

The Role of Jayengrana in the Golek Rod Puppet Show During Javanese Succession War

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Abstract. The second Javanese succession war began after Pakubuwono I and the Company won the first Javanese succession war. Jayengrana struggling together with the descendants of the Sultan of Mataram succeeded in making Pakubuwono I. anxious. The second Javanese succession war illustrated the spirit of the struggle of the son of Untung Surapati in fighting for truth and justice. The two problems discussed in this article are to make objective reconstruction of the past. Second, how the influence of Islam on the kingdoms in Java. The author collects and enforces facts to get a conclusion in a scary show. The study method includes qualitative analysis, the historical approach of Karl Marx, and F. Engels's perspective in understanding history as a past event.

Keyword: *Jayengrana, Golek Puppet Show, Javanese*

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1 Introduction

The Javanese Succession War is often called the Javanese throne war or civil war in the struggle for the throne in Sultan Agung's descendants. The war which lasted for 12 years was not just a long history. Still, the cost and the number of victims was fantastic, nearly two million Javanese or as many as one-third of the entire population experienced destruction. The Javanese Succession War was a war against the Company, where the war took place in the largest part of Central Java and East Java and many areas on the North Coast. Another loss is a quarter of the scope of land that has been cultivated and planted suffered damage. On the Javanese side, they lost around 200,000 lives and the Company of 8000 European troops also died. More than 20 million guilders also had to be spent by the Company to finance the Javanese war [1]. The War of Javanese Succession I and II occurred during the Kingdom of Kartasura. The Java III Succession War took place during the Kingdom of Surakarta which resulted in the establishment of the Kingdom of Yogyakarta. The Second Javanese Succession War in 1719-1723, also, involved Pakubuwono I, Pangeran Blitar, Pangeran Purbaya but Duke of Jayengrana.

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The puppet show is often referred to as the puppet show. Puppet show created by Ki Trunadipura who was a puppeteer from Surakarta during the reign of Mangkunegara VII. At first, the story was not taken from the story of Ramayana and Mahabarata but the Book of Menak. Yasadipura I composed many of the Book of Menak hasik translation of the previous poet, namely from the time of Kartasura. Names of figures in Wayang Golek Menak have been adjusted. The main character is Emr Hamza who in Menah Wayang Golek is called Amir Ambyah or Wong Agung Jayengrana.

Finally, the Javanese War of Succession with the Jayengrana play was often used as a Wayang Golek performance presented in performance art. The performance is interesting because in the preparation process until the performance, puppet puppets, costumes, scene structure, music and atmosphere are deliberately needed to get empathy from the audience. This performance has the function of entertainment and historical development as part of the Javanese succession war.

2 History

History has a general meaning is to refer to a time; that is the past. Past events in the historical meaning of Javanese are said to be '*babad*' which means in historical terms is to explain a situation. In certain events, the history of the Indonesian people occurred in the community on the island of Java, which originated from the village and then developed into a city or palace that began with the forest. History for the Indonesian people is a reconstruction of the past as a whole, with a conscious goal that cannot be achieved according to historians Gottschalk.

The succession of the Java War is part of the history of the Indonesian nation in the struggle for the throne with a veiled meaning is the spread of Islam, and the past is played in the form of *wayang golek* and written in Menak fibre.

2.1. History of Javanese War Succession

The Javanese Succession War began with the death of Surapati in October 1706 when fighting the Company. The war continued where Surapati's sons and daughters who eventually allied with Sunan Mas returned to fight Pakubuwono I who had joined with the Company. At the beginning of the war, their goal was no longer fighting over the throne, but human rights [2]. Pakubowono I and his allies continued to teach Sunan Mas to the interior of Malang until finally Pakubuwono I succeeded in occupying Pasuruan. But Sunan Mas was finally defeated and exiled and Pakubowono, known as Prince Puger, could control all of East Java. When Prince Puger fell asleep in victory, he forgot the Duke of Jayengrana, who was then the holder of power in Surabaya. Jayengrana succeeded in defeating Prince Puger's forces until his territory became wider. Victory after victory made Prince Puger anxious. Duke Tohjaya, who became a friend of Duke Jayengrana, was finally killed by Prince Puger for defending Sunan Mas and Surapati. Not stopping there, Mr. Govert Knol continued to urge Pakubowono I to set a trap to capture the Duke

of Jayengrana in a religious ceremony. And the plan was successful until the Duke of Jayengrana was killed. Duke Jayengrana died on February 26, 1709, which also signalled chaos in the Surakarta court.

2.2. History of the Wayang Golek

Puppet is one of the arts and culture of the Indonesian people. Puppet continues to grow from era to era, as a medium for da'wah, education, entertainment. The existence of puppets has been entering the island of Java for centuries before Hinduism. *Bijdrage Tot De Kennis Van Het Javaansche Tooneel*, an end of Dutch cultural history, said that wayang is an authentic Javanese performance. According to experts, wayang was first born in East Java, and the statement was reinforced by the names and terms of puppetry which all originate from the Old Javanese language. The Mahabarata and Ramayana puppet stories translated into Javanese were translated at that time in Javanese by incorporating Javanese philosophy into them.

Wayang golek is a form of wayang known to the public that is made from wooden puppets that play a particular character played by a person is accompanied by traditional Javanese music. Puppet show has many meanings other than as a means of entertainment. We can get the spiritual, religious, ethical values of life and politics from a puppet show.

