A Literary Mythology Study on the Story of the Bapak Biologi Soekarno-
Biological Father of Soekarno

A. Introduction

The story of Biological Father of Soekarno is a story that developed in the community of Buton. This story tells the story of Sukarno's biological father who was originally from the Butonese. In this story, Sukarno was born from the love of La Ode Muhammad Idris, one of the highly respected Butonese of the sultanate of Buton and Ida Ayu Nyoman Ray, the second daughter of Nyoman Pesek, one of the royal princes in Buleleng, Bali.

The story began when the election event of the 33rd Sultan Buton candidate conducted. La Ode Muhammad Idris was very disappointed with the election process of the Sultan because he deserved to be the 33rd Sultan of Buton but then, he was betrayed by a group of high officials from Ba'dia, Keraton/Wajo. In addition, since the mid-1800s he did not like the Sa'ra system
that was run in the palace of Buton which only monopolized by certain groups from the origin of Ba’dia and Keraton. As a result of his disappointment, in 1898, he escaped and retreated to the island of Bali precisely in Buleleng. In the settlement, on the coast of Buleleng-Bali, when it was inhabited by many Butonese, and the merchants who live there, he was there.

In an atmosphere of solitude to calm down, La Ode Muhammad Idris saw a girl with a beautiful face. After a while, he ventured to face the beautiful girl’s father as well as conveyed his intention to apply for the girl.

In the beginning, La Ode Muhammad Idris got rejection from Ida Ayu Nyoman Rai’s father because he did not know the origin of Idris’ descendants who would become the husband of his daughter. He asked the origin of the royal lineage of La Ode Muhammad Idris as the proof that could strengthen it.

As a male derived Buton aristocrat it was certainly not difficult to find his request. With ease, he gets a magical clue. A few days later, he brought the magic Keris (To’bo) of Buton Island. He returned to Ida Ayu’s father’s residence. Showing his heritage ancestral magic Keris from Buton. How surprised his father saw that Keris. Instantly the father was very confident and said: “I believe you are the descendant of Buton’s nobleman.”

After that event, marry La Ode Muhammad Idris with Ida Ayu Nyoman Rai. Shortly after the wedding, Soekarno finally was born in Buleleng, Bali on June 6, 1901. Their period of happiness lasted only briefly because of an important matter of dispute arise between nobles in the government of Buton Sultanate in 1911 to 1914. So, La Ode Muhammad Idris went home to Buton. Little Soekarno’s age was only three years old. During leaving Buleleng, there was no news of La Ode Muhammad Idris, nor was there any inner and outer living given to his wife. Ida Ayu Nyoman Rai lived and raised little Soekarno alone until the age of him stepped on five years. As time went by, Ida Ayu Nyoman Rai was introduced to a teacher, Raden Soekemi Sosrodihardjo through her close friend, Made Lestari. Through this introduction, Raden Soekemi Sosrodihardjo put his heart and fell in love with Ida Ayu Nyoman Rai. Little Soekarno’s mother was taken to Surabaya. Raden Soekemi who eventually became the father of Sukarno as narrated in the sheet of Indonesian history.

The story showed before reviewes in this paper is not to reveal or challenge the historical truth about Soekarno’s whereabouts. Stories are studied in mythology. This theory is used based on two basic reasons. First, the oral story is always regarded as something controversial with the historical record of the Indonesian nation. Second, the conditions of contradiction can be equated with the existence of myths. Myths are present in the right conditions of true-false, believe-unbelief, and sure-unsure. To unravel the controversy, we must return to the essence of myth as a narrative story. A narrative story basically contains dimensions, such as (1) factual, (2) scientific, (3) imagination and (4) spiritual. The narrative story dimension further generates the truth in the study of narrative story.

B. Literature Review

There are some basic concepts that need to be presented in this section. This basic concept provides an overview of the direction to understand the myths that are considered controversial.

1. Definition of Myth and Mythology

There are several sources that can be traced to obtain information about the myths and mythology. Myth in Greek is derived from two different word forms, mythtos and myth. Both words are given the same meaning, i.e. word or speech. In ancient Greece, myth was regarded as the narrative story itself. Myth is a science that is specifically studied in the field of mythology (Sehandi, 2014:198).

The myth can be understood as a narrative story presents the story, events and devastating beyond the range of normal human logic. The stories presented are not adequately understood with physical sensitivity, but need to be supported by beliefs and ideologies, responded with spiritual and supernatural powers. Instant and incidental events leave a deep impression on
nature, human beings either individually and socially, reinforcing or merging the existing order and belief.

