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TRACES OF MUSICAL INSTRUMENTS IN KAKAWIN BHARATAYUDHA

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ABSTRACT

This article is part of the research entitled "Menganalisis Jejak dan Keterserapan dalam Naskah Jawa Kuno: *Kakawin Bharatayudha, Fungsi, dan Mekanik*" based on 22 early Old Javanese literature manuscripts. This article is specifically talking about the form and function of musical instruments that are written in the *Kakawin Bharatayudha* only to clarify the form and function of musical instruments during the reign of Jayabaya in Kediri, East Java. This study uses historical method, namely through the stages of *historical, analysis, interpretation, and historiography*.

The results showed that at the stage of *historical* these *silalahit* are found including *Bharatayudha* by I M. H. W. in 1900, works of R.M. Sutopo Wirjosuparno 1968 entitled *Kakawin Bharatayudha*, and a translation book *Kakawin Bharatayudha* by G. S. Bogas Sugriyo, 2012. Criticism is done internally through translation and also by comparing the three works from the text, followed by interpretation of the translation of three *Kakawin Bharatayudha* and the last is the stage of *historiography*. The function of musical instruments in the *Kakawin Bharatayudha* can be separated from the function of musical instruments at the time of the Ancient Javanese namely as a means of ceremonies and to accompany social activities. Secular activity in question is entertainment, communication, respect, war, economy, court, and symbol (Pomardus, 2015: 381-418). Musical instruments mentioned in *Kakawin Bharatayudha* is still found, but there also have been renamed as *Mawelangga* (drum) and *rekananasta* (a type of fliddle). Purusa only thrive in Sanjaya and Rawarajata grew and spread in different parts of the archipelago.

Keywords: functionality, musical instruments, *Kakawin Bharatayudha*.

INTRODUCTION

Bharatayudha was written by Mpu Sedah and continued by Panuluh. Mpu Sedah finished the story until Prabu Silyaha the commander of the war, then told Mpu Panuh to complete. Jayabaya reigned in Kediri (1135 - 1148 AD). The division into two kingdoms namely Kediri kingdom and Jenggala, which then Jenggala was conquered by Jayabaya. The author still uses what was done by Jayabaya. *Kakawin Bharatayudha* consists of 162 cantos and 674 poems (in the works of de Regis Siliwangi there are 59 cantos). The shortest is 24 with three stanzas of poetry and the longest being the 15 cantos with the number 430 stanzas. There are 29 lyric poems that mention a wide variety of original instruments in the archipelago and its function and meaning.

This very famous base was expressed by the words of the *Samya Kuda-walaha-jinchanu* - C 1079 (1137 AD), during the Jayabaya government in Kediri (1135-1157AD). The story tells up to Prabu Salya mission to go to war, composed by Mpu Sedah, continued by Mpu Panuh. II

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ABSTRACT

This article is part of the research entitled "*Melacak Jejakdari Karawitan dalam Naskah JawaKuno: Kajian Bentuk, Fungsi, dan Makna*" based on 22 early Old Javanese literature manuscripts. This article is specifically talking about the form and function of musical instruments that are written in the *Kakawin Bratayudha* only to clarify the form and function of musical instruments during the reign of Jayabaya in Kediri, East Java. This study uses historical method, namely, through the stages of heuristics, criticism, interpretation, and historiography.

The results showed that at the stage of heuristics three kakawin are found including *Bharatayudha* by I Wayan Warna in 1990, works of R.M. Sutjipto Wirjosuparto 1968 entitled *Kakawin BharataYudha*, and a translation book *Kakawin BharataYudha* by I Gusti Bagus Sugriva, 2012. Criticism is done internally through translation and also by comparing the three works from the text, followed by interpretation of the translation of three *Kakawin BharataYudha*, and the last is the stage of historiography. The function of musical instruments in the *kakawinof BharataYudha* can not be separated from the function of musical instruments at the time of the Ancient Javanese namely as a means of ceremonies and to accompany secular activities. Secular activity in question is entertainment, communication, respect, war, economy, dowry, and symbol (Fernandus, 2003: 381-415). Musical instruments contained in *kakawin BharataYudha*, is still found, but there also have been renamed as *Mredangga* (drum) and *rawanahasta* (a type of fiddle). Harps only thrive in Sundanese, and Rawanahasta grow and spread in different parts of the archipelago.

Keywords: functionality, musical instruments, *kakawin BharataYudha*.

INTRODUCTION

Bharatayudha was written by mpuSedah and continued by Panuluh. MpuSedah finished the story until prabuÇalyathe commander of the war, then told mpuPanuluh to complete. Jayabhaya reigned in Kediri (1135 - 1146 AD). The division into two kingdoms namely Kediri kingdom and Jenggala, which then Jenggala was conquered by Jayabhaya. The author justifies what was done by Jayabhaya. *Kekawin BharataYudha* consists of 52 cantos and 675 poems (in the works of Ida Bagus Sugriva there are 22 cantos)..The shortest is 25 with three stanzas of poetry and the longest being the 15 cantos with the number 43stanzas. There are 29 lyric poems that mention a wide variety of original instruments in the archipelago and its function and meaning.

