

## **UDANEGARA AS AN AESTHETIC BASIC OF NGAWONGGO SUB-STYLE PUPPETRY (Study Of *Pakeliran* Mariyanto In Lakon Retna Paniti)**

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**ABSTRACT:** Ngawonggo Sub-style has its own characteristics, both the and the elements of working on the work. *Trah* the Ngawonggo has a lineage from the palace. As for the *pakeliran*, Ngawonggo has its own standard play totaling seven series and the performance is begun by the Gatotkaca Baladewa war before the *jejer*. In the play Retna Paniti, Mariyanto's presentation, found the concept of reason, proper, test and *pénak ora ngaya* which is based on the concept of *udanegara*. As illustrated in Mariyanto's *pakeliran*, various scenes displayed through elements of *pakeliran* work always stand on the country. Mariyanto as the embodiment of the Ngawonggo sub-style indicates that the others of the Ngawonggo family also make *udanegara* a foothold or core concept in their work.

**KEYWORDS:** *Aesthetic, udanegara, Ngawonggo Sub-style, RetnaPanitiLakon*

### **I. INTRODUCTION**

*Udanegara*<sup>1</sup> is a foothold for the s, especially the *trah*<sup>2</sup> Ngawonggo although each has its own excellences. Such as Pringgatatata, the of the musical and dramatic, Sindu Tenaya, the *catur*<sup>3</sup> (Mariyanto, interview, December 25<sup>th</sup> 2019), Nartasuwirya and Mariyanto, the puppeteer of the grip and the subtle (Soerahso, interview, 8 April 2019, Bambang Suwarno, July 25<sup>th</sup> 2020). Every has a different creativity. However, holding the country has something in common. An example is the Baladewa war against Gatotkaca before *jejer*<sup>4</sup>, which has become a distinctive feature of the Ngawonggo sub-style *pakeliran*<sup>5</sup>. According to the statement of this war resource person at the request of Prince Jungut Mandurareja (ancestor of the Ngawonggo), the husband of Putri Pakubuwana II (Mariyanto, interview, December 25<sup>th</sup> 2020). In that war Gatotkaca never hit Baladewa on the chest, because Baladewa was his uncle. Mariyanto is one of the puppeteer of the Ngawonggo family who pays attention to the country in its work (Soerahso, interview, April 8<sup>th</sup> 2019). The Ngawonggo sub-style has its own characteristics. In addition to the characteristics of the puppeteer who have a relationship with the palace, there is also the application of *udanegara* in the elements of working on *pakeliran*, namely *lakon, catur, sabetand karawitan pakeliran*. The benchmark is Mariyanto's *pakeliran* as a representation of the Ngawonggo sub-style. Even though in actual application each of the Ngawonggo s has their respective advantages in their skills. This is based on Mariyanto's approach to applying the aesthetic concept of the Ngawonggo sub-style, namely reason, proper, mental, natural and *udanegara*. As for the country, it becomes the basis for other concepts.

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<sup>1</sup> Rules, ethics.

<sup>2</sup> Generation who are still related by blood.

<sup>3</sup> Puppet language that is expressed by the puppeteer in the puppet show

<sup>4</sup> The first scene in a Surakarta's conventional style of puppet show

<sup>5</sup> Kulit Puppet Performance



Figure 1. The Gatotkaca versus Baladewa war before the youth, the Retna Paniti play, presented by Mariyanto in 2018

By: Pulung Wicaksana Nugraha

Each puppeteer has different characteristics. Although observers and sources said that Mariyanto, Nartasuwirya's expertise was standard and subtle (Soerahso, interview April 6<sup>th</sup> 2019, Bambang Suwarno, interview July 25<sup>th</sup> 2020). This can be ascertained that there are differences between these puppeteer Sindu Tenaya and Pringgasatata as puppeteer who were quite popular in their time had differences. Even though they are both puppeteer from the Ngawonggo family (Soerahso, interview, April 8<sup>th</sup> 2019).