Myths can be traced to the treasures of the life order of Indonesian society. Directly or indirectly, the Indonesian society is very strong in terms of understanding the supernatural. The order of life of Indonesian people is very sensitive to occult events. Etymologically, the myth in Indonesian is couched in the mythical word given the meaning of a nation’s story of ancient gods and heroes, containing the interpretation of the origin of the universe, humans and nations that contain profound meaning expressed in the supernatural way (Alwi, 2005:749).

Myth can be seen from two domains, namely physical and psychic realms. The physical realm is related to fact, reality, generally recognized and can be proved physically and mathematically. This aspect can be traced according to the steps of work and the scientific method. Psychic realms are related to beliefs and ideologies. Myths in this domain are individualistic, mystical, sometimes difficult to accept by the logic of human thinking.

2. The Truth of Myth as Narrative Story

Re-examining the life of the past, myths have shown us how the human race thinks and overcomes its past. Myth is not nonsense. It is the result of human thought creation. We can never trace clearly the early traces of myths first told, because myth is an oral story, a story told by word of mouth. Surely, the myth is passed down from one generation to the next until it is believed by every generation as one truth (Endraswara, 2016:214).

Myths are known throughout the world. Not only in the east, in the west also experienced a period of rapidly growing mythology. This means that myth does not only belong to a particular ethnicity in Indonesia, but also lives and thrives on European society. This explanation is needed to overcome the movement of Orientalism which identifies as if society outside Europe is a society full of myths. In 1000 BC, Greek society believed in the myth of the gods. Zeus is the god of lightning, Hades is the god of death, Apollo is the god of medicine, Pesindon is the god of the ruler of the oceans.

The present state of life, the sophistication of science, technology and the information age put the myth in a state of true controversy of true-false, believe-unbelieve, sure-unsure. For its supporters, myths are seen as real, true, believable and acceptable. But for people outside of their supporters will reject it. In fact, for people who reject it also believes the same particular myth, but with a different mention. It can also be caused by different knowledge and experiences about certain myths that the mind is not able to reach the events that occur in the myth.

Myths can be seen in the stories that developed in the community both oral and written. The stories that are considered as myths are scattered in various regions of the archipelago. In Buton, there is the story of Wakaka, a woman born of a bamboo grove. In Muna there is the story of La Ode Wuna, a half-snake man who experienced much controversy in the Muna community in particular, Southeast Sulawesi in general. In Kolaka there is the story of Larumbalangi, a story of heroism that is very proud of the Mekongganese community. In Kendari there is the story of Oheo and Anawai which is believed by the Tolakinese community. These stories are always controversial.

To unravel the story, we need to restore the myth to its essence as a narrative story containing several dimensions, namely (1) the factual dimension, (2) the scientific dimension, (3) the dimension of the imagination, and (4) the spiritual dimension.

The factual dimension is found in factual elements, such as characters, plot and background. The story of Wakaka, a daughter born of a bamboo grove. This story presents Wakaka as the main character. This figure is regarded as a very influential woman. At the time of his birth is full of controversy (from bamboo clumps). This woman is the woman who would give birth to the kings in the land of Buton. The story of Wakaka since her birth, growing up, marrying and giving birth to kings in the land of Buton is supported by the telling and logical illumination. This story happened to the people of Buton, accepted and believed the truth until now. People can still show the first place of birth of Wakaka's daughter. The above description shows that
factually the stories can be verified. The same is true of La Ode Wuna, Larumbalangi, Oheo and Anawai stories.

Factual dimensions mentioned before becomes absolutely necessary to explore the scientific dimension. The figures, plots, and backgrounds mentioned before are supported by existing theories. A character is a fictional individual who experiences an event in a story. The groove is a series of events that occur in a fictional story while the background is where the event occurred. Individual fantasy, the sequence of events and the occurrence of events has been supported by the theories put forward by experts. This is the scientific dimension of the fictitious narrative prose.

The above stories are imaginatively accountable. Authors in naming figures and backgrounds always have implications for local cultural wisdom. There is a value aspect that the author put in the name of the character. Wakaka, for example, contains the values of leadership and religious values inserted by the author. The dimensions of the imagination can be the basis for obtaining the spiritual dimension while it does not directly, the understanding of the dimensions of the imagination will lead to the spiritual dimension. This is due to the imagination that is still under the control of the conscious mind. This dimension is considered as the highest aspect in human life which the author illustrates through the story.