This very famous book was expressed by the words of the *sanga-kuda-sudha-tjandrana* = Ç 1079 (1157 AD), during the Jayabhaya government in Kediri (1135-1157AD) The story tells up to prabu Salya mission to go to war, composed by mpu Sedah, continued by mpu Panuluh. It

contained a song that describes Pandavas war with the Kauravas and won by the Pandavas. The story begins from the story of Kresna Duta, until Parikesit is crowned king of Astin

Kekawin Bharatayudha is a poem; One of the characteristics of myths is its close dependence between human and supernatural forces outside of himself (Herlina, 2009: 13). This was seen when the story at the beginning of the script of *Kakawin Bharata Yudha* from Canto I stanza number 2 which is translated into "The enemy who had been defeated called the king as a king of gods." It is explained further in the II number 3: "At that time it is said that the god Çiwa followed by a group of gods and sages went down to the world. The king tried to meet him and paid homage to the god, who was regarded as the indescribable sanctity. Therefore, Çiwa was very happy and said: "O king Jayabhaya, do not fear. I did not come out of anger, but came to give grace so that you may be a winner in the ten heavens. "Later the first canto No. 4 states that "after the god Çiwa gave grace, god Çiwa as usual disappeared." The sequel lines "Thus says god Çiwa with demolished; it has been approved by an entourage of *resi* (priests) in the sky." It also makes a typical characteristic of the characteristics mentioned as a principle of *pars pro toto* (part for all), which is an attempt to be identical partially with others, such as: " Let it be heard by the whole country. " Geneological form is also mentioned in the first canto number four when Lord Shiva said: "Accept my grace that I gave to you my son Jayabhaya! "indicating that Jayabaya is a descendant of Lord Shiva. Furthermore, the words "Blessed are you as a king and be a great king in the world and defeat the enemy. Moreover, remain united with my soul; directly become a god in the world. "

Kekawin Bharata Yudha as described in Canto I number 1 up to number 7 is a preliminary, and it is mentioned in verse number seven, the translation of which is: "It would be nice if the foregoing is used as a preliminary to make a compliment about the battle between Panndawa against king Kurawa, and Canto LII number 3 to number 13 is the concluding part.

This study uses historical method, which according to Louis Gottschalk (1975: 32), is the process of testing and critically analyze the records and relics of the past. The historical method consists of heuristics, criticism, interpretation, and historiography, with the aim of reconstructing the past (Garraghan 1957: 33-69; Gottschalk: 1975: 17-19; Kartodirdjo 1982).

The first stage is a heuristic which collects various data sources related to the problem being studied. Written sources in the form of three first script *Kekawin Bharata Yudha* written by I Wayan Warna 1990 issued by Dinas Pendidikan Dasar Provinsi Daerah Tingkat I Bali (Primary Education Department of the Province of Bali), written by R.M. Sutjipto Wirjosuparto, 1968. *Kakawin-Bharata Yudha*, Djakarta: Penerbit Bhratara., and a translation book of *Kakawin Bharata Yuddha* by I Gusti Bagus Sugriva, 2012, issue of Bali Studies centre, Udayana University

Press. The second stage is the criticism by testing the credibility of the source or the so-called internal criticism by comparing the three works.

The third stage is the interpretation of the facts and historical sources; interpretation is done in two forms namely analysis and synthesis. Interpretation consists of verbal interpretation that is associated with language, vocabulary, grammar, context, and translation. Verbal interpretation is to explain the meaning of words or sentences. (Garraghan, 1957: 321; Herlina, 2014: 36-55). The phase of historiography is the writing of the report in the form of multidimensional writing.

Kekawin Bharata Yudha mentions 25 musical instruments. The most mentioned word is the word *çangk (h) a* (9 times) which is currently in Bali called the *sungu* (X 5) that is wind instrument made of great seashells explicitly mentioned in Canto IX 10 X 3, 16, 16, XIV, XV 26 17 XVI, XIX 20, XXVI 1, XXXVI 3, LII 8. The *çangkais* used for the coronation ceremony of warlords along with *padahi* instrument and *bheri* (X 3). Furthermore *çangka* is a fixture in battle (XIV 16). *Çangkais* blown continuously without stopping (17 XVI, XIX 20), pounded together with other instruments as an encouragement to fight (XXXIX), so that the soldiers scramble want in front (XXVI 1). *Sungu* is used to start a war (X 5) and *çangka* to end the war and then return followed by prayers (XXXVI 3). After the completion of the war, *Çangka* named *Pancajayais* only used at times of ceremony (LII 8). .In war, *çangka* can be used as a weapon (IX 10) which is to inflict terror on the opponent so that the opponent would be afraid (XV 26). It is expressed also in the Canto IX , 9 serves as a weapon, which *çangka* musical instruments that is sounded with the gong and *bajra*, apparently also be used as a weapon, a description of how musical instruments are used as above, to make opponents fear. Gong (large sphere-shaped with a diameter of more than 60 cm in the middle of which there is *pencon* and *bajra* (a type of small bells). In Canto XXI 18 *gantta*, another name of *bajra*, serves to foster life and joy that are most likely in a ceremony.