The difference depends on the characteristics of each puppeteer. However, holding the country has something in common. In addition, not all Ngawonggocan be reviewed here, but Mariyanto's performance as the embodiment of Ngawonggo's sub-style. This is based on the reason that Mariyanto's *wayangan* still holds the grip and is a well-known at that time. In addition, he was a puppet teacher in 1961 when S. Hadidarsono became head of the Cultural Inspection (Suhatno, 2007: 305)

Based on the explanation above, that the s of the Ngawonggo family in the puppet show have their own differences, even though they place the country as their foothold, so here the sub-style of Ngawonggo is Mariyanto's version of Ngawonggo.

Mariyanto's Retna Paniti play will take sample data to support the discussion. According to the speakers, Retna Paniti's play is the 6 of the 7 series of Ngawonggo plays. These plays were written by Warsa Kusuma for Prince Jungut Mandurareja. The uniqueness of the Gatotkaca character plays a role in each of his plays. This will be explained further in the next discussion. *Udanegara* in Mariyanto's version of Ngawonggo is applied to four elements of working on *pakeliran* namely *lakon*, *catur*, *sabet* and *karawitan pakeliran*. According to Darmoko, *udanegara* has four aspects are age, social status, classification and *wanda*. The relationship with the aesthetic concept of Ngawonggo will be discussed in the elements of *catur*, *sabet* and *karawitan pakeliran*.

## II. DISCUSSION

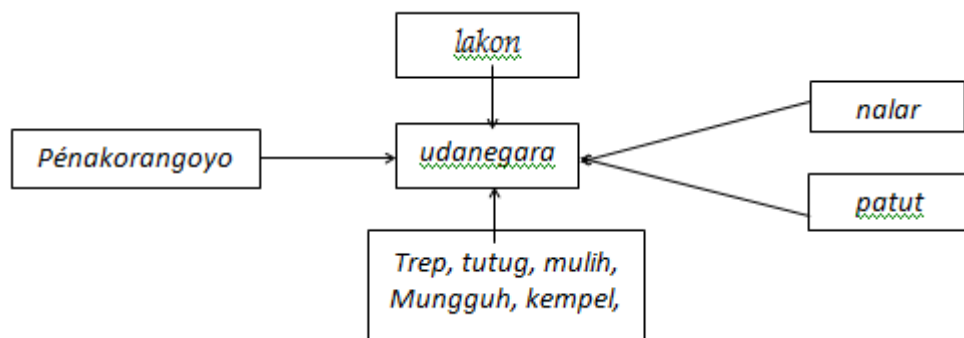
### A. *Udanegara*, *Nalar*, *Patut*, and *Pénak Ora Ngaya* in The Play

*Udanegara* in play means an order that applies to the play Ngawonggo. In play 7 of the Ngawonggo series, there are similarities in each of the plays, namely Gatotkaca as a character who often appears. In addition, the 7 play in the series has a poor character in it. In the play Reksasa Éndra, there is a poor character, King Giant Endra, who turns into a Dhompo Uler. In the play of Pergiwa Dados, Ratu Datangwa becomes Prabu Eranyaka and Gatotkaca becomes Stone. In the Endhang Pasemon play, the character Endhang Pasemon becomes one with Dewi Sekarwati, the daughter of *Pucangsara*. Although it does not change form directly, this character is sad or transforms into the manifestation of another character. In Bambang Perangkadang Lara's play there is a poor character, Prabu Jatikusuma, who is actually EndhangJati. In the play Boma Rebutan Kikis, there is a poor character Dewi Pamikatsih who is actually Batari Durga. In the Retna Paniti play, Bambang Pamegatresna becomes an elephant. In the play Umbul Dwarawati Gatotkaca became Jakawisa, Pergiwa became Dewi Pudhak Mekar Arimbi became King Aridewa, Antareja became Ariwasesa. So the play is poor in all 7 of the play series.