Referring to the dimensions of the story mentioned before, the narrative story has four truths: (1) factual truth, (2) scientific truth, (3) the truth of the imagination, and (4) the spiritual truth. Factual truth is the truth that lies on the surface of literary works including narrative stories. This truth can be clearly seen when reading a fictitious narrative story. This fact of truth can be expressed in the form of factual data, physical symbols, and mathematical numbers. Such truths can be calculated, denoted by factual and nominal data.

Factual truth is the truth that occurs in the factual world of story. The factual world of stories can be seen in the factual elements that build stories, such as figures, plot, and background. The elements mentioned above can be traced to the story. When reading a fictitious narrative story, these elements can be clearly encountered. Elements such as characters, plots, and backgrounds can be traced in the story by observing the causal relationship of the presence and existence of the three elements in the story. The presence of the character is always supported by the background and plot. Similarly, the causal relationship built by the path must be supported by the presence of relevant figures and backgrounds. The relationships of the three elements that can be accounted for, logical and acceptable to common sense, that is where factual truth ended.

Factual truth is a first-rate truth in the theory of mythology. Factual truths operate only on the relation of human to human truth, man with his mind or reason. As long as the logic of the story is still able to reach the facts with the causality relationship that is in it, so long as that factual existence is also acceptable. Factual truth is the ultimate basic truth. This truth is urgently needed to trace the scientific truth, the truth of imagination, and spiritual truth. Scientific truth can only be traced by connecting facts that exist in the factual world with the truth of the theory that supports it. As long as truth is supported by sufficient theory, so long as scientific truth is acceptable. Scientific truth is also still in the physical dimension but has a higher level than the factual truth. This truth does not merely look at events factually, but also relates them to existing theories.

Unlike the factual truth and the scientific truth, the truth of the imagination is the truth of creativity. An author in creating fiction always uses the power of a high imagination. Imagination itself does not solely rely on the power of reason in reasoning an event. Imagination stems from the fact of life experienced by the author both individually and socially. After witnessing the fact of life, the author reappears in different spaces and dimensions. The author created his own world with all the cosmos in it. Therefore, the facts, life experiences such as being present in a new form, present as original work. This is the power of imagination. Being able to open up new space for all human experience, transforming ideas and suggestions by using the power of imagination is dominant to present as a new thing as well.
The truth of the imagination is in the right controversy true-false, lie-no lie, real-unreal, and realistic-unrealistic. In transforming a factual human experience, the author has incorporated elements of imagination in it. Therefore, the original human experience realistic-factual becomes realistic-imaginative. The truth the author creates no longer merely contains pure factual truth but has been created using shadow. Under these conditions, the truth of the imagination often becomes a contradictory truth. The truth is accepted where the experience of the reader to the imagination space created by the author. On the contrary, this truth is rejected where the reader cannot yet reach the imaginary space the author possesses when a factual human experience is transformed into an imaginary experience.

The truth of imagination can thus not be measured by using patrons as used in tracing the factual truths and scientific truths. The truth of the imagination can be traced through the truth of creativity. This truth is related to the process of transforming realistic-factual human experience into a realistic human’s realistic-imaginary experience. During the process of transformation by the author, it can be accounted for creatively, so long as it is also the truth of the imagination can be accepted.

The truth described earlier is a temporary truth. Three truths are only temporary spaces to arrive at the absolute truth, the spiritual truth. Spiritual truth does not only rely on the truths that exist in the factual structure, the truth of the theory and the truth of creativity. Spiritual truth is able to reach the divine dimension. This truth has already taken into consideration the rules of righteousness of religious law held and believed by mankind. This truth can be regarded as God’s truth. Spiritual truth has a clear measure laid out in scripture. Spiritual truth can be likened to God’s point, the central point or god spot. This truth centers on the unconscious mind controlled by the power of God through the path of scripture.

C. Methodology
There is a section that needs to be addressed in relation to the research methodology. The sections are as follows.

1. Type and Research Method
This type of research is literature research. Meanwhile, the method used in this research is descriptive qualitative method.

