



The Transformation of the Character Sengkuni from *Wicarita* to *Kakawin Bharatayuddha* in the Perspective of Literary Anthropogeneology

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Abstract

This article attempts to provide an answer to the question of the transformation of the character Sengkuni. The study aimed to explain the transformation process of Sengkuni. The perspective used is literary anthropogenesis. The results of the discussion show that the character Sengkuni in *Kakawin Bharatayuddha* has undergone an aesthetically transformed process. The process of change is intertextual. Therefore, from the perspective of literary anthropogenesis, there are two important things to note about the character Sengkuni in *Bharatayuddha*. First, there is a concept of the influence of the Javanese philosophy of life that gives colour to Sengkuni from the works of Old (kuna) Javanese literature, new Javanese literature, and recent Javanese literature. The concept of influence in wayang literary studies is the development of Javanese personality values that are still valid and related to moral ethics. Secondly, there is a change in the form of the transformation of the character Sengkuni from *wiracarita* (an epic) to Javanese literary texts. The transformation of Sengkuni is still characterized by the noble Javanese personality, so there may be still a kind of judgment on the character Sengkuni as a metaphor for a wicked life. In the eyes of the Javanese, the character Sengkuni is often seen as evil.

Keywords: *Literary Anthropogeneology; Sengkuni; Transformation*

Introduction

The development (transformation) of the character Sengkuni in Javanese literary treasures is still rarely explored, especially when taking the perspective of literary anthropogenology. There are even some researchers who avoid the research subject of the character Sengkuni. Interestingly, Triyogo (2017) research shows that the character Sengkuni in *Ki Purbo Asmoro* is influenced by the family atmosphere, including infidelity and sin. Will it also appear in other texts about Sengkuni? In general, Sengkuni was regarded as an evil figure. Therefore, there is a presumption that some are afraid of being seen as

propagators of evil behavior when researching the character Sengkuni. Even at home, in the office, and at school, The character Sengkuni is seen as a bad influence.

Such assumptions are indeed interesting to examine in order to trace the character Sengkuni in the context of Javanese culture. At the very least, the question will arise as to why Sengkuni is rarely used to name persons. The character Sengkuni is indeed unique and is rarely used as a Javanese name, unlike Arjuna, Bima, and so on. There seems to be an evil assumption associated with the name Sengkuni. In fact, according to Nurgiyantoro (2011), Javanese people often name their children after the names in puppetry. In this context, figures such as Bima, Arjuna, Sadewa, Yudhishtira, Harjuna, Abhimanyu and so on often appear as names of persons. The naming of Javanese people using the names of *wayang* characters is a form of hope that their children will have the same traits as the characters. Yet, Sengkuni is rarely if ever used as a name for a person.

Such a statement certainly needs to be checked for its truthfulness. Is the character Sengkuni not idolized? Is it culturally wrong for Javanese people to name their children after the name Sengkuni? This study explores the transformation and reception of the character Sengkuni in Javanese culture. For this reason, the meaning of Sengkuni in the eyes of Javanese people needs to be explored from the perspective of literary anthropogenology.

This is not an inventive thing that the Javanese people have a negative perception of the character Sengkuni. This character is often seen as a malevolent one. Based on this fact, it supports the idea that the character Sengkuni is seen as an evil in the Javanese culture and a sliver in various aspects of life considered a controversial figure. The reality is a reflection of the Javanese life. This questions whether there is no Javanese like Sengkuni. Indeed, it is because the puppetry certainly appears as the personification and metaphor of life.

There is research on the character Sengkuni that is mainly concerned with structure. Purwadi & Prasetyo (2014) examined the main character in the play *Banjaran Sengkuni* (so-called *LBS*) in a study of Ki Timbul Hadiprayitno. The reviewers use more structural theories. This investigation shows that the character Sengkuni is not bad in the eyes of the Kaurava, whereas the figure is considered wicked by the Pandavas. Research is still limited to structural analysis and often neglects the contextual meaning. Therefore, research that comprehensively discusses the character Sengkuni is necessary. Comprehensive means that they must relate to the lives of Javanese people. The character Sengkuni likely undergoes transformation and reception that evolves according to the mastermind, author, and community of connoisseurs.

