

Classicism of Keraton Yogyakarta Styled Wayang Kulit Purwa

Sutriyanto

Institut Seni Indonesia Surakarta, INDONESIA

su3_craft@yahoo.co.id

Abstract

Wayang kulit Purwa is an original product of Indonesian culture which develops in accordance with the rise and fall of the kingdoms in Java Island. It has tremendous influence towards the development of art and culture in our homeland. It was initiated by the Giyanti treaty in 1755 which split Mataram kingdom into two and it also affect the development of the wayang which goes hand-in-hand with style improvement on art works. History explains that the wayang located in keraton Yogyakarta is the legacy of several previous kings in Mataram kingdom. Sultan Hamengku Buwana I using his authority and attention towards arts and culture, with no exception to wayang kulit purwa, succeeded in bringing it to his new palace, which is in keraton Kasultanan Yogyakarta. The development of the Yogyakarta-styled wayang in keraton Yogyakarta always refers to the previous collection of wayang which is usually called Kanjeng Kyai, so does the wayang developed in keraton Surakarta. Eventually, the Yogyakarta-styled wayang purwa preserves the previous style more, which is popularly known as classic style, while the Surakarta-styled wayang kulit purwa has shown some changes and development from the existing one and it is called romantic classic style. It is reflected from the visualization of the wayang by analyzing the implication of the crafts shape and the use of the colors are more striking and varying.

Keywords: wayang kulit, purwa, style

A. Introduction

Initially, wayang performance is a religious ceremony conducted as a media to pay respect to the gods or the spirits of the ancestor. Prasasti Wukajana gives explanations that wayang performance at that moment is 'mawayang buatt hyang' which means a wayang performance for Hyang. Hyang means the respected one, the gods or the ancestors. Prasasti Kuti in 850 AD proved that wayang performance already existed since the 9th century by the term 'haringgit'. The equivalent for the word 'haringgit' is 'awayang' which can be found in prasasti Tajjunung in 910 AD.

The development of wayang through the centuries walks in rhyme with the rise and fall of kingdoms in the land of Java. In the development, wayang are divided into tens kinds which consist of several categorizations. The categorization can be based on the materials, the stories, the actors-actresses and the areas of development. Yet, from those many categorizations, wayang purwa is the only one which gains more attentions than the others. For example, the award from the international institution on November 7 2003 via UNESCO (United Nations Educational, Scientific and Cultural Organization) gave a predicate to wayang as the Masterpiece of The Oral and Intangible Heritage of Humanity or the the masterpiece of the world culture.

In Java island, various styles, or of which in wayang are more familiarly known as gagrag, the word gagrag is the synonym for pattern or langgam which can be found a lot whether it is the style of Yogyakarta, Surakarta, Jawa Timur, Banyumas, Cirebon and many more. The style differences can be appeared both from its faces or shapes, the story carried or even the way it is performed.

Art of culture can be born anywhere, at anytime, in various forms, patterns and styles. The birth and the growth of cultural art are bound to the phenomenon of human's life. The birth of cultural art in the kingdom is also affected by the condition in that era. Sp. Gustami also stated that the natural environment also encourages the distribution of creative activities, which possibly coming from the phenomenon of social, politics, economy, culture, and religion or otherwise. Culture

always develops based on the desire of its user society. In accordance with the development of the thinking pattern and influences got from the surrounding environment, which also affects to the development of the culture belong to the society. The appearance of various styles like classic, romantic to modern and even postmodern becomes the authentic proof that the style has cirri and characters affected by the environment and time.

Tracing back to its birth history, as well as the age and the influences to the development of the wayang styles existing until today, which then gives birth to the classic Yogyakarta-styled wayang kulit purwa in other words, it can be said that wayang kulit purwa with styles except the Yogyakarta can be said to be non-classic. This writing will explore the origins of wayang kulit purwa, so the above mentioned reason can be investigated. To do this, it is necessary to have a comparison factor of which the style is different from the Yogyakarta style. As a further comparison medium, there will also be a brief discussion of the origins of Surakarta-styled wayang kulit purwa. For the information, keraton Yogyakarta is a split from keraton Surakarta, yet why it is only Yogyakarta style which has the classic style.