2. Data dan Data Resources
This study utilized written data in the form of words, phrases, sentences, and paragraphs that contain controversy in the narrative story of Soekarno’s Biological Father. The source of data in this study is an oral story written by Ali Habiu which can be accessed at http://butonlondon.blogspot.co.id/2011/11/ir-sukarno-keturunan-buton.html

3. Technique of Data Collection
The research data was collected using reading-recording technique and literature review. This technique of course used the researcher as the most instrument (human instrument) to perform reading activities carefully, directed, and accurate both to the source data and research literature sources.

4. Technique of Data Analysis
Data analysis in this study using the theory of mythology as one of the theories derived from the mimetic approach. The use of the theory of mythology is based on the nature of the contradictions that exist in the story of Asmara Biologi Bapak Soekarno. The mythological theory is operational done by searching, sorting, and finding parts of the story that is considered controversial both on factual aspects, theories, imagination, and spiritual. Having discovered the parts of the contradiction then connected with the truth that is in the narrative story.
D. Findings and Discussion

1. Findings

The results of this study are initiated by the chronological exposure of the story. This is so that the reader gets an idea of Sukarno's Biological Father. The following is the sequence of events of the story.

In general, the story of Soekarno's Biological Father is divided into several events, (1) the disappointment of La Ode Muhammad Idris, (2) the action of La Ode Muhammad Idris left Buton, (3) the atmosphere in exile, (4) the presence of beautiful girl (Ida Ayu Nyoman Rai), (5) La Ode Muhammad Idris' actions facing Nyoman Pesek (to apply for), (6) La Ode Muhammad Idris' confession as one of Buton's nobles, (7) doubt Nyoman Pesek, on La Ode Muhammad Idris' confession, (8) ) The request of Nyoman Pesek to show that he was a nobleman of Buton, (9) helplessness of La Ode Muhammad Idris to show proof that he was a nobleman of Buton, (10) back to fishing village (La Ode Muhammad Idris), (11) got a mistic instructions (12) Carrying the magic Keris (To'bo) of the bird-headed of Buton island, (13) returned to the residence of the father of Ida (La Ode Muhammad Idris), (14) showed the Keris of his ancestral heritage from Buton, (15) Ida's father's astonishment, Ida Ayu Nyoman Rai, (18) the days of La Ode Muhammad Idris and Ida Ayu Nyoman Rai after the marriage, (19) the birth of Soekarno, (20) the birthday of La Ode Muhammad Idris, (21) the return of La Ode Muhammad Idris to Buton, (23) the atmosphere of Ida Ayu Nyoman Rai in Buleleng (no news and no livelihoods) (24) the introduction of Ida Ayu Nyoman Rai with a teacher, Raden Soekemi Sosrodihardjo, (25) Raden Soekemi mood (falling in love with Ida), (26) action of Raden Soekemi brought Ida and Sukarno to Surabaya, (27) Raden Soekemi became the father of Sukarno who lives in the sheet of Indonesian history.

The above events involve some of the figures who are following the events of the story, such as (1) La Ode Muhammad Idris, (2) Ida Ayu Nyoman Rai, (3) Kinipulu Bula (4) Nyoman Pesek, (5) Soekarno, and (6) ) Raden Soekemi Sosrodihardjo. For more details can be seen in the following table 1.

<table>
<thead>
<tr>
<th>No.</th>
<th>Figures</th>
<th>Setting</th>
<th>Factual Condition of Figures</th>
<th>Controversial Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>La Ode Muhammad Idris</td>
<td>Buton</td>
<td>La Ode Muhammad Idris was:</td>
<td>Raden Soekemi Sosrodihardjo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1.  <em>Kinipulu Bula</em> grandchild</td>
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<td></td>
<td></td>
<td></td>
<td>2.  candidate of Sultan Buton ke-33</td>
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<tr>
<td>2</td>
<td>Ida Ayu Nyoman Rai</td>
<td>Buleleng, Bali</td>
<td>Ida Ayu Nyoman Rai was:</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>1.  second daughter of Nyoman Pesek</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>2.  the character who is married to</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>La Ode Muhammad Idris</td>
<td></td>
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<tr>
<td>3</td>
<td>Nyoman Pesek</td>
<td>Buleleng, Bali</td>
<td>Nyoman Pesek was:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1.  <em>Kinipulu Bula</em></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>1.  one of the top brass Kerajaan in Buleleng, Bali.</td>
<td></td>
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<tr>
<td>4</td>
<td>Sukarno</td>
<td>Buton-Buleleng</td>
<td>Sukarno was:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1.  a character who was born in Buleleng, Bali on June 6, 1901</td>
<td></td>
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</tbody>
</table>