Transformation and reception were explored by Defriani (2015) under the title *Pemikiran Ki Enthus Susmono tentang tokoh Sengkuni dalam pewayangan* (Ki Enthus Susmono's judgments on the character Sengkuni in puppetry) in UIN Walisongo. In this study, there are findings that Sengkuni is considered to have strong character. The characters attributed to Sengkuni are cunning, strategic, provocative, and piquant. The method of study used was qualitative-descriptive, that is, it is redescribed through a comprehensive understanding that aims to rewrite, rethink, reflect, recognize, and improve. In terms of the application of methods, this study was still very much limited to textual description and had no reference to contextual matters. The subject of the work is also limited to one single puppeteer.

Similar research was also conducted by Triyogo (2017) entitled *Sanggit Dalam Banjaran Sengkuni* by Ki Purbo Asmoro. There have been expressed cultural and genealogical aspects of the character Sengkuni. This research was an intertextual study, although there is no mention of the previous text, which is the source of transformation and reception. According to him, the *Sengkuni Banjaran* play is a show that narrates the lives of The character Sengkuni from birth to death. The play illustrates that a

character's personality is shaped by the environment from birth. However, a character's traits are also influenced by the surrounding circumstances.

From the above research, it can be seen that the methods of analysis used are still limited to structural analysis, descriptive analysis, and intertextual studies. The focus of the study clearly emphasized the performances of three different puppeteers. While the three studies have touched on the transformation of the character Sengkuni, they have not contextualized the reception in Javanese society. Therefore, this study will use the perspective of literary anthropogenology to examine the extent to which the character Sengkuni has transformed the natural reception of Javanese society.

The perspective of literary anthropogeny is based on the assumption that *wayang* is a reflection of Javanese life. In Javanese culture, the expression "*banyu mili mudhun*" (like father, like son) means that children's behavior is often influenced by their parents. The hereditary aspect often appears in the realm of puppetry. Similarly, Sengkuni has certainly become a realistic portrayal that has evolved in Javanese society. In principle, there are two main prevalent developments regarding the character Sengkuni in Javanese society: (1) development through literary works written by poets or authors who have an aesthetic appreciation of the character Sengkuni, (2) development through *wayang kulit* (shadow puppet) performances that depict the character Sengkuni using *sanggit* (interpretation). Both developments of the character Sengkuni, are consciously and subconsciously influenced by the Javanese philosophy of life about *karma phala* (fruits of actions). *Karma phala* always colors the characters in puppetry. Both are also related to the transformation and reception of the character Sengkuni. Even the cultural environment can also shape the character Sengkuni.

Such an explanation is interesting to be traced further regarding the character Sengkuni in the baboon of the puppet play, namely Mahabharata. The baboon of Sengkuni can also be associated with the *pakem* (guidelines) of shadow puppetry. Furthermore, this research will be related to the reception of Javanese life towards the character Sengkuni. This is also to complete the perception of the character Sengkuni by the Javanese, which has been examined through the three *Banjaran* plays above. Through Sengkuni's transformation research, it will certainly be revealed that each puppeteer can have different abilities, adapted to their creativity and cultural environment. Furthermore, it is also necessary to reveal the Javanese reception of the character Sengkuni. The intriguing question from this study involves two things: (1) How is the transformation of the characters of Sengkuni into Javanese literary texts, and (2) How is the reception of the character Sengkuni in Javanese literary texts?

B. The Transformation of the Character Sengkuni in Javanese Literature

Transformation means an aesthetically altered form of the story. Transformation in literary works embodies a change in impressions, expectations, and cultural perceptions. At the heart of the change was the development of the character Sengkuni through literary texts. That is why the transformation of the character Sengkuni, can be interpreted as a development. The critical question is how far the character Sengkuni has been transformed through Javanese literary texts. Transformation can be done aesthetically, in the form of creation, name change, plot change, character change, and ability. The transformation of the text can be further away from its original color, it may remain the same, and it is very likely to be different.

