack in quality to be higher of the highest in comparison to other kingdoms. This desire to be something that held a high quality standard – as discussed previously – was based on the reflective thought of the hypothetical assumption that the other part of the community – in this case, Javanese kingdoms – had settled the standard values of established kingdoms. In order to pursue the standard and more importantly terrorized by, the created characters were built to the mold of Javanese characters. The only characters from the native land was *Junjung Buih* princess, yet although she came from local area, she was hardly considered as someone native to the land since her appearance was from the river instead of land while the emphasize of the omen and the first encounter of *Mpu Jatmika* and the land was in form of the soil, the dirt with no acknowledgment of river. The appearance of *Junjung Buih* was also hinted the penetration of divine instead of the native original of the land.

In other point of view, the composition of *Junjung Buih* in which was beautifully female, exotically mystical, and came from the river instead of the land, may be identified as the beautiful exotic force which came from the original local society that had been there before, the river people who were native to the land. The absence of the mentioning of local society that settled the land before the arrival of *Mpu Jatmika* creates void for the story. The ruling kingdom of *Negara Daha* was picturized as people who migrated into an empty prosperous land with no one settled before, yet with the appearance of *Junjung Buih*, the native held an important position as part of the ruling kingdom.

The finding of *Junjung Buih* itself was not possible to happen if *Mpu Jatmika* was not experiencing dream, and the feeling of lack and the desire to fulfill it. *Mpu Jatmika* was not considered enough by merely bringing the kingdom to existence, but the central element – the native which was seen as exotic as well as mystical – need to be brought up to the story. Thus born *Junjung Buih*, the mystical princess out of the mundane world which later mate with again, the foreign forces of *Suryanata* who came from the Javanese kingdom of *Majapahit*. The foreign prince himself, constructed as two entities who held two identities, as the person who

flawed named *Bulat Bulaling* metamorphosed to the perfect handsome prince *Suryanata*. As to be compared to the exotic mystical prowess of princess *Junjung Buih*, he also depicted as someone who possess the divine power in similar quality to the princess.

Later on the story, the kingdom of *Negara Daha* was actually a hybrid of many origins: The land itself, which had been previously blessed by the beauty of well fragranced soil and the fertility of the warm soil, mark the basic capital as the destined natural forced that guarantee the prosperity of the kingdom. The merchant *Mpu Jatmika* brought the power of wealth from foreign land, this character molded the capital force that was lacking in the prosperous land. The two sons, *Mpu Mandastana* and *Lambung Mangkurat* – which were hybrid entities, as they were born from the foreign womb but born in the local land – as the forces of labor that make all the effort of conservancy of the welfare of the kingdom was guaranteed. The mystical princess *Junjung Buih* as the meta-native entity who determined the legitimacy of the heir of the kingdom together with the royal blood of *Suryanata* and his military force – and enforcement – from the kingdom of *Majapahit*. This hybrid, put the identification of self as an entity who imagined self as a perfect combination of various venerated quality. Nevertheless, this complex structure of self a liminal self, with the uncertain identity of many sources. To try to encompass the identity means to recognize all of the characteristics, which also encompassed by the many of the norm values of the time. The native self in the text, was reshaped to someone who was not so native anymore, instead as a mosaic of many identities driven by the constant presence of lack.

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