

JAVANESE WOMEN'S PATRIOTISM IN THE *KETOPRAK* MANUSCRIPT "KYAI KALA GUMARANG"

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Abstract: The purpose of this study is to describe Javanese women's patriotism in the *ketoprak* manuscript "Kyai Kala Gumarang". This qualitative descriptive study used a content analysis technique to analyze the data. The main data source was the *ketoprak* manuscript titled "Kyai Kala Gumarang". Library research methods were employed to collect the data. Data analysis techniques using interwoven analysis techniques and interactive analysis with a feminist approach. The results of the study showed that the words, phrases, and sentences in the manuscript indicated that women had a key role as an important messenger of the kingdom, as a distraction, and as soldiers defending the homeland.

Keywords: Javanese women's, patriotism, *ketoprak*

Literary as a work of art that contains the beauty of language and story in it. This is inseparable from the terminology of *sastra* (literature) that origins from the word *su-sastra* or writing that has beauty (Ardianti, Usman, & Bandu, 2018: 177). Literary works connect with human life. The statement is also in line with the opinion of Irma (2018: 15) that within literary works, the author describes all events experienced by the community in daily life. Literary works also attach to the recording of cultural events in human life. Literary works come with a function as an entertainment as well as guidance for its audi-

ence. In other words, literary works also contribute to the values of characters to the community. This is in line with Sulaksono's opinion stating that literary works have a functional role as a means of introducing and strengthening the unwritten values and norms adopted by the community (2016: 15). Literary works have the form of fiction but can present life values that display the truths in real life. Through literary works, the authors can convey all the ideas, for instance, the values of character education (Suryanto, 2016: 222).

Ketoprak manuscript is one of the literary works originating from Java, especially the Special Region of Yogyakarta and Central Java. In the *ketoprak* show, the majority still uses a script to determine the story that will be acted out in the show. Likewise *ketoprak* performance as part of folk art, *ketoprak* manuscript is also the representation of social life. This is in accordance with the opinion of Setyawan, Saddhono, and Rakhmawati stating that *Ketoprak* manuscript also contains social realities that occur in its authors (2017: 150). The authors' social and cultural background plays a significant role in shaping the colors, ideology, messages, and social conflicts highlighted in *ketoprak* manuscript.

Ketoprak manuscript is a creative work in the form of thoughts, experiences, and appreciation of life expressed aesthetically in Javanese. *Ketoprak* texts according to Setyawan, Saddhono, and Rakhmawati are categorized as one of the literary texts, in this case, included in the traditional stage performance script. *Ketoprak* manuscript as one type of literary works displays a portrait of human social life (2018: 213).

Ketoprak is a form of folk art that is classified in traditional performing arts. According to Setiawan, traditional performing arts are one of the cultural products that can contribute to the achievement of intelligence and human dignity (2015: 101). Y.Amin, Mardikantoro, and Syarifudin argued that besides as local traditional art, traditional arts also have a strategic position in maintaining Javanese (2017: 5). Particularly for folk art, the pinnacle of the aesthetic is not the main goal, although moral values are still an orientation (Lanjari, 2016: 170).

Ketoprak is a traditional form of theater with the main elements of dialogue, song, and humor. *Ketoprak* according to Setyawan and Saddhono is a traditional Javanese drama art that represents the social life of the people with Javanese cultural background (2019: 32). Dialogue between players is presented in Javanese. The players will speak and converse in Javanese according to their level and role in the play (Lisbijanto, 2013: 1). According to Waluyo, Said, and Kurwidaria, the history of *ketoprak* began circa 1925 and was first staged by a group called *Ketoprak Krido Madyo Utomo* Association from Solo, widely known as *Kethoprak Lesung* (2019: 2). Summed from several explanations regarding *ketoprak* that have been affirmed by previous re-

searchers, *ketoprak* art is a pure and original traditional art from Javanese society. The elements that mark *ketoprak* art as one of the art originating from Java is seen from the language used that still preserves Javanese language, ideology and values conveyed in *ketoprak* art and other supporting elements such as music, costumes, and stage arrangements which are still attached to Javanese cultural elements.