The baboon of literary works containing the character Sengkuni is the epic Mahabharata. This epic in Javanese literature developed into *Kakawin Bharatayuddha* (kakawin is the narrative poem in the Old Javanese language) by Empu Sedah and Panuluh. In the *Kakawin*, of course, the character Sengkuni appears even though not as the main one. In the Mahabharata, no title discusses the character Sengkuni (Subramaniam, 2007). The character Sengkuni is only tucked into another subtitle, *Sabha Parwa*, portraying the story of "*Mata Dadu di Lempar* (The Thrown Dice)." In the story, the name of the character Sengkuni is Sakuni. The character Sengkuni will certainly transform, depending on the

perception of each author, puppeteer, and enthusiast (audience) of puppets. That is why the character Sengkuni can develop from puppet baboons into the *pakem* (guidelines). *Pakem* usually develops into a play. Some puppet plays are in the form of *balungan* (incomplete) and some are *jangkep* (complete). The aesthetic transformation happens in the development of the character Sengkuni from text to text.

The transformation of the literary text about the character Sengkuni needs to be traced because of the expertise of the author of the story or play is often influenced by their respective views on life. For this reason, understanding the development of the character Sengkuni does need to be done intertextually. Intertextual is a pure concept of reader-oriented text understanding (Endraswara, 2013). The reader can interpret anything based on the preceding texts. Text readers often make changes to the next text. Cultural influences often modify the resulting texts.

Cultural influences in the text and intertext about the character Sengkuni will create variants. The occurrence of variants and invariants in the text about the character Sengkuni is a form of transformation. The more creative the creators of puppet literature, the more varied variants emerge. Both the occurrence of variants and invariants can be traced in the form of transformation mediated by some kind of invariant. In the text about Sengkuni, of course, there are invariants and variants so it is necessary to trace the transformation from text to text and from context to context. The occurrence of variants and invariants of the character Sengkuni is the identity of Javanese life. With intertextual studies, of course, the essence of the character Sengkuni is increasingly known in Javanese society. In this connection, there has been a hypogram of Sengkuni's characterization. The hypogram is the spirit of the previous text that is embryonic to the next text.

In this regard, *Serat Batajuda* written by Radyomardowo et al. (1959) in the play of *Rubuhan* (Duryuana Gugur) can be considered as a development text of Mahabharata. As a development of the text, of course, there is a hypogram about the character Sengkuni. As it is written in the text of *Bharatayuddha* by R. Ng. Kartapraja (1980: 7) there is a scene *Sri Krishna ke Astina* (*Sri Krishna to Astina*) discussing the boundaries of the country but failed. This play is often called *Krishna Gugah*. The play is also called as *Krishna Duta*, in which Sengkuni is established. From various texts, hypograms about Sengkuni will certainly appear.

However, Endraswara (2013) further stated that an author tends to reject the occurrence of hypograms in forms and genres. An author is free in his creative process. The author wants to create his original works as if not influenced by others. An author is like having an ethos, wanting to be free to work so that he gets out of aesthetic bondage. An author who simply tails someone else's work can be said to be a plagiarator. It is for this reason that they are allergic to the term hypogram. So the task of the comparative literature researcher is to find the hypogram. In this connection, it is interesting to note the thought that each literary work is a mosaic of other texts, each literary work often absorbs and transforms previous works (Culler, 1977; Kristeva, 1980). Based on this opinion, tracking the character Sengkuni from text to text is not impossible if the hypogram of the transformation of the character Sengkuni can be discovered that will procreate new meanings.

Text transformation, especially characterization, is difficult to avoid. Transformation is a form of literary development. Literary transformation will form a literary family. Many of literary texts form a kinship, which is a text-to-text strain (Spencer, 2005). It is obvious that this transformation of the character Sengkuni forms a series of texts that increasingly attracts readers. So the main task of comparative literature is to find complete relationships between these texts. If the character Sengkuni appears in new texts, it means that there has been a literary transformation.

In this connection, Nurgiyantoro (2016) formulated that the emergence of transformation in *wayang* stories often occurs in similarities and variations in terms of the characters and storylines. The two aspects are, of course, complement each other. *First*, characterization transformations include

models, namely hypogram models of part of the name and part of the character and hypogram of the name without accompanying characters. *Second*, the storyline transformation event consists of two models, namely (1) the character story model about romance and (2) the breed relationship between characterizations. It should be emphasized that the character Sengkuni, of course, underwent a transformation that was influenced by the author's philosophy of life. Authors can change the name of Sengkuni and give characters according to their individual expectations. The character of Sengkuni is certainly increasingly visible in the development of the plot, especially if the story of the character Sengkuni has been written on *sanggit* (storyline) of *Ki Dalang*.

