

Anjuk Ladang Visualization in Anjuk Ladang Kawedhar Art Works

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ABSTRACT: Life is an advancing leaving the old that sometimes makes people forget the history and existence of their birthplace. The modern human mind is starting to erode curiosity and awareness about where humans come from and where they stand. Departing from this problem, this art work attempts to interpret the human way of thinking to the place of their birth. "Anjuk Ladang Kawedhar" is a collaborative art work that elevates the image of the Nganjuk area, East Java, Indonesia.

This art work combines puppetry, theater, dance and regional music into one performance art frame. Based on the results of the review of this art works, there are so many things contained in it including the discovery of the philosophy value of Anjuk Ladang which means the land that is elevated, cultivated and glorified. Anjuk Ladang's image is (1) big-spirited, (2) highly aware and (3) broad-minded. Because of the things included it made people even more proud of their birthplace.

KEYWORDS: *Anjuk Ladang, Art Works, Collaboration, Philosophy, Performing Arts*

I. INTRODUCTION

Anjuk Ladang is another name for Nganjuk, a city which is precisely located in the province of East Java, Indonesia. The name of the Anjuk Ladang area in terms of language according to J. G. De Caparis in Harimintadji, Anjuk means high, high place or in a symbolic sense is to get a glorious victory. Ladang means land or mainland (2003: 50).

In terms of the language Anjuk Ladang can be interpreted as a place that has historical value about a struggle that ends with victory. According to Sukadi, Nganjuk or Anjuk Ladang was an area that played an important role in Indonesian history in the ancient Mataram era. During that era, Nganjuk was the place where the Mataram government center in Central Java moved to East Java (interview, April 27th 2018).

The Mataram kingdom, which was centered in Central Java (Medang Kamulan), had to move to East Java due to the eruption of Mount Merapi and the turmoil of the palace situation at that time. The Indonesian National History Book volume II tells that Pu Sindok was the person who moved the center of Mataram government from Central Java to East Java. The destruction of Mataram in Central Java marked the end of the Kaliyuga era (Notosusanto, 1984: 157). Pu Sindok is the governor as well as the son-in-law of Dyah Wawa (the king of Mataram in Central Java), he fought and moved the center of the kingdom to East Java to avoid the eruption of Merapi and ask for asylum. In East Java Pu Sindok received enormous protection, and was provided with everything he needed to form a new kingdom. The area where Sindok is received is the city of Nganjuk, formerly known as Sri Jayamerta.

There is another opinion about Anjuk Ladang which refers to the name of a character. Rudi Handoko, a historian, said that in the five stanzas of Anjuk Ladang, the word "Samgat Pu Anjuk Ladang" was found, which means *samgat pu* was a person's position in the ancient Mataram era (interview, July 9th 2020).



Picture 1. Anjuk Ladang Epigraph.
Source: Wikipedia, November 2020

. From these the things, a performance art work is created that elevates this phenomenon. The performance of these works of art is in the form of a collaboration between theater, wayang kulit, wayang timplong and dance and is named "Anjuk Ladang Kawedhar" which is created and performed for thesis work in Indonesian Institute of the Arts Surakarta.

The art work of Anjuk Ladang Kawedhar tells about the Mataram Kingdom that being hit by major disasters including earthquakes and famines everywhere. This made Sawunglaga, a state official, have to save the state by passing on a new dynasty. Sawunglaga and his royal entourage went east to seek asylum or protection. His journey until he entered the wilderness, there he met a college. Jiwananda or nicknamed the Anjuk Ladang is the *brahmana* who leads, he welcomes Sawunglaga's arrival.

The royal crown brought by Sawunglaga was handed over to Jiwananda as the end of the dynasty in the west. Jiwananda suggested that Sawunglaga become king near a large river. Time has changed, Sawunglaga has become king in the east where Jiwananda is. Sawunglaga got angry with his wife, because he became king without a crown. Jaya Gendro and Gendro Jaya, the royal soldiers heard the conversation, then they rushed to Jiwananda's place without Sawunglaga's order. They both asked Jiwananda to return the crown, causing a dispute. Anjuk Ladang was disturbed by the two people until a great disaster occurred, making the puppeteer or story organizer take part in the incident.

The story raised in this work contains several philosophical concepts or other views about Anjuk Ladang, which were not found in previous studies, so this paper will elaborate this topic in more depth. This study uses a performance interpretation method based on the result of observations.

II. DISCUSSION

The work "Anjuk Ladang Kawedhar" is motivated by the inner contemplation of the creator about the area, namely Nganjuk Regency, a small town on the slopes of Mount Wilis. The creator knowsn has a great sense of pride in the area on which he was born. Nganjuk has a very long history and has had a huge influence on Indonesian historical civilization. This history and strong local wisdom will be packaged in this work, according to the potential that exists in Nganjuk Regency. So this art works using a traditional/ ethnic language of Javanese people.

In the previous explanation, it was explained that Anjuk Ladang is the name of a place and there is also an explanation that Anjuk Ladang is the name of a person. However, in this work Anjuk Ladang is a philosophical concept. The work raises the figure of Resi Jiwananda who is nicknamed Sang Anjuk Ladang who is the protagonist in this artwork. Soediro Satoto said that the protagonist is a very calculated character and is a central figure (1985: 25).



Picture 2. Resi Jiwananda Figure who are nicknamed “Sang Anjuk Ladang” in Anjuk Ladang Kawedhar art work

Source: Personal Documentation of Badaralam



Picture 3. Jiwananda Figure in *Wayang Timplong* Performance

Source: Personal Documentation of Badaralam

Jiwananda has a big-minded character, as evidenced in scene 2, he sincerely gave up his territory to royal officials who lost the territory of his country. The region is to continue the next royal government.