In the play Retna Paniti, the type of play here is *malihan*. This is because there is a poor figure in it, namely Bambang Pamegatresna. This type of play tells of a change in form to disguise itself as another character. Disguises can be in the form of animals, humans, weapons, or other forms (Masturoh, 2019:130). In this play, Bambang Pamegatresna turned into an Elephant because of his mistake in making a promise to the previous play (Boma Rebutan Kikis), that he would not marry except Pamikatsih. Whereas Pamikatsih is the shame of Batari Durga. Pamegatresna's mistake was Pamegatresna's wish to marry Retna Paniti, even though she had promised before. Pamegatresna's mistake in breaking this promise is a big mistake so it symbolized by

an elephant. Here appears a *pasemon*<sup>6</sup> or a very subtle message. Do not make it easy to make promises, especially to a woman. If the promise is broken, it will cause a big problem and be detrimental to itself, as big as an elephant, the biggest animal. The parable of the elephant here is reasonable and proper. In the production of the play, the is based on the five concepts of Sumanto's play creation, namely *trep* (according to proportion), *tutug* (completed or completed), *mohong* (appropriate), *kempel* (there is a link between scenes) and *mulih* (answered). The five concepts here are defined as *udaengara* in play. Meanwhile, if puppeteer able to apply it to the *pakeliran*, it will give the impression of reasoning and properness, resulting in harmony.

In addition, there is also the impression of an *pénak ora ngaya* found in the concept of *trep* and *kempel*, because Mariyanto's *pakeliran* lasts about 4 hours. It is different from the convention *pakeliran* which has a duration of 8-9 hours, because it adjusts for events that do not require *pakeliran* to be 8 hours in duration. Even so, the storyline of the play is well conveyed. So the concept of *pénak ora ngaya* here is defined as summarizing, and not imposing or compelling. All seen from the situation and conditions of the show. In the *kempel* concept there is also the concept of *pénak ora ngaya*, because the puppeteer pays attention to the intertwining of scenes and cause and effect. For example, it can be seen in the scene of *Paséban Jawi*, which does not use *budhalan*<sup>7</sup>, but party and drink and continue the war failed. Here the puppeteer removes the intertwining of the convention-style scene and strengthens the causal relationship. This elimination of *budhalan* is known as the concept of *pénak ora ngaya*. So the does not insist on a certain scene. But adapted to the conditions. Here it is called the concept of *pénak ora ngaya* in the play. So in the sub-style play, Ngawonggo refers to the country as a play of shame. Apart from that, in its application, it has an aesthetic, reasonable, and natural impression. The scheme that is formed is as follows.



**Scheme 1.** *Udanegara* as a foothold in *lakon*  
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### B. *Udanegara, Nalar, Patut, Menten dan Pénak Ora Ngaya in Catur*

The country in *Catur* is based on four aspects, namely age, social status, classification and *wanda*. Here will be discussed in relation to the concepts of reason, proper, test and influence of people. In the scene of the play, Retna Paniti, Mariyanto presented the *Catur* Puppeteer in the application of the country by taking into account age and social status. In the scene, the Puntadewa *jejer* who is younger than Kresna, Baladewa and Drona use the language of *krama*<sup>8</sup>, while the figures of Krishna, Baladewa and Drona also use the language of *krama* to Puntadewa, because the social status of Puntadewa is King. So age and social status are considered in countries in *Catur*. The application of manners related to the country creates a reasonable and proper impression. In the classification and *wanda* puppet aspects, it is more about voicing techniques and puppet characters. The classification relates to the type of character, the king's speech, the king's speech is different from the *patih* or retainer, or the clerk. The king is more careful and guarded, because he is a role model for his people. For example, the gentle and authoritative way of speaking Puntadewa, in contrast to the Punakawan character who is sometimes careless and full of jokes. This seems appropriate and logical, because in speech it corresponds to the classification of the character.

*Wanda* in Mariyanto's *pakeliran* is related to the appreciation of the voices of the characters. The specifics of the name *wanda* and its meaning did not really matter to Mariyanto. The important thing is the existence of appropriateness in *wanda*. The appropriate *wanda* is in accordance with the proportions.