Indeed, it must be admitted that in puppet plays, almost no one plays Sengkuni. Harghana SW (1998) composed 27 *balungan* plays. But none of these plays mention Sengkuni. Of course, the composition of the puppet play has its own reasons on why not to create the play about Sengkuni. However, that does not mean that the character Sengkuni does not appear. In various plays giving rise to Kaurava characters, Sengkuni always plays his dominant role. For this reason, tracking the character Sengkuni does need to be done.

Endraswara (2011: 10) states that the reconciliation of literary works by tracking the development of the text will reveal various things about literary aesthetics. The comparative literary study can be used to explore the extent to which literary development has been or is undergoing transformation, evolution, and revolution. The study on the character Sengkuni is a study that compares one text with another text that is considered to have descendants (breed). Comparative literature on this character aims to trace a series of texts until finding the genealogy of a text. Aesthetics is often the wrapping of texts, so the task of reviewing literature compared to the character Sengkuni also seeks to explore those aesthetics. Word games and all forms of aesthetics become the result of comparative literary studies on the character Sengkuni.

Based on the above rationale, the reviewer of comparative literature needs a certain perspective to open Pandora's box of text with one another. The author is indeed a person who is good at wrapping messages with aesthetic words. When the message is considered secret, the author of the character Sengkuni, usually hides behind words. If the author wants to express that during life there are people with unpleasant traits, envy, and it is always difficult if there are successful people, then it is described as the character Sengkuni is always polished finely.

C. Sengkuni Anthropogeneology in Old Javanese Literature

1. The Loyalty and Responsibility of Sengkuni

Literary anthropogeneology is the perspective of understanding literary texts in an interdisciplinary manner. In it, there is an integration of text understanding about Sengkuni, which pays attention to aspects of Javanese cultural anthropology and geneology, namely the deconstruction of one text to another. Old Javanese literature is the story of Sengkuni from *Mahābhārata* to *Bhāratayuddha*. Both stories are the main manuscripts discussing the character Sengkuni according to the Javanese cultural context of ancient times. At that time, certainly, Javanese culture in the kingdom era often emphasized aspects of achieving power in certain ways.

Tracing the character Sengkuni requires accuracy. At least, textual data on Sengkuni do not always show the character's ugliness. Sengkuni is an antagonist in the story of *Mahābhārata*. In that connection, there has been a transformation from the *wiracarita* of Sengkuni into *Kakawin*. These changes embody a poet's reception on the character Sengkuni. This *wicarita* becomes a technical and contextual baboon (source) about what and who the character Sengkuni is. (Koentjaraningrat, 1994) provides information that Javanese people once lived in the Hindu-Javanese era, meaning that there are Hindu beliefs that acculturate with indigenous religious beliefs in Java. This indigenous religion mingled

with Hinduism certainly has a role in the lives of *wayang* figures as a reflection of Javanese culture at that time. During the Hindu-Javanese Kingdom, Sengkuni was considered a cunning figure in gaining power.

From a literary anthropogenetic perspective, the character Sengkuni has indeed undergone transformation and reception. Not only in the form of *kakawin*, transformation also appears in the form of *sanggit* in puppetry. A puppet observer named Ki Jagasari, from the mountainous region of Menoreh Kulon Progo, mentions that there is indeed a special impression about Sengkuni. He often listens to puppet plays about Sengkuni while picking cloves. Usually in his village, if someone has the *hajatan* (party or event), they always tune the tape recorder transmitted to other villages. So Ki Jagasari as a viewer and listener of puppets has his own impression on the character Sengkuni for many years.

Translation

“In my opinion, it's good to have Sengkuni. He is loyal to the King as a *Patih* (prime minister), and he does not betray his King. That's Sengkuni. But it is my own reception. It might be different from other village people's reception of Sengkuni. They are just pretentious about hearing puppet stories or frequently watching live performances. Once Ki Dalang Sutarka acted *Ganamana Luweng* at *Bersih Desa* (an annual ritual of purging the village). That's it, struggling for power certainly requires strategies.”

From that explanation, it appears that Sengkuni is not always bad. The construction of Javanese thought also varies, depending on the perspective of each people. Mr. Jagasari's opinion shows that Sengkuni also has a good side. There is also transformation of the name of the character in the text. The word Sengkuni is derived from Sanskrit: *śakuni* means bird, other names are *Saubala* or *Subala*. A bird at that time was among the animals that flew to and fro. It flew to the place where it could find food. Birds want to eat and even steal food (rice) without effort. Birds do want something delicious. Nowadays, a bird in Javanese culture is called *kukila*, known as *klangenan* (keen pleasure). The complete life in old Javanese culture is having four things, namely: (1) *wisma* (homestead), (2) *curiga* (weapon), (3) *turangga* (vehicle), and (4) *kukila* (keen pleasure in the form of a pet bird). From this context, it can be seen that Sengkuni is indeed a *klangenan* (sound). The sound of the bird is beautiful. Beauty is often described as cunning, as Sengkuni performed in old Javanese literary texts.

From such a reality, it means that the cunning context of Sengkuni is perceived as parallel to the previous texts. It is hard to argue that Sengkuni was indeed a controversial figure based on cultural construction. Sengkuni was indeed a delicate voice, like a bird. Birds are keen pleasure pets for Javanese people. Sengkuni's loyalty to the King is unquestionable. The character Sengkuni is a metaphor in the age of *Dwaparayuga*, which is a chaotic time in the world. This era becomes a form of prophecy of the era of idiocy. The era was composed into many *Bharatayuddha* puppet plays established with the character Sengkuni.

In *Kakawin Bhāratayuddha* by Sutjipto Wirjosuparto (1968) begins with a description of its history. *Kakawin Bhāratayuddha* was written by Mpu Sēḍḍah and was completed by Mpu Panuluh becoming one of the works of the Kediri period and was compiled by order of King Jayabhaya. The *kakawin* was written in the year Çaka: sanga kuda çuddha candrama or the Çaka year of 1079 which coincides with the year AD 1157. *Kakawin Bhāratayuddha* is written in 52 *pupuh* (traditional poem), including Jagaddhita, Rāgakusuma, Aśwalalita, Wisarjita, Girisa, Praharsinī, Upendrabajra, Puspitāgra, etc. (Zoetmulder, 1985) consisting of 625 *śloka* (stanza). *The Kakawin* has a description of the character Sengkuni as cunning, likes to complain, and threatening to other parties. Sengkuni's traits also often appear in women who like to envy the greatness of others.

In *Kakawin Bhāratayuddha* the character Sengkuni/Śakuni/Çakuni is the *Patih* (prime minister) in the Kingdom of Hastina with King Suyodhana, the eldest son of the Kaurava family. As a *Patih*,

Sengkuni is a figure who is loyal to the King. This is proven by always accompanying the King in conducting meetings. In this case, the meeting is a family meeting due to King Suyodhana's disappointment at the refusal of a banquet served for King Krêṣṇa. Below the incident, King Krêṣṇa's rejection of King Suyodhana's banquet is written in *Pupuh III, śloka 3 lines 1-4* (Wirjosuparto, 1968) is quoted as follows.

Translation

Krêṣṇa's heart was very happy, when he looked at a form of banquet served by prominent figures, especially from Bhīṣma. Then, the King of Hāstina also offered food, but what was served was rejected by Krêṣṇa with a fierce saying: "No need".

From the above excerpt, it is implied that Krêṣṇa's rejection was judged by the King of Kaurava (King of Hāstina) to be bad manners and cruel. However, soon King Krêṣṇa declared that he came to be an ambassador, i.e. if the goal was not achieved, he should not receive any good. The incident angered King Hāstina's heart. Later, the Hāstina King Suyodhana held a meeting with his younger brother Duççāsana, Çakuni, and King Karnā. It is contained in *pupuh IV, śloka 5 lines 1-4* and *śloka 6 lines 1-4* (Wirjosuparto, 1968) that are represented as follows.

Translation

Therefore, he (King Suyodhana) held a meeting with Duççāsana and Çakuni, as well as King Karnā who cunningly burned the King's heart (Kaurava), saying: "What is the reason, you will give half of your land. It is obvious that the King Krêṣṇa sided with the Pāṇḍawa.

Therefore, he insulted the King's offering. Should you accept that and have hate and quarrels? Who was your first enemy? It has been evident that King Krêṣṇa is your". So said King Karnā, then soon King Suyodhana returned with Duççāsana and Çakuni.

From the above two stanzas, it is implied that *Patih Çakuni* again showed his loyalty to accompany King Suyodhana in the family meeting against King Krêṣṇa. Besides, he also accepts whatever King Karnā says. Loyalty is great behavior. Loyalty is needed in the culture of power. Sengkuni's loyalty to the king may be declared as extraordinary. When the character Çakuni was presented in a *Wayang* Appreciation lecture in the Javanese Language Education study program, January-July 2017, a student named Kurniawati commented as follows.

"Sengkuni is good because he is faithful to accompany the King. Whatever the King does, he always follows. Sengkuni is also rich in tactics. Of course, according to the group, the Kaurava is considered brilliant."

Such comments arise from the thoughts of a young Javanese. Acknowledgment of the reception of the character Sengkuni is certainly wiser. Subsequently, Sengkuni is described as one of the members of the negotiations between Kaurava, Pāṇḍava, and his allied kings. King Suyodhana tells Widura to summon them. It is contained in *pupuh VI, śloka 8 lines 2-4* and *śloka 9 lines 1-2* (Wirjosuparto, 1968) represented as follows.

Translation

King Suyodhana had purified his body and got dressed. He acted as usual. He told Widura to summon King Krêṣṇa, as well as the noble Yuyutsu, Krêpa, Çakuni, Karnā, and their allied kings.

Soon the Kings came before him, meeting King Krêṣṇa with Widura. They respectfully and politely greeted and said that King Krêṣṇa was asked to come to the place of negotiations.

From the above excerpt, it implies that *Patih* Çakuni again showed his loyalty. Sengkuni's loyalty is to follow and accompany King Suyodhana in negotiations with King Krêṣṇa. Loyalty to the king is indeed needed in government. Sengkuni as a royal *patih* has a loyal character, obedient, and is full of responsibility.

Thus, the nature of the character Sengkuni is loyal. The word faithful means to remain and be steadfast, obedient, and clinging. Sengkuni is always loyal because he is *Patih*. Related to the excerpt of the *Kakawin Bhāratayuddha* text above, Sengkuni's loyalty is constant and steadfast as his position is as the *Patih* of the king. In addition, as a *Patih*, he will also remain obedient to the king and his government. In addition, he also bonds to his stance and promise as a *Patih*.

The character Sengkuni is also responsible for his position. In *Kakawin Bhāratayuddha*, it is written that *Patih* Çakuni is not only obedient to the king and his country but also is responsible for his duties as a warlord. The warlord against the Paṇḍava side is written in *pupuh XII, śloka 8 lines 2-4* (Wirjosuparto, 1968) and is quoted as follows.

Translation

Çakuni is on the head of Garuda, while Çalya is on its beak. Bhīṣma is on the left wing, and Droṇa is on the right one. Suyodhana is at the back, while Duççāsana is at the back of Garuda.

The above excerpt implies that *Patih* Çakuni takes his role as the warlord and places himself on the important part of being a shield to protect the King. It shows that Çakuni's character is responsible. He is obliged to bear everything that might befall his king in the war.

Subsequently, *Patih* Çakuni went to war again to protect the king as well as his country. It is written in *pupuh XII, śloka 15 lines 1-2* (Wirjosuparto, 1968) quoted as follows.

Translation

Therefore, Kings Duryyodhana/Suyodhana and Çakuni advanced to the war ahead preceded by Krêpa, Çalya, Droṇa, and the Kaurava family.

The above text excerpt implies that *Patih* Çakuni shows his sense of responsibility towards the king and his country. To maintain the position of the king and the victory of the Kaurava family, Sengkuni still maintains his responsibility as *Patih*. Subsequently, *Patih* Çakuni takes his part again as a warlord. Çakuni