This can be seen from Jiwananda's dialogue with Sawunglaga (a royal official who lost territory) in the following works.

“Mlakua saurute kali gedhe iki! Ing kana klebu isih papanku, terusna paprentahanmu neng kana, uba rampe babagan paprentahan lan samubarang wus cumepak.”

(source: “Anjuk Ladang Kawedhar” recording documentation)

Translate:

“Follow the direction of this river! There is still my territory, continue your government there, all government needs and whatever you need is already available. ”

Based on his profile that stated in the art work, it can be known that Jiwananda also cultivates the land for the welfare of the village community, which means that he has a high awareness. His knowledge is also broad, especially agriculture and land science. In the meeting scene to his students, he teaches about the spirit of farming, how to plant rice, when and some other processed earth products.

The following is evidence of what Anjuk Ladang said to his students, that he was knowledgeable.

“Bagus, kuwi jenenge putra siswaku sing pinter tenan. Merga pari lan kapas mono ora mung dadi perlambang negara, ning dadiya wujud sandhang klawan pangan. Merga ing papan iki ora bakal kekurangan sandhang klawan pangan. Eling den elinga, aja lali nalika kowe mukti lan aja mung eling nalika gereng. Tansah manambah klawan gustimu ya.”

(Source :“Anjuk Ladang Kawedhar” record documentation)

Translate

“Great, that's what is called a smart student.

Because rice and cotton should not only be used as symbols of the state, but also as a form of food and clothing. Because this place will not be lacking. Always remember that when you are happy don't be complacent and don't just remember God when you are in trouble. Always be grateful for God's gift. ”

In the conversation, not only as a means of education and learning, it is also a form of social criticism of the current situation. The authors try to give advice that they should not only make rice and cotton as mere symbols, but that their realization must be realized in life



Picture 4. Jiwananda is teaching about the meaning of life, with the philosophy of rice and cotton parabels.
Source: Personal Documentation of Badaralam



Picture 5. Anjuk Ladang when receiving the crown from the kingdom as a sign of gratitude for the greatness of his soul

Source: Personal Documentation of Badaralam

Anjuk Ladang according to the creator's thought is defined in a philosophical sense as cultivated land, raised land and glorified land. This is because the word Ladang is identical to land and Anjuk comes from the word unjuk which means to be exalted. The land here can be interpreted as anything, whether it is human, heritage or anything that has characteristics like the philosophy above. In its development this philosophy has an image in accordance with the depiction of the Anjuk Ladang.

The image of the Anjuk Ladang that was appointed in this art works accordance with the explanation and analysis in the previous section which describes the characterization of Jiwananda, which is big-hearted, highly aware, and knowledgeable. Jiwananda can be said to be Anjuk Ladang, because he has the image as described above.



Picture 6. Jiwananda Figure in Wayang Kulit
Source: Personal Documentation of Badaralam



Picture 7. The puppeteer of Wayang Kulit plays Jiwananda in the collaboration art work of Anjuk Ladang
Kawedhar

Source: Personal Documentation of Badaralam

Someone who is called Anjuk Ladang cannot be underestimated, in this work Jiwananda is betrayed by Pramesthi, an empress of Sawunglaga, Pramesthi asks for the crown that has been given to Jiwananda. As a result, nature became angry, which destroyed the entire earth's order.



Picture 8. The depiction in the show, Jiwananda who is angry with the treason
Source: Personal Documentation of Badaralam

The existence of Anjuk Ladang now is very large and appreciated by the Nganjuk people, that most of them do not know yet about Anjuk Ladang itself. Its high existence was attested by several building and places names in Nganjuk district use the name Anjuk Ladang, such as Anjuk Ladang Terminal, Anjuk Ladang Recreational Park, Anjuk Ladang Museum and others. Some of the adipura and awards in this city are also in the name of Anjuk Ladang. Thus Anjuk Ladang is indeed a big influence in this city, although most people rarely know its origin and its detail.



Picture 9. Anjuk Ladang Museum in Nganjuk East Jawa
Source : Google Maps



Picture 10. Anjuk Ladang Recreational Park, Nganjuk Regency, East Java
Source: Google



Figure 11. Anjuk Ladang Public Bus Terminal. Nganjuk Regency, East Java
Source: Google

III. CONCLUSION

The work "Anjuk Ladang Kawedhar" is a work that has gone through a long process of reflection. The creator tries to appreciate Anjuk Ladang, by raising philosophical and historical values that are presented through a performance art. From this explanation, it can be conclude that the name Anjuk Ladang is a philosophy which means that land is elevated, cultivated and glorified. The visual descriptions are (1) big-hearted, (2) high-minded and (3) broad-minded. So through this understanding, Anjuk Ladang can be in the form of a place, a person, a spirit and even an aura that has a philosophy as mentioned above.

The aim of this art work is to make Nganjuk people have more awareness for their birthplace and checkers place of the origin. This art works is due to the concerns of the workers about the development of modern times and technology. People have started to leave their customs, culture and ancestral heritage. As for the method, namely looking for the values contained in the stories that develop from the community, respecting existing customs, and being proud of local historical values, especially regarding Anjuk Ladang as the forerunner of Nganjuk Regency.

"Anjuk Ladang Kawedhar" as a collaborative art work which has a lot of values. This work can be a new breakthrough for the artists in Nganjuk to be more creative and innovative in presenting a performance art work about Anjuk Ladang. Several dimensions of the branches of art exist in this work, namely theater, puppetry, music or musical arts, dance and stage arrangement.

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