Due to the difficulties in finding image data from both of the keraton, then the wayang used as the media of analysis are ringgit Swargen, ringgit Habirandha and ringgit Ampilan for the Yogyakarta style and several ringgit Para from the wayang collection of keraton Surakarta.

B. Discussion

The Definition of Style

Style is a constant or consistent form owned by an individual or a group, whether in the elements, qualities or the expressions. Basically styles have been applied or used as features on all forms of a person or society's activities. Likewise on the wayang cultural art which has been developing for hundreds of years.

Style, in the eyes of an archeologist will make the motives or patterns a priority. Style can be used for valuing the quality of a culture which is able to localize and encode a work, and then developed to find a connection between the work of society groups and between various results of a nation's culture. An archeologist prioritizes more on artifact as the object of the culture rather than artistic terms and esthetics. For the fine arts historian, style is a domain object in researches or observations of artworks and in the research style is also used as the criteria in the encoding of the original artworks, and as the "meaning" in tracking the connection between "meaning" and its relation among the mahzab in arts.

Henk Baren, as said by Joko Soekiman, stated that style (stijl) has four types of meaning, namely (1) objective style (objectieve stijl), (2) subjective style (subjectieve stijl or persoonlijke stijl), (3) stijl massa or nationale stijl, and (4) technique particularization (technische stijl).

The birth of style is influenced by needs, environments, tempo and the acting artist. The feeling of wanting to be more than what exists in the surrounding environment motivates someone to create something different from that existing one. Using the currently followed style as the foundation and adopting the previous style, which then applying the combination based on self-capability, it will result in a new shape of style. Whether the new style will be accepted or not, a change indeed needs continuous time and long process, so it is impossible to avoid the accumulation and acculturation of the encountering cultural arts.

Classic Style

The politic system or concept in Javanese Mataram Kĕangungbinatharaan kingdom or Ratu Gung Binathara has a meaning of admission that the power of the king is agung binathara, bahu dhĕndha nyakrawati, bĕrbudi bawa lĕksana, ambĕg adil paramarta (great as the power of gods, the preserver of justice and master of the world, abundant of noble behaviors and just to all). This concept that

the king has the authority to determine the wealth of his people is absolute. Then the birth of several cultural arts rooted from keraton becomes the role model for the cultures outside keraton. Keraton which is initially the center for life dimension now becomes the center of culture. Yudoseputro argued that the center of the palace in the past with the demand of theories or principles become the main factor for the shaping of Indonesian classic fine arts; which is a form of reward (darma bhakti), both for the worship of the reigner and the media for religious service.

The development of fine arts in Indonesia specifically on the painting art also undergoes the classic and romantic era, seen from the similar statement that basically classic style is simpler but there is also an element of strong and firm power which symbolizes manliness. Meanwhile the romantic style is obviously characterized by the contrast and resolute composition of colors, rich of colors and full of variations. The romantic style always uses outstanding events as the theme, those that are full of imagination and feeling, adventure or stories about ancient times and fantastic eastern countries. In romantic era, human is being positioned as the main element in arts, due to the growth of individualism and idealism. It is because when creating artworks, man needs to pour in his emotion into it so that his artwork becomes something personal, so that it will resurrect the identity of the artist. It then also causes the emergence of individualism feelings and tendency to find the most desired world, the ideal one, the one insie their imagination so that it grows the idealism feeling. It is obvious that romantisme style puts more weights in expending the feeling, which responds the phenomena of the world emotionally instead of accepting the reality.