<sup>6</sup>Subtle innuendo, innuendo is implied

<sup>7</sup>The character departs for the place to be aimed

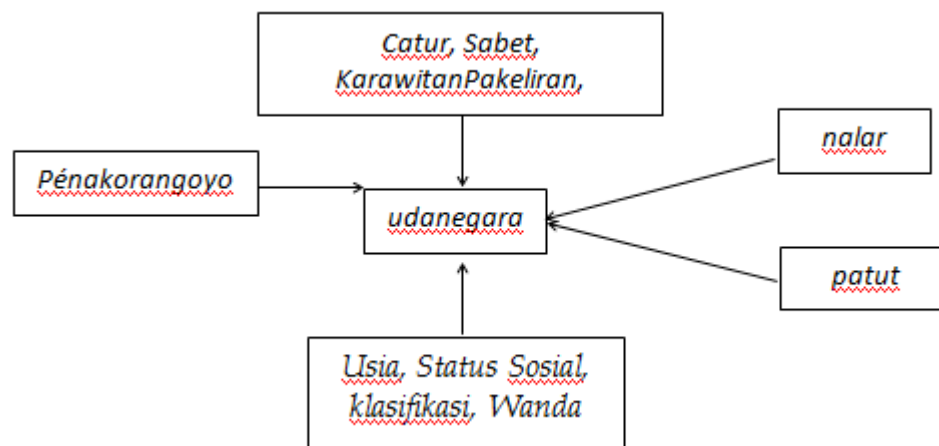
<sup>8</sup>Javanese language structure used for older people

Distinguished face looked up or down, body large or small. Meanwhile, if the female character, such as Retna Paniti, is small and has a face that looks up, it is expressed loudly.

The concept of mental health in the character's age is also decisive, although in fact it is not always based on the age of the character, but on the character's maturity. Most of the older figures provide teaching or teaching that tests. Like the character Semar who gave advice to Bambang Pamegatresna when he was an elephant "*Nèk ngendikaniku sing ati-ati*" (if you speak carefully). Likewise with the character Drona in the *jejer* who stated "*wong suloyo niku éntuk-éntukane opo?*" (What does the person get in the fight?) The figures who convey this are older than those given the advice. The content of this mentality concept is to convey something that ultimately leads to harmony, in accordance with the principles of the country.

It is different from the concept of *pénak ora ngaya* which sometimes deviates from these four aspects. This is based on the understanding that this concept is a deviation from the standard, but still takes into account the principle of the state. For example, the concept of the *mentes* is not always the old age, but the younger age can provide a test message. As in the figure of Puntadewa character invites the audience to always get along well. Apart from that, there are words that come out loud, convey something sometimes not openly (using ethics). As depicted in the battle scenes of Retna Paniti and Bambang Pamegatresna. The tempo and pressure used by the puppeteer tends to be moderate, even though the character is calm, angry or sad. This is probably due to the character of the *alus* puppeteer, so the depiction looks good. The pressure and tempo used tend to be in various expressions. This contains the element of *pénak ora ngaya*. Medium pressure and tempo do not mean the puppets are flat at all, but rather have their own characteristics, and match the character of the A refined person means that he can control himself completely and thus has psychic powers. A subtle person doesn't have to yell to be noticed by people, just one word or smile can show his authority and strong will (Magniz Suseno, 1984: 102-103).

So, from the information above in relation to country, reason, proper, test and person, a chart can be formed (see scheme 2).



**Scheme 2.** Udanegara as a foothold of karawitan pakeliran  
(By: Pulung Wicaksana Nugraha).

### C. Udanegara, Nalar, Patut, Pénak Ora Ngaya in Sabet.

The four aspects of the country have been slightly touched upon in relation to the puppet script in Mariyanto's *pakeliran*. Like the discussion in Catur, here there is a relationship between alphabet and four aspects in the country. Furthermore, it will also be conveyed about the relationship with the concept of the state, reason, proper and its character. For example, when puppeteer will take the Gatotkaca Baladewa war. In this scene, it is related to four aspects of the country, namely age, social status, classification and *wanda*. The social status of Baladewa and Gatotkaca are both kings, but the social status of the Gatotkaca family is Baladewa's nephew. As for Nojowirongko, Gatotkaca is classified as a *wayang telengan*, has a strong character, while Baladewa is classified as puppet *kedhelén*, which also has a strong character (Nojowirongko, 1960: 56).