Table 1: The factual condition of the characters in the story of *Soekarno's Biological Father*. 
2. the son of Raden Soekemi who lived and narrated in a piece of Indonesian history

<table>
<thead>
<tr>
<th>No.</th>
<th>Setting</th>
<th>Factual Aspects</th>
<th>Controversial Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>Raden Soekemi Sosrodihardjo</td>
<td>Surabaya Raden Soekemi Sosrodihardjo was:</td>
<td>La Ode Muhammad Idris</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1. a teacher</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. the father of Sukarno who lived and narrated in the sheet of Indonesian history</td>
<td></td>
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</tbody>
</table>

Table 1 shows that La Ode Muhammad Idris is factually a (1) grandson of Kinipulu Bula, (2) candidate for the 33rd Sultan of Buton. Ida Ayu Nyoman Rai is (1) the second daughter of Nyoman Pesek, (2) a figure who is married to La Ode Muhammad Idris. Nyoman Pesek is (1) one of the Royal officials in Buleleng, Bali. Soekarno was (1) a figure who was born in Buleleng, Bali on June 6, 1901, (2) a living son of Raden Soekemi and narrated in a piece of Indonesian history. Raden Soekemi Sosrodihardjo is (1) a teacher, and (2) the father of Soekarno who lives and is narrated in a piece of Indonesian history.

The characters mentioned are mythologically not all contain controversy. Only a few are controversial, such as (1) La Ode Muhammad Idris is controversial to Raden Soekemi Sosrodihardjo. Nyoman Pesek is controversial to Kinipulu Bula. The second aspect discussed in the factual structure of the story is the setting. Each event is always related to a specific, factual background. For more details can be seen in the following table 2.

Table 2: The guidance of the occurrence of the event in the story of Soekarno’s Biological Father

<table>
<thead>
<tr>
<th>No.</th>
<th>Setting</th>
<th>Factual Aspects</th>
<th>Controversial Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Buton</td>
<td>1. La Ode Muhammad Idris</td>
<td>Surabaya</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Kinipulu Bula</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. candidate for Sultan Buton ke-33</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Buleleng</td>
<td>1. Nyoman Pesek</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Ida Ayu Nyoman Rai</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>mid of 1800</td>
<td>1. Sa’ra system run in the palace of Buton and monopolied only by the origin of Ba’dia and Keraton</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>1898</td>
<td>1. Escape and retreat to the island of Bali precisely in Buleleng (La Ode Muhammad Idris)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>6 June 1901 in Buleleng</td>
<td>1. birth of little Soekarno</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1911 to 1914</td>
<td>1. a dispute arose between noble aristocracy in the Buton Kingdom Government</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>2. The special palace envoy sought and picked up La Ode Muhammad Idris</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Surabaya</td>
<td>1. Raden Soekemi Sosrodihardjo</td>
<td>Buton</td>
</tr>
</tbody>
</table>

Table 2 shows seven points which indicate the occurrence of events, namely (1) Buton, (2) Buleleng, Bali, (3) mid 1800, (4) 1898, (5) 6 June 1901 in Buleleng, Bali, (6) 1911 to 1914, and (7) Surabaya. The guidelines for the occurrence of the event are divided into two, namely (1) places, such as Buton, Buleleng, Bali and Surabaya, and (2) in the form of time, such as mid-1800, 1898, 6 June 1901 in Buleleng, Bali and 1911 Until 1914.
The table above shows the background of the Buton controversy to Surabaya. Buton is a background related to La Ode Muhammad Idris, while Surabaya is related to Raden Soekemi Sosrodihardjo. The third aspect of the factual structure of the story is the plot. Simple grooves are always associated with a sequence of events. The work pattern of the groove as a series of events that build the integrity of the story menyaran on a group of events that have one unity of ideas. Therefore, when confronted with a story, the operational flow pattern begins with the exposure of a series of events in the story (can be seen at the beginning of the research results).

In general, the events mentioned before are related to each other. The nature of the relationship takes place in the form of causal relationships, consequences, loyalty-betrayal-romance / love and neglect. The relationship took place between the parties, such as (1) the group that should have served as the 33rd Sultan, (2) the Badia faction who committed treason during the election of the Sultan, (3) the love that occurred between La Ode Muhammad Idris and Ida Ayu Nyoman Rai, (4) waiting for Ayu Nyoman Rai who never arrived.