Puppet Golek / Puppet Golek Menak is a wooden puppet-shaped puppet that first appeared in the Kudus area during the reign of Pakubuwono II. Wekal distribution areas in Central Java are found in Tegal, Pekalongan, Pemalang, Kutoarjo, Pati, Kudus, Blora while in Yogyakarta in Kulon Progo, Bantul and Sleman [4].

In *Serat Centhini*, information about the creation of wayang golek can be sorted in two stems of Salisir as follows:

(n) Jeng Sunan Kudus iyasa, wayang golek saka wreksa, mirit lakon wayang purwa, salendro gamelanira. Amung kenong egong kendhang, ketg=huk kecer lawan rebab, nuju sengakalan ing warsa, wayangnir gamuling kisma; 1506 [5].

Kangjeng Sunan Kudus (yang) membuat, wayang golek dari kayu, meniru lakon wayang purwa, gamelannya slendro. Hanya kenong, egong kendang, ketuk, kecer serta rebab, ketika tahun sengakalan wauang nir gumuling kisma. 1506 Jawa atau 1584 Masehi.

Puppet show includes puppet rod type, meaning puppet show is a puppet that uses a stalk, which is *sogol* to move the body and head of the puppet as well as a point to move both hands. According to Snelleman, Golek has two meanings, namely 'doll' and 'searching' [6].

Puppet Golek / Puppet Golek Menak is a wooden puppet-shaped puppet that first appeared in the Kudus area during the reign of Pakubuwono II. The story of Wayang Golek originates from Menak book written by Ki Carik Narawita at the wish of the consort Pakubuwono I in 1717M.

The puppet created by Ki Trunadipura, who was a puppeteer in the era of Mangkunegara VII (1916-1944) was not from the story of Ramayana and Mahabarata, but the Book of Menak.



Figure 1. Jayengrana character

2.3. History of the Wayang Golek (Wayang Golek Menak)

At the beginning of the 17th century, the manuscript of Menak (Javanese) was written in papyrus as many as 119 pages. And the manuscript was in 1627 by Andrew James to the Bodleian Library. In the 18th century, Fiber Menak produced by Surakarta poet Yasadipura not only experienced a change in language to Javanese but a change in the philosophy of the story to be more easily understood by the public [3]. The fibre text Menak is then arranged in the form of a *macapat* song; the text consists of 5,200 pages of manuscripts.

There are a number of characters in the puppet story Menak Menak who have similarities in Purwa puppet characters. The names of the figures of the Wayang story characters that show similarities are Bakti Jamal (Abiyasa), Aklas (Sengkuni), Betal Jemur (Abiyasa), Nursewan (Suyudana), Patih Bestak (Duma), Umarmaya (Narada), Amir Ambyah (Abiyasa), Nursal (Abiyasa), Nursewan (Suyudana), Patih Bestak (Duma), Umarmaya (Narada), Amir Ambyah (Arjuna), Maktal (Narayana), Tamtanus (Setyaki), Lamdahur (Werkudara), Umarmadi (Burisrawa), Jobin (Seteja), Bahman (Bogadenta), Maryunani (Irawan), Muningar (Sembadra) Sudarawerti (Srikandhi), Sirtupilaeli (Larati), Lelasara (Srikandhi), Adaninggar (Banowati) and Imam Suwangsa (Angkawijaya).

Menak Literature including Fiber Menak (Volks Leatuur 1832), Fiber Menak I-VIII (Winter 1854), Fiber Fiber Purwakandha, Fiber Fiber I-VIII (Jayasubrata 1883-1889), De Roman van Amir Hamza (van Ronkel 1895), Fiber Fiber Menak Yasadipura, song macapat, Javanese script, 24 titles totaling 46 volumes (Balai Pustaka 1933), and Fiber Menak Yasadipura, transferring characters from the Javanese script edition, Balai Pustaka 1933.

3 Golek Menak in the play 'Jayengrana Jumeneng

The story of the Javanese succession war is inseparable from the role of a figure named Jayengrana who was recently colossally staged at the 31st anniversary of the coronation of the Sultan of Yogyakarta Palace, Sultan Hamengku Buwono X, outlining the spread of religion by a

duke, against the evil king of sheep fighting efforts carried out by the Company [7]. Performances involving more than one hundred dancers and gamelan players are one of the works of Sultan Hamengkubuwono IX. This dance was born in 1941 when it invited a puppeteer to play it in the Yogyakarta palace and appointed its best dancers to be danced. There is no difference between Wayang Golek and the show because the show still uses bagongan language. The story of the fragment of the Javanese War of Succession is still the same as the wayang golek coloured with arrows.

Part of the story of the Javanese War of Succession with the Jayengrana character is taken from the word Jayengrana which comes from the word Jaya Ing Rana. Jaya means to win, Ing means deep, and Rana means war. So the meaning of Jayengrana is winning in battle. Jayengrana's victory in the War of the Javanese Succession made his name a character in the Wayang Golek story with the Jayengrana story.

4 Conclusion

The war of Javanese succession between the Mataram Kingdom and the VOC in the 16th century was a war for territory and position. The Jayengrana character in the Javanese succession war written by Ki Carik Narawita who was told at the Wawang Golek Menak show is still being preserved. The preservation of stories and characters did not stop at the puppet show, but Sultan Hamengku Buwono IX (1940-1988) created the dance drama Beksan Golek Menak after witnessing the Wayang Golek Menak performance performed by a puppeteer at Kedu in 1941. Golek Menak Performance These are staged to have different clothes, because clothing makes a space for political expression for every power of the sultan to reign. The most recent Golek Menak performance was at the 31st Tingalan Jumenengan Dalem which specifically told the play Jayengrana Jumenang Nata.

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