The forming of classic style puts more priorities on function and significant meaning, which was born not only for self satisfaction and encouregd by the imagination. The significant value will be gained using a more significant basic idea. This is contained in the writing of Aoh K. Hadimadja, who quoted the opinion of "Rene Descartes" (1596-1650), that humans must have a clear mind and high attitude(*idees claires et distinctes*), do not trust the eyes and the ears without the mind. The thinking pattern of the classicists is more guided by mind. Meanwhile, the romanticists concerns more on their own interests, and assume the opposites, that the human's soul also consists of feeling and that feeling is the source for the salt of life.

The above mentioned explanation will bring to a conclusion that classic art style has features: (1) human society in that era has produced the initial torches of civilization which will become the basic of development for the later era of civilization, the beginning for the use of writing, calendar system, kingdom system, heroism concept, mitology of gods, and many more, (2) Many rules, regulations, concepts or norms of culture which develops in that era keep being used until now. Therefore, in these days, the old rules which were developed in the golden moments of the previous era are still used. Indonesian classic arts are more religious-patterned because they get influences from Buddhism, Hinduism and Islam. As the latest religion entering Indonesia, Islam has more varied patterns which are the improvement of Indonesia-Hinduism art tradition which develops based on the needs at that moment.

Classic-styled art and culture occurred during the reign of Haměngku Buwana I can be seen from the art works created at the moments of his life. R.M. Soedarsono quoting Babad Kěraton Ngayogyakarta said that this is also reflected from several dances created by Mangkubumi. Besides being a great artist he is also a general who is an expert in war strategies which have been proven to be successful. In several dances created by Mangkubumi of which he and his son also play a role in the dances reflect the compositions of war dances. It is possible that the moves and compositions in the dances are inspired by the condition at that time.

Giyanti Treaty

The relationship created between keraton Yogyakarta and Surakarta certainly has an intimate connection with their history. The same thing happens to the existence of art and culture, especially wayang. History always accompanies the existence of a region, so does keraton Yogyakarta. Many references have described the history origins of keraton Yogyakarta. Although at the beginning

historical researches are always subjective but several literarinesses have many similarities in describing the history of keraton Yogyakarta. Keraton Yogyakarta indeed has a close relation with keraton Surakarta. The kingdom which was originally one is now having its own legitimation, yet they still have many similarities.

This long history which was started by the inconsistent thought of Susuhunan Paku Buwana II resulted in many disappointments from the kingdom officials, noblemen, especially the princes i.e. Raden Mas Said, Pangeran Harya Buminata, Pangeran Singasari and Adipati Martapura. Then there was a threatening behavior which then directs into the security condition of Mataram kingdom and the throne of Susuhunan. One of the proofs is when there was a riot of Chinese groups with Dutch people in Batavia in 1740s. China, which tried to release from the pressure of the Dutch E. Company and escaped to the East Java region by the help of Susuhunan. A group from keraton has ensured Susuhunan, resulted in the attack to the Dutch E. Company in keraton area which then was successfully expelled. But then a group of pro-Dutch was succeeded in provoking Susuhunan, and the side-taking moved to the Dutch, which enforced Susuhunan to apologize to the Dutch in Batavia. The opportunity was then being used by the Dutch to exterminate the China group which already had many Javanese followers. Susuhunan felt overpowered and he was forced to escape from his own keraton in 1742. Susuhunan finally got his kingdom back with the help of the Dutch, and he promised to give a reward that the Dutch is allowed to choose its own patih (a kind of governor) and reign over the pasisir (coastal) area.

Even though Keraton Kartasura had finally been regained but its condition was already very poor, physically and mystically. Therefore Susuhunan intended to move the keraton. Through the keraton building team which consists of the officials, astronomist, psychics, poets and the Dutch E. Company representatives, and also through the micro and macrocosmos considerations then the Sala village was finally chosen as the replacement, where the keraton Surakarta stands still until today.

On December 15, 1749, thanks to the persuasion of Von Hohendorff finally Paku Buwana III was officially crowned the new king of Surakarta. Paku Buwana III together with the officials gave the last penghormatan to the dying last king. Paku Buwana II passed away five days later.