Furthermore, the word *mredangga*, according to my opinion, is a kind of fat drum like wine barrel called six times. In Canto X no. 8 is a war unfold regulation not to kill the man who brought *mredangga* (can also be called as war *gamelan*). *Mredangga* in Canto IX No. 10 is beaten with a boisterous mixed with the shouts of the soldiers. *Mredangga* sounded continuously along *çangka* (XIX 20). *Mredangga* also shared with *kala* (one faced drum with a short stem), *sangka*, and *gubar* are beaten to give encouragement, so the soldiers fight for a place at the front (XXVI 1). Later in the canto XXXIX No. 2 in addition to encouraging soldiers it also serves to start a war. *Mredangga* dis beaten endlessly to celebrate victory in battle (XLIX 6).

Gubar, a small gong with sonorous voice, is *bende* instrument in Sunda and Java, in Bali is called *tawa-tawa*, called 5 times. In Canto X 9 *gubaris* beaten in a war with the continuously

relentless, along with *çangka* and similar big gong called *saragi* (Kunts, 1968: 70) and is used to start a war (X 16), *gubar* also functions as an encouragement in battle (XXVI 1, XLII 1), *gendding gubar* and *gong*, have a sound louder than the sound of the waves (XXXVI 8).

The word *gendding* means song or instrumental music compositions written as much as four times at Canto V 8 XXXVI 8 XLII 1, and L 5. In Canto V 8, the composition of the music produced by *curing* instrument is used to accompany or in the form a picture of people being making love. The composition is played on *gubar* and *gong* instruments (XXXVI 8). Musical compositions are also used to give encouragement at war (XLII 1). Music composition from the instruments of *kangsi*, *kemanak*, and *sinden* (*gendding*) as a frog singing voice and singing cengeret and loud and boisterous grasshopper is the rhythmic sound of *kamanak* and *kangsi* sounded in the ravines (L 5). The word *Salunding wayang* means metal slats instrument strung to accompany the puppet show, and the *pring bumbang* as a metaphor of the gamelan sound blown by the wind noise.

Garantung in all translations is considered as gamelan, but the author is more inclined to the notion of bamboo instruments that are hung, and sounded as music to honor or welcome guests (Krishna) in the event of deliberation, the music for banquets (II 6), and *Ghatika* is a musical instrument in the form of moderate bell; the sound indicates the kidnapping of a princess (IV 14), the *curing* instrument has the form of bronze xylophone is played using a bat with two hands, its function as a sign of a woman is being married (IV 14). *Curing* is also used to describe people who are making love contained in Canto V no. 8, even in Canto V 7 the word *game* (group of instrument) is used to accompany people who are making love. In Canto XXII 10 *curing* instrument is used for the ceremony when a girl first menstruated.

The musical instruments are used as a means for information system for example on Canto XXI 13 mentioning that *wanwa* (wooden bell) is used as to notify the fire. The word *tabeh-tabehan* which is a group of gamelan instrument serves as instrumental to stay awake from sleep (XXI 18). In Canto L 6, the word *Kulkulan*, namely *kentongan*, wooden / bamboo bells are sounded in a constant *nitir* and continuous in tone, and is used to scare the pigs and deer.

CONCLUSION AND SUGGESTION

Some musical terms that have been studied by previous researchers are sometimes difficult to trace its truth due to several reasons, for example a script used comes from different sources, it is difficult to be found, or has changed its form from poetry into prose, its poetical form

changed, or because of the less scrupulous copying. This happens because there is no printing machine as a multiplier of the manuscript.

The study also revealed that the mentioning of group of instruments (ensemble), or just the name of the instrument strengthens the evidence that the time when the manuscripts were written, explained that the name of a *gamelan* instrument is also a nickname for a group of instruments (*gamelan*). So what happened in Bali and other areas such as the naming of *angklung*, xylophone, *gamelan*, *calung*, and others are still based on the rules applicable at the time of ancient Javanese that survive until now.

The forms of instrument stated in the ancient Javanese script, at still mostly survive at the present, even from the side effects of music technology it has been progressing so as to produce the desired sound. Changes in the form of instrumentation, in addition to the effect of more advanced technology making instruments, is due to variety of internal and external influences. The internal effect is caused by the desire of the artist himself, while the external change is due to the existence of other elements such as political influence.

Function and meaning of the instrument at the time when the ancient Javanese texts were written are almost the same as the present where the *gamelan* instruments are used for ceremonies such as religious ceremonies and entertainment. Nowadays, there are function and meaning that are lost such as the function as *war gamelan* which subsequently become the *gamelan* for ceremony.

Research on the Indonesian music, is not yet fully using the traditional literature in the archipelago. Therefore it is recommended to researchers of Indonesian music to use this literature either *kekawin*, *kidung*, *geguritan*, and others.

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