2. Discussion

Discussion of this research is conducted on controversial aspects that center on the factual structure. The factual structure is divided into three, namely figure, background, and plot. The oral story of the Sukarno's biological father is examined in relation to the contradictions of the characters, the setting, and the plot.

The results of research that has been described in the previous section shows that the character is the most viscous aspect of controversy. The contradiction of the figure can be seen in La Ode Muhammad Idris which is contrasted strongly with Raden Soekemi Sosrodihardjo. The contradiction took place between the oral story that developed in the Buton society with the history sheet of the Indonesian nation. The trigger for the controversy was Soekarno. This controversy can be decomposed by restoring controversial things to the nature of narrative narratives, such as (1) factual, (2) scientific, (3) imagination and (4) spiritual.

Referring to the nature of narrative narrative, the controversy of La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo does not need to happen. Because factually, La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo are characters in oral stories. As a character, the storyteller views La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo as individuals formed by the story to undergo every sequence of events. La Ode Muhammad Idris was formed as the Sukarno's biological father in the oral story, while Raden Soekemi Sosrodihardjo was as the Sukarno's biological father in history. If so, then La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo have the same position in the story, namely as the Sukarno’s biological father. Both have the same degree of truth, the factual truth.

The controversy over Sukarno’s biological father is not only limited to figures, but also the setting that becomes the place, space, and time of events. The background controversy happened to Buton and Surabaya. The quality of the controversy that occurs in the background is not as strong as the controversy that occurs with the characters. The presence of the background is always in conformity with the characters. Vice versa, the presence of a character is always supported by the appropriate setting.

The controversy between Buton and Surabaya was triggered by the oral story that developed in the Buton people who believed the Sukarno’s biological father who is origin butter and the historical truth held firmly by Indonesian society. The controversy between Buton and Surabaya in terms of factual truth should not have happened. Both are backgrounds that were deliberately created to support the events experienced by figure La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo. This is the factual truth in the background aspect.

The next factual aspect that needs to be studied is the plot. Controversy that occurs in the groove can only be deciphered when associated with the character. Because discussing the plot that occurred in the narrative story actually did not happen controversy. What happens inside is a causal relationship, due to the causes that occur between one event and another.
There are some events that are considered part of the story that became the cause and part of the story that became the result. It can be seen in (1) the betrayal of Badia's officers when the election of the sultan became the cause of La Ode Muhammad Idris left Buton, alienated in the fishing village in Buleleng (2) the days of seclusion in the fishing village in Buleleng became the cause of his meeting with Ida Ayu Nyoman Rai, (2) the aristocratic clashing of the nobility in the government of the Buton Sultanate between 1911 and 1914 made La Ode Muhammad Idris leave Ida Ayu Nyoman Rai and the little Soekarno, (3) the absence of news news, nor was there any inborn and inner care given to Ida Ayu Nyoman Rai became the cause of the end of Ida Ayu Nyoman Rai’s relationship with La Ode Muhammad Idris.

These events in terms of the relationship of the grooves are intentionally built in the story. The separation was preceded by the cause of La Ode Muhammad Idris leaving Buton, followed by an atmosphere of exile, his marriage to Ida Ayu Nyoman Rai, the birth of little Soekarno, and his return to Buton due to a clash that took place in the Buton sultanate. Events begin to move from point 1 to point 2, 3, 4, 5 and so on and then back to point 1. The event starts from Buton then returns to Buton or the event stems from the action La Ode Muhammad Idris left Buton because of the treason of Badia officials at the time of the Sultan’s election the 33rd, then returned to La Ode Muhammad Idris to resolve the problems that occurred in the disputes of the Buton sultanate government.

The truth of the imagination is not like the truth that occurs in factual truth and scientific truth. The truth of the imagination is an individual truth. This truth exists only in a group of people who share the same background of an oral story. When the truth is brought to a society of a different background, then the truth will be controversial.

The truth of the imagination that applies individually does not mean it is not right for others. However, the reach of someone's imagination must be different. This is due to everyone's experience. For individuals who have the same experience with oral stories, then the individual is likely to justify the story delivered. His imagination has reached the mystery of the story. But for individuals who have different experiences, then the individual will reject the truth of the story. When this happens then, what comes up is a controversy of true-untrue, real-unreal, sure-unsure, and believe-unbelieve.