Paku Buwana II once held a prize contest due to the revolt, of which one of them led by Mas Said in Sukawati area. Whoever able to stop the treason in Sokawati will gain authority on 3.000 cacah/ numbers of house holds. Disappointment, heartache and restlessness were also felt by Prince Mangkubumi (one of the Susuhunan's step brothers) who intended on acquiring the promises from the Susuhunan because he had won the sayembara by getting rid of the revolt led by Mas Said from Sukawati. Several Javanese sources hinted other problems which possibly cause Pangeran Mangkubumi to be involved in the treason and joined Mas Said. Pangeran Mangkubumi gave away his daughter, Ratu Bendara, to Mas Said to be made wife and as the bind for the alliance. The alliance of these two princes gained many followers, at the end of the year 1747 there were 13.000 followers including 2500 horsemen and they succeeded in having the treason reaching into the town and coastal area reigned by Dutch E. Company.

The war which had devastated the island of Java for years causes damages and the suffering to the people. After going through several agreements then on Thursday, February 13 1755 an agreement has been achieved, in Giyanti village inside a pesanggrahan which was just finished to build by Prince Natakusuma based on the order of Prince Mangkubumi. Then the "Giyanti Treaty" or "Palihan Nagari" was born and signed by the entire three parties. The treaty resulted in several pasal which have been agreed on, one of them stating about the crowning of Pangeran Mangkubumi as a Sultan with title and respectable name of Sultan Hamengkubuwana Senapati Ingalaga Abdul Rachman Sajidin Panatagama Kalifatuloh, has a full right of the half of daerah pedalaman in Java kingdom, together with Susuhunan Paku Buwana III to reign over provinces and districts, based on the division agreement result.

This treaty was viewed by the two parties as the holy law which is eternally unchangeable. Besides being given the Sultan title for the right of the half of Central Java area, which is admitted as a

lungguh (position) from the Dutch E. Company, the sons of the Sultan are also the rightful owner of the throne by the requirements of the thronement and the patih and other high level officials are asked to come personally to Semarang to utter the loyal vow to the Dutch E. Company.

Prince Mangkubumi was born on August 4 1717 as the son of Susuhunan Prabu Hamangkurat IV and from a mother Bendara Mas Ayu Tejawati. The historists know him by the name "Sultan Swargi". The Mangkubumi figures who are brilliant, courageous, less talking, firm, patient and just make him worthy to be one of the king in Java land from his personalities reflected in the way he makes decisions which always become real. His personality yang bertolak belakang with Paku Buwana II make him persistent in becoming a king in Mataram land. Because of his toughness and brilliance, Pangeran Mangkubumi successfully realized his obsession, so that when his goals are fulfilled he then enlarged his keraton's charismavia various legitimations after experiencing decrease because of the kingdom separation.

Keraton Yogyakarta has a collection of wayang pusaka which are considered very sacred. Based on the aforementioned explanation it can be seen that when Sultan Hamengkku Buwana I moved from the Surakarta kingdom to his new kingdom in Yogyakarta, he also brought with him the wayang left by the previous kings including those from Sultan Agung. The collection is also added by the wayang made by Sultan Hamengkku Buwana I as many as 20 items called ringgit sepuh, and all of them are considered to be holy and become the proof of his appreciation and are named "Kanjeng Kyai", for example: Kanjeng Kyai Jayaningrum (Arjuna) Kanjeng Kyai Pancar Resmi (Arjuna), Kanjeng Kyai Bayukusuma (Bima), and Kanjeng Kyai Wijayakusuma (Yudistira). Besides the above mentioned wayang there are still many collections of wayang keraton which are stored in the bangsal Ksatrian familiarly known as ringgit Swargen, ringgit Habirandha, ringgit Ampilan, and ringgit Tumpuk, of which the visual forms referred a lot to ringgit Sepuh. In addition, even though there are some changes but they are not significant so the characters of the style are still visible.