The *wanda* that the uses tends to fall apart. Bambang Suwarno said that the Baladewa used by Mariyanto in the Baladewa Gatotkaca war were *wanda* paripusa or paripeksa, which was used to go to banquets, and Gatotkaca *wanda guntur* (Bambang Suwarno, interview, July 25<sup>th</sup> 2020). However, for Mariyanto, the most important thing is that it is appropriate or in proportion. Budiyanata also has the same opinion with Mariyanto. In addition, there are several wayang puppets from Ngawonggo that should look up to be made loose, namely the

puppet figures Karna and Aswatama (Budiyatna, interview, April 5<sup>th</sup> 2020). Baladewa *wanda* paripusa is more extensive than *wandajago*. Likewise Gatotkaca *wanda* guntur is more extensive than *wanda* that hit. So indeed the *wanda* that is used tends to dissolve so that it has *sarèh-merdika* nuances.

Looking at the aspects of classification and *wanda* there are similarities. The striking difference between the two figures is their age and social status in the family. Gatotkaca's age is under Baladewa, while Gatotkaca's social status is Baladewa's nephew. So, in the war Gatotkaca had great respect for Baladewa. Sometimes before battling Gatotkaca, worship first. So it can be said that the puppeteer pays attention to the aspects of the country. As long as the bases his *pakeliran* on the *udanegara*, it will appear reasonable and appropriate.

The *pénak ora ngaya* in this scene is the way the puppets are smooth and not imposing. As for the pressure and tempo of the puppeteer tend to be moderate. The war patterns used are *ngantem*, *nendhang*, *prapatan*, *jeblosan*, *mbanting*, *nyandhak*, and *sembah*. so is the relationship with *janturan*<sup>9</sup> when lined up. In general, the *njantur* after the puppet has finished plugging. In the RetnaPaniti play, when a line of s recites the *janturan* while sticking the invisible puppet characters, Nakula and Sadewa, in the design of their hands. Here there is the concept of *pénak ora ngaya*, even though it has entered the *janturan* the puppeteer still displays puppets. *Udanegara* is still being paid attention to, it can be seen in the figures appearing with design. So the concept of *pénak ora ngaya* is a deviation from the prevailing habits, but still takes into account the country. The relationship between concepts and alphabet can be seen in scheme 2.

#### D. Udanegara, Nalar, Patut, Pénak Ora Ngaya in Karawitan Pakeliran.

Karawitan *pakeliran* consists of *sulukan*, *dhodhogan-keprakan*<sup>10</sup>, and *gendhing*.<sup>11</sup> The choice of *gendhing* is different in social status. For example, in the Surakarta style Raja Amarta uses the *kawit* piece, Raja Dwarawati uses the Karawitan *gendhing*, Raja Ngastina uses the Kabor *gendhing*. Here social status has a role in the selection of music. Therefore, the selection of pieces also takes into account the country. Besides that, the classification of figures also affects. For example the Sabrang Alus uses the Udan Soré piece, while the Sabrang gagah (*gusen*) uses the Gendhing Lono. It is different from the giant who is infatuated with using Compound Gendhing (Nojowirongko, 1960: 36-39, Mariyanto, interview, December 25<sup>th</sup> 2019). So the social status and classification of the characters have something to do with the selection of pieces in the musical *pakeliran*.

In the *sulukan*, there is no definite relationship with the four aspects of the state. However, the use of this nickname is based on the Surakarta style arrangement as compiled in Nojowirongko. As for the *cakepan*<sup>12</sup> that is used like “*leng-leng ra myaningkang sasangka kumenyar*” for *jejer* with *regunuan*, then *cakepan sulukan* on *ada-ada Girisa* using *cakepan* “*leng-leng gatiningkang, awan saba-saba*” with *greget*<sup>13</sup> nuance. For A kind *ada-ada jugag*<sup>14</sup> or *srambahan* using *cakepan* commonly used like *Bumi gonjang ganjing...., Niyata laurta sakehning koda sang kuru kula...., kadangmu padha warahna dèna becik....* and others. The song *sulukan* which used by refers to Surakarta style.