The above description can occur in any ethnic oral stories in the world, including the narrative story of Bapak Biologi Soekarno. The oral story for the Buton people is an absolute truth. This means that the people of Buton have the same experience of the oral story but when the story is read by other people, the story has been controversial. Their experience cannot reach that or have any previous experience that they already have.

Controversy does not really need to happen. La Ode Muhammad Idris as the father of biology Soekarno or Raden Soekemi Sosrodihardjo both remain true. Differences and blame each other happen because of different experience conditions. Different experiences cause different imagination power. The power of different imagination causes a difference in understanding one truth. This is what is meant by the truth of the imagination.

Spiritual truth is the ultimate truth. Spiritual truth reaches the divine values. Spiritual truth can reach the factual also behind the factual. The factual structure is only the basis for seeing, identifying, understanding, and analyzing the power of God through his creation. Spiritual truth can reach the things that the scientific method can not reach. Spiritual truth can reach the unimaginable or even thought. Spiritual truth not only proceeds on the work, the result, the workings of the scientific method, the imagination, the imagination, the mind and the mind, but involves the holy book, the belief and the existence of God as the sole creator, the sole proponent, the owner of life and death of all beings, the owner of the universe and entire contents. This is the absolute truth.

Narrative stories through its factual structure can be a means to recognize and understand the existence of God as creator. Through factual structure, the author tries to insert divine values through events, characters, and places where events occur.
Narative Story the Bapak Biologi Soekarno is a narrative story that develops in Buton society about the existence of Sukarno's biological father. This story presents two controversial figures, namely La Ode Muhammad Idris, Raden Soekemi Sosrodihardjo. La Ode Muhammad Idris is the Sukarno's biological father who is believed in the oral story, while Raden Soekemi Sosrodihardjo is the father of Sukarno's biology who was crowned in a piece of history. Both figures have the same quality of truth. Both are characters in the oral story.

Both of these figures are spiritually created individuals created by the storyteller to live every event in the story. In these two figures inserted spiritual values, such as God creates man, destined to be a leader, have intelligence in the field of government and strategies to resolve conflict, and are destined to betray. As human beings created by God, human beings are required to have faith and cautious to Him, to keep His commandments and to avoid His restrictions.

As a leader, he was the 33rd sultan candidate in Buton. As a prospective sultan, he was given the trust by God to be his representative on the surface of this Earth. Therefore, in running the wheels of government should be based on truth values that have been outlined by God through the holy book and Sunnah (optional). Beyond the line of rules prescribed by God, all the rules on the surface of this earth the potential to be diverted according to personal taste. This is what happened during the election of the 33rd sultan in Buton. The high officials of Badia committed treason to the legitimate sultan candidate. This is because of the greed drives possessed by Badia's superiors. When this can be done, then the governance wheel of the empire can be executed according to the will of lust. This pattern of government does not last long. As strong as anything wrapped in rottenness, once it smells too. This is what happened in Buton. The officials succeeded in shifting La Ode Muhammad Idris as a legitimate sultan candidate. However, the condition did not last long. Intergovernmental dispute strife in the system of government takes place. To solve it, only La Ode Muhammad Idris has the ability to overcome that problem. This is the spiritual truth.

E. Conclusion
Myth is always in controversy. However, when back in time when humans are not familiar with technological products, the myth has already shown how the human race thinks and overcomes its time. The controversy can be seen in the narrative story of Mr. Biologi Sukarno. Controversy of this story occurs in the characters, background, and groove. Controversy figures occur strongly on La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo. The controversy is supported by the background, namely Buton and Surabaya. The flow controversy is formed in the form of causal relationship through channeling starting from point 1 to 2, 3, 4 and so on and then returning to 1. The incident stems from La Ode Muhammad Idris at the time of the 33rd Sultan's election, and then back on La Ode Muhammad Idris resolved the disputes that took place in the governance system of the Buton sultanate. The controversy was built unitedly by the narrator through the utilization of the groove in the form of causal relationships. There is a spiritual truth tucked into La Ode Muhammad Idris and Raden Soekemi Sosrodihardjo in the narrative story of the Bapak Biologi Sukarno-Soekrno's Biological Father. La Ode Muhammad Idris as a candidate for the 33rd sultan in Buton was destined by God not to be sultan due to the betrayal of Badia's high officials. However, when there is a dispute within the government of the Buton sultanate, only his skills and strategies can solve them.

F. References