The contour visual of the dress on wayang is made using crafts in various shapes and designs. The art work elements of Yogyakarta-styled wayang give more portions of crafts instead of the sunggingan. The more parts of wayang that are crafted then automatically the parts which are lifted up will be reducing with the use of the right color, which is prada (goldish color). The use of prada color besides giving the elegant and strong impression, it also has functional purpose in the performance due to the characteristic of prada which reflects light easily. The light coming from the blencong (special lamp used in wayang performance) will help clarifying the anatomy of wayang if being seen from afar.

Most of the tatahan (craft) shapes and the names are similar with the Surakarta style, but there are some kinds of tatahan in Yogyakarta style, which are rumpilan and the striking features mostly applied in bokongan part. While what become the specific feature of Surakarta style craft is jenis tatahan pipil, which is often applied to make kembang srunen atau sruni pipil craft shape. This feature can not be found in Yogyakarta style. The difference of the tatahan shape is clearly seen in the bokongan (bottom) part which reflects the pattern shape of the clothes. The shape of the wayang's dress is reflected in most parts of crafts and sunggingan and it can help explaining the differences of the two styles.

The shape of Surakarta style sunggingan pattern has superiorities in the use of colors which are bigger and more varied. The color use looks braver by the firm and striking choices of color. Some striking features belonging to the Surakarta style sunggingan pattern are the drėnjėman and bludri filling shapes, these 2 shapes of filling are not owned by Yogyakarta style. Yogyakarta style drėnjėman filling can only be found on the shape of patran leaf with black color, while in Surakarta style the drėnjėman shape are using yellow and white color applied as the complementary color on the bludiran. The above mentioned difference is very much reflected in the character of putren (princesses) and characters like Durna. Another striking feature is on the shape of bludri (isen-isen) which represents the thick shape of the hair in the entire parts of the body. Isen bludri can only be found in the characters of Wėrkudara, Gathutkaca, Antarėja, dan Doryudana. Bludri is made using pahat so there appears rough line character with regulated rhythm.

There are differences in every kind of wayang, whether it is wayang raton, wayang ksatrian, putren or wayang bala. Those differences do not appear to be significant, so they basically do not affect the character of the figures. The differences that appear more likely due to the political element in search of legitimation, by the addition of attributes to Surakarta styled wayang. The striking difference which changes the shape of its sinjang, which directs to the back, so it gives an impression that the figure or character is walking. The minimum difference of the clothing makes both of them looks very much similar, both in the dress or the components. The difference in size also happens in Surakarta style, by adding the height as much as one and a half palemahan. The first impression from the emergence of some differences is more of the style development. Yogyakarta is basically known for its classic style, for its simple yet strong shape feature. In other words, Surakarta-styled wayang kulit purwa developed in keraton Surakarta under the reign of Kasultanan is classic romantic natured because the elements of desire to separate from the simplicity exist.

C. Conclusion

The explanations above drive into a decision that wayang kulit purwa in Kasultanan Yogyakarta have classic style. The wayang is the art work created by the previous (pendahulu) kings and then developed by Pangeran Mangkubumi when he lived with Paku Buwana II, before Pangeran Mangkubumi joined the pemberontak led by Mas Said. After the Giyanti Treaty, clashes still happen quite frequently, although the clashes do not disturb the people's security stability. The clashes are more legitimate-natured and developed on cultural factors, and the two kingdoms then competed with each other in creating various forms of cultural art including the busana kebesaran, dance styles and wayang kulit purwa.

At the time Mangkubumi moved to the new keraton in the forest area of Pacethokan in Bringan region, all forms of cultural arts which become the assets of keraton Surakarta were also brought by Pangeran Mangkubumi. Proverb said that Mangkubumi preferred the content than the package (content of the bejana). Therefore, it can be said that the Yogyakarta-styled wayang kulit purwa has classic style, while the wayang kulit purwa of keraton Surakarta are classic romantic styled. The Yogyakarta-styled wayang kulit purwa are considered to be classic because the beginning of the development was in the palace environment. While the Surakarta styled are said so because of its appearance factors.