The concept of *pénak ora ngaya* is found in the direct form of the puppeteer without *luk* and a little *greget*. In addition, with moderate pressure and tempo, it can be seen from the sound of the who is not forced. Mariyanto's voice is choppy and slightly *arum*, even without *luk*. This statement is based on the clean voice of the puppeteer and is neither tinkered nor hoarse. Mariyanto's eloquence which refers to the Surakarta style gives off the impression of reason, properness and charm.

*Pénak ora ngaya* can also be seen in Mariyanto's *dhodhogan* and *keprakan*. The uniqueness of Mariyanto's *keprakan* is seen by the *sisiran*, which tends to be steady or stable, even when *solah*<sup>15</sup> *gendhing seseg*. Besides that, the footprint was a little *nggandhul* and said 'jék'. When the *solah* is not too attached to the accompaniment, it all goes according to the puppeteer's own will. When the puppet hits and kicks the does not appear to be imposing but emphasizes the suitability of the puppets' movements and their *keprakan*. This has become a distinctive feature and impresses its people. In addition, in the *Manyura* section when many scenes of

<sup>9</sup>A puppeteer discourse in the form of a description of the atmosphere of the ongoing scene, accompanied by a *sirepengdhing* (instrumental song)

<sup>10</sup>the metal (puppeteer property) clinking technique

<sup>11</sup>Songs in the musical that each type have patterns and are given a special name, based on the number: *balungan*, beat, and *kenongan* on each *gong*.

<sup>12</sup>The lyrics used in the *sulukan* or *tembang*

<sup>13</sup>The impression of enthusiasm, anger, tension in the puppet performances.

<sup>14</sup>Short

<sup>15</sup>The technique of moving the puppets



jokes use *sampak gending*, the in stopping the *gending* or *suwuk*<sup>16</sup> only uses a single *gedhokan*. The only *nggedhog kothak* once sounded *dhog* (x) the *kendhang* immediately gave the signal for *suwuk*.

The application of the *pénak ora ngaya* concept is also found in his *keprakan*. In general, signs of *keprak* or *dhodhogan* begin with a *jègjègjèg* or *dhogdhogdhog* pattern. However, Mariyanto started with a combing pattern with an *ajeg* pattern, namely also continuing the combing as usual. Here is the concept of *pénak ora ngaya*, because the in his own way makes the scene close together without being pushy and looking subtle. Based on this information, it can be concluded that in *dhodhogan* and *keprakan*, apart from reason and proper, the uses the concept of *pénak ora ngaya* (see chart 2).

So the aesthetic of Mariyanto's version of Ngawonggo's sub-style contains the concepts of reason, proper, mental, natural and *udanegara*. As for its application in working on *pakeliran*, the concept of *udanegara* becomes the basis for the concept of *nalar* (reasoning.), *patut* (properness.), *mentes* and *pénak ora ngaya*. Whereas if there is no such concept and if there is such a concept but in its application it does not place the country as the foothold concept, then it cannot be called Mariyanto's version of the *Ngawonggo* sub-style.

### III. CONCLUSION

Substyle Ngawonggo has 7 series of plays that always bring out Gatotkaca as a character who plays a role. In addition, in the seven plays, there are poor characters. In the *Retna Paniti* play, a poor character named Bambang Pamegatresna turns into an elephant. Besides that, the characteristic of *Pakeliran* in Ngawonggo uses the Baladewa Gatotkaca war fragments before the *jejer*. This war was carried out on the orders of Prince JungutManduraja.

Mariyanto's *Pakeliran* has an aesthetic concept of reasoning, proper, test and effect of the person. The four concepts are based on the concept of air. There are four aspects in the country, namely based on age, social status, classification and *wanda*. Meanwhile, if the refers to the country in the concept of reason and proper, it will appear in harmony in his practice. The concept of *mentes* which is based on air and country will produce messages that always lead to harmony. The concept of *pénak ora ngaya* which is based on *udanegara* in its application will produce refinement. So this Ngawonggo sub-style has its own characteristics, both the puppeteer and the elements of working on the work. In addition, the concept of *udanegarais* used as the foundation or core concept of Ngawonggo's work, especially in Mariyanto's style.

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<sup>16</sup>The stopping point of the gendhing presents