As one of the Javanese cultural heritages, according to Fujiawati, Permana, Lestari, and Roekmana, *ketoprak* is powerful to introduce Javanese culture to outsiders and is one of the nation's strongholds of culture. In the globalization era as nowadays, all forms of foreign matters are increasingly influencing lifestyles, thinking patterns, habits, customs, and morality (2017: 60). This is supported by Sutardjo's opinion which reveals that by preserving and developing certain cultural heritage, it can strengthen personality and self-confidence which can empower patriotism to the motherland and the nation, as well as self-confidence which acts the power of development (2010: 62). Furthermore, Lisbijanto stating that *ketoprak* is a folk art that tells the stories of life happening in ancient kingdoms, which is legend occurring within the community with Javanese royal life background in the past (2013: 1).

Ketoprak as one part of Javanese cultures contains stories about humans with various problems, norms, and regulations that bind them. This is agreed by Surtantini's opinion declaring that all activities related to art are the property of every human being and almost everything that is reflected in art is also about humans (2017: 75). In *ketoprak*, there will always be female characters who have roles in the story. As Jaggar's opinion (2013: 247), westerners respect men more and entrust all kinds of works to them, because it regards that the work of men is far better and has a high sale value. This is different from what is described in *Kyai Kala Gumarang* manuscript which tells about women that also being able to show good works. This is inseparable from the roles they played in the story. The roles of these female leaders are a form of women's emancipation where women no longer only work in the domestic sphere but have been able to contribute to work outside the domestic sphere.

The female character in *ketoprak* of *Kyai Kala Gumarang* story is not restricted in movement because women can also work on matters that are usually done by men. This is in line with

Tong's opinion that socialist Marxist feminists reject the limitation of women's movement and assume that what makes us human is that we produce our way to strive. Thus, what is completed by women and men has the same rights and competitiveness with no discrimination (2008: 140). Based on this background, this study will analyze and discuss the forms of patriotism and the heroic role of female characters contained in *Kyai Kala Gumarang* manuscript.

METHOD

This research is descriptive qualitative research with a feminist approach. The purpose of this study is to describe and explain in-depth about the heroic role of Javanese female characters in *ketoprak* of *Kyai Kala Gumarang* manuscript. Descriptive research in case studies of qualitative research leads to detailed descriptions and in-depth portraits of what happens in the field of study (Sutopo, 2006: 111). The main data source in this study is the *Ketoprak* manuscript with the title *Kyai Kala Gumarang* by Trisno Santoso, supporting data sources consist of sources and other literature related to *ketoprak* manuscript.

Data collection techniques used literature study and interview techniques. The data analysis technique used is the content analysis technique combined with the feminist literary approach. Data validity in this study administered data triangulation technique using data source triangulation and theory triangulation. Stages of data analysis used flow model of analysis and interactive analysis according to Miles & Huberman with the stages of data reduction, data presentation, drawing conclusions (2009: 18).

FINDINGS AND DISCUSSION

Findings

Departing from the aims and research methods, in this section, the results of the study are presented in the form of an analysis of Javanese women's patriotism contained in *Kyai Kala Gumarang* manuscript written by Trisno Santoso. The results of this study include a description of the language used in the level of words, phrases, and sentences that refer to meaning as an interpretation of the role of Javanese female characters

contained in the writing. The results of this study are presented as follows.

The Bearer of Royal Messages

This role was shown by the character *Nyai Menggung Adisara*. *Adisara* is one of *Panembahan Senopati's* concubines who possessed a beautiful face and charm. The submission of duties to *Adisara* is shown from the following excerpts:

01. P. Senopati
*Ooo inggih-inggih, lajeng sinten
ingkeng kedah masrahaken wa, menapa
kedah kula piyambak?*

02. Mandaraka
*Mboten kanjeng, ingkeng saged mran-
tasi damel namung Nyai Menggung
Adisara. (Kyai Kala Gumarang manu-
script pp. 5-6)*

Translation:

01. P. Senopati
Oh then, who will entrust you, uncle?
Should I do...? by myself?

02. Mandaraka
No, sir. The one who can complete this
task is none other than *Nyai Menggung
Adisara*.

From this quote, it is found that only *Nyai Menggung Adisara* could handover the message from the Mataram kingdom to the Madiun kingdom. It is because Mataram had previously sent troops to discuss with the Madiun kingdom, but unfortunately war occurred between the two parties. The strategy of sending *Adisara* was surely an appropriate choice because Madiun soldiers would not feel suspicious if a woman entered their area. *Adisara*, who was a Mataram people, did not object to this task. This is presented in the following excerpts:

03. P. Senopati
*Nyai, dhawuh iki kudu ingsun pitedha-
hake.*

04. *Adisara*
*Kanjeng, sabda sampeyan dalem
menika kukum tumrap negari, mangka
kula menika kawula ing Metaram, an-
teping manah pejah gesang kawula,
kula udhokaken kangge nambak ka-
luhuraning kawibawan Metaram kan-
jeng. (Kyai Kala Gumarang manuscript
p.6)*

Translation:

03. P. Senopati

My Lady, this order must be done by you yourself.

04. Adisara

Your Highness, your order is your nation's law, yet I am Mataram people. My death will I give only for the sake of the Mataram King.

From this quote, *Adisara* undertook the task given by *Panembahan Senopati* to him willingly. She, as the people of Mataram, was supposed to obey her king's order. *Adisara* had gathered her head to serve the Mataram kingdom. As an important messenger, *Adisara* acted orderly, she went to Madiun by sneaking up so it would be undetected by Madiun soldiers. She did so to continue her task and avoid problems.

The order *Adisara* had been tasked completed accordingly. She could safely reach the Madiun's palace and be able to reach out directly to Madiun's king, *Rangga Jumena*, to deliver a message from the king of Mataram. This can be seen in the following excerpts:

05. R. Jumena

Lha banjur diutus apa dening anakku Sutawijaya, ing Mataram.

06. Adisara

Sowan kula dhapuk kautus ngaturaken nawala, konjok ngersa sampeyan ndalem kanjeng. (Kyai Kala Gumarang manuscript pp. 14-15)

Translation:

05. R. Jumena

And thus, what is ordered by my son, Sutawijaya in Mataram.

06. Adisara

My coming here is ordered to bring news to Your Highness.

From these quotes, *Adisara* had carried out her task of bringing important news from Mataram kingdom to Madiun kingdom orderly. The news made the leaders of Madiun kingdom thought that they had won over Mataram and then the officials asked to return to their kingdoms. The king agreed upon the request and the officials returned to their kingdoms, which then made Madiun's defense weakened due to the absence of high-ranking officials in the kingdom.

Distractor

In addition to being a messenger from Mataram kingdom to Madiun kingdom, *Adisara* also served as a distractor to *Rangga Jumena* when Mataram army would invade Madiun. She did so to distract *Rangga Jumena* that his kingdom had been attacked by Mataram. This is shown in the following excerpts:

07. Adisara

Kepareng kula munjuk kanjeng

08. R. Jumena

A....pa nyai menggung, apa meneh.

09. Adisara

Kula ugi kadhawuhan mijiki pada, kinarya tetela bilih Kanjeng Panembahan Ing Mataram caos bekti dhumateng panjenengan ndalem kanjeng. (Kyai Kala Gumarang manuscript p. 16)

Translation:

07. Adisara

Let me speak, your majesty.

08. R. Jumena

What else bothers you Lady *Menggung*, what else.

09. Adisara

I am ordered to cleanse your feet, as a sign that the king of *panembahan* in Mataram has given his loyalty to your majesty.

From these quotes, *Adisara* asked permission from *Rangga Jumena* to cleanse his feet as a form of devotion of the King of Mataram to the king of Madiun. It was visibly only a form of distraction from *Adisara* to *Rangga Jumena* to keep him sit on his throne because the Mataram army had begun to attack the Madiun kingdom. *Rangga Jumena* was fascinated with *Nyai Gung Adisara*, and she also had given a beacon of hope to *Rangga Jumena*. When *Rangga Jumena* sat next to *Adisara*, his son named *Raden Mas Lontang* reported that Madiun had been surrounded from all directions by the enemy. Because *Adisara* sat next to him, *Rangga Jumena* did not stand up to join the war and instead ordered *Raden Mas Lontang*, who doubted his ability, to join the war. In fact, *Adisara* had left *Rangga Jumena* when he was told that Madiun had been surrounded. This is depicted in the following quotes:

10. R. Jumena

Waa blai iki, sapa sing ngepung Madiun. (MENOLEH KE ARAH NYAI ADISARA) nyai kowe mlebu ana keput.... Iho lha ana ngendi? Waaaa cetha, cetha yen iki gaweane wong Mataram iblis, ya ya iki mesthi pokale wong tuek gaek elek, wong ndesa ora ngerti tatanan. Mrentani mrentani, Oooo ketok tak rampungi dhisik dhewe kowe. (Kyai Kala Gumarang manuscript p. 18)

Translation:

10. R. Jumena

What is going on, who is surrounding Madiun. (LOOK AT NYAI ADISARA) My lady, please be hurry, come inside my palace, there is riot...what, where is she? Well obviously, this is from the filthy old man, unmannered discourteous infant. You wait when I find you, I will beat you to the bone.

The quote shows that Rangga Jumena was surprised because Adisara had disappeared from his sight. He finally realized that Adisara was only pretending to be kind as a distraction because Mataram royal forces would invade the Madiun kingdom. Adisara's efforts to distract Rangga Jumena had succeeded and overwhelmed the Madiun kingdom because they were better prepared to fight.

State Defense Force

This role was acted out by Retna Dumilah. Retna Dumilah was a child of Rangga Jumena and had a beautiful face. The role of a warrior by Retna Dumilah can be seen from the following quotes:

11. R. Dumilah

Rama mugu wonten kepareng ndalem, kula badhe majeng wonten palagan.

12. R. Jumena

He, kepiye? Maju palagan?

13. R. Dumilah

Inggih rama, kula rumaos gadhah wajib mbelani tanah wutah kula. (Kyai Kala Gumarang manuscript p. 19)

Translation:

11. R. Dumilah

Father, may you bless me, I want to go to the battlefield.

12. R. Jumena

What, How? Battlefield?

13. R. Dumilah

Yes, father, I have to defend the place where I was born.

The excerpts show that Retna Dumilah asked the blessing of her father to join the war. Retna Dumilah felt she had to defend her homeland from enemies. Knowing that her daughter's strong will, Rangga Jumena let Retna Dumilah join the force into the battlefield. This can be seen in the following quotes:

14. R. Jumena

Ooo, ngger mbok menawa wis pinesthi, kowe sing unggul. Kowe sing bisa menang, ya tak lilani cah ayu, malah Kyai Kala Gumarang iki dadekna piyandelmu. Kala Gumarang iki melu nemtokake, majua ndhuk.... (Kyai Kala Gumarang manuscript p.19)

Translation:

14. R. Jumena

Ooo, my daughter, this must be our winning, you are eminent. You have to win, I let you, my beautiful daughter, this is Kyai Kala Gumarang, let it lead you. Kala Gumarang will decide, win this war, my daughter

These quotes show that Rangga Jumena finally let Retna Dumilah to join the war. He even gave a *kris* named Kyai Kala Gumarang to Retna Dumilah to help her win the war. In the end, Retna Dumilah also defeated the Mataram warriors. Finally, Panembahan Senopati faced Retno Dumilah. This can be seen in the following quotes:

15. P. Senopati

Sapa senopati wanita gawe gegering para prajurit Mataram.

16. R. Dumilah

Retna Dumilah, putri Medium, sapa kowe.

17. P. Senopati

Panguwasa tunggal Mataram, aku Panembahan Senopati. (Kyai Kala Gumarang p.20)

Translation:

15. P. Senopati

Who is this swordswoman that takes over the Mataram warriors.

16. R. Dumilah
Retna Dumilah, daughter of Madiun,
Who are you.
17. P. Senopati
The sole ruler of Mataram, I am Panem-
bahan Senopati.

The quotes show Retna Dumilah's encountered with Panembahan Senopati for the first time. Panembahan Senopati advanced to face Retna Dumilah himself because the Mataram warriors were overwhelmed by Retna Dumilah. When dealing with Panembahan Senopati, Retna Dumilah instead became fascinated with his courage because Panembahan Senopati also uses *semar mesem* spells that were rubbed all over his body. *Semar mesem* spell would make all women fall before those who use it.

Discussion

Generally, *ketoprak* Kyai Kala Gumarang contains several heroic roles of Javanese female characters, including women acting as the important messenger from the kingdom, as distractors, and as warriors in the battlefield between two kingdoms to defend their homeland. The findings were found in words, phrases, and sentences that are meaningful to depict the heroic role of Javanese female characters in *ketoprak*. The results of the above explanation show that women in *ketoprak* do not only act as fragile figures. Women can also take part in royal politics and other matters, which are usually carried out by men.

Literary research with various approaches to the study of literary works, especially the feminist approach can enrich the study of literary works. Feminism aims to increase the position and level of women to be equal to men. According to Djajaneegara, to achieve this goal is to obtain the same rights and opportunities as those of men (2000: 4).

The female characters in Kyai Kala Gumarang manuscript are very influential in the story. The figure of female characters who are usually frail was not found in these writings. Female figures are able to carry out heavy tasks orderly. Moreover, from some of the existing female figures, there is one female figure who fought to defend her homeland. Though war is usually for

men. This proves that women can carry out what only men normally don.

The role as an important messenger of the kingdom carried out by female figures can actually be done by male figures. The choosing of women is not without the following reason. The female figure was chosen because she has a strong will and determination to uphold the dignity of her kingdom. In addition, the adviser of the Mataram kingdom also chose a female figure so that the Madiun kingdom assumed that the figure did not endanger the Madiun kingdom. This was proven by the success of the woman infiltrating the Madiun kingdom without any significant obstacles.

Next, as a distractor, the female figure was adequately in completing command because the king of the Madiun kingdom was a man. The beauty of the female figure sent as a distractor to the king of Madiun was also an advantage of a woman. The success of the job as a distractor proves that a woman's character cannot be underestimated, as a result, a woman can make the king kneed before her charm and beauty.

Finally, the role of the female figure as a warrior is very different from the nature of women who are known for their gentle nature. In *ketoprak* of Kyai Kala Gumarang, there is a woman who bravely proposed herself to join the battlefield to defend her homeland because her royal soldiers were defeated by enemies. In *ketoprak* manuscript of Kyai Kala Gumarang, female figures play an essential role. The female characters are not limited by space. The role given to the women figures is indeed appropriate because the assumption that fragile women will smooth the tasks given because in reality women cannot be easily underestimated. This is in accordance with the perspective of socialist Marxist feminists in Tong's opinion affirming that they reject the limitation of women's movement and assume that what makes us human is that we create our way of life. Thus, what can be done by women and men has equal rights and competitiveness without discrimination (2008: 140).

Ketoprak manuscript of Kyai Kala Gumarang by Trisno Santoso depicts female characters who have an important role in the story. Even the role played by female characters greatly influences the story in the manuscript. The representation of the role of female characters in the Kyai Kala Gumarang manuscript was manifested in the role as important messengers, distractors, and

warriors of the country. Examining *Ketoprak* manuscript with the feminist approach can be used as learning material for Javanese demonstration art, literary appreciation, literary criticism, or literary history because of the ineffectiveness of literary learning in schools.

Literary learning needs to be developed forms of learning media that points the target by paying attention to the level of students' appreciation. The change in learning orientation towards appreciation, expression, and literary production results in the design of literary learning no longer centered only on increasing students' literary knowledge which tends to be theoretical and overrides their practice (Riyanti & Setyami, 2017: 107).

Therefore, *ketoprak* manuscript of Kyai Kala Gumarang can be used as an alternative to Javanese teaching materials, a review of feminism in the image of the role of women is very appropriate for students to read. It is expected that after learning by using the methods and media of *ketoprak* manuscripts, students will obtain additional materials and can add up to their experience

in assessing the patriotism image of women in *ketoprak*.

CONCLUSION

Ketoprak manuscript of Kyai Kala Gumarang by Trisno Santoso contains female characters who have an important role in the story. Even the role played by female characters greatly influences the story in the manuscript. The representation of female characters in Kyai Kala Gumarang manuscript was manifested as important messengers, as distractors, and as warriors of the country. The *Ketoprak* manuscript of Kyai Kala Gumarang by Trisno Santoso has implications in society, especially in education and women. This *Ketoprak* manuscript can provide an overview of the roles of female leadership in *ketoprak*. It is expected that this research can be used as a literature review reference to improve the learning of literary works appreciation in schools.

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