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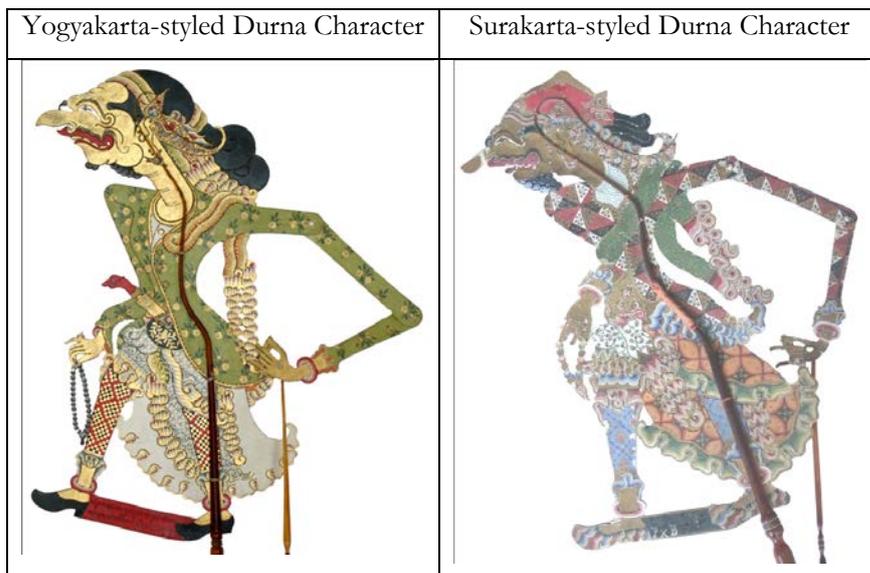
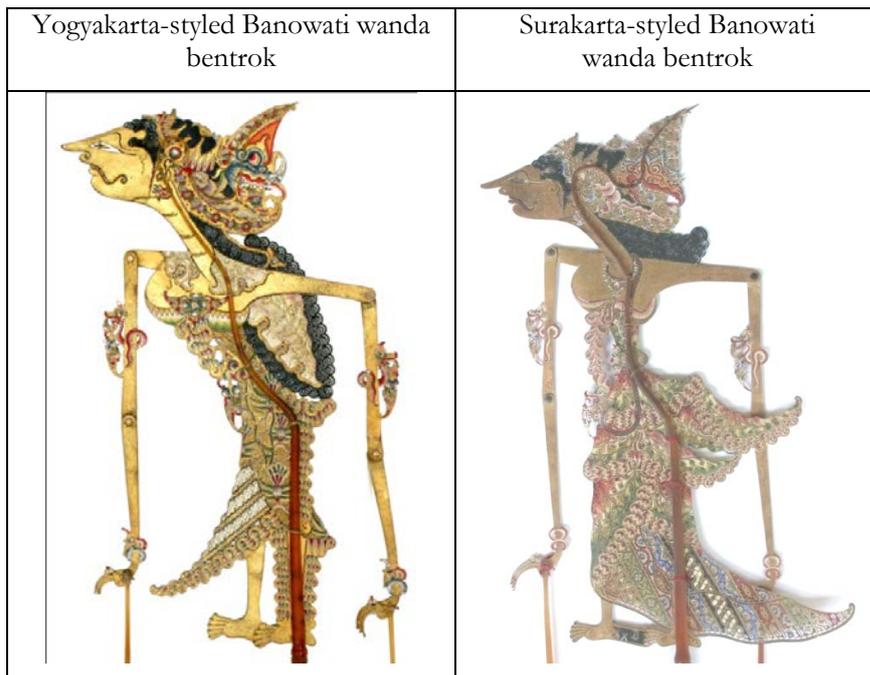
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Appendices



From those two images above, it is clearly seen that there are differences in the application of prada color, of which Yogyakarta style has more striking prada color so the wayang body figure looks more vivid; while for the Surakarta style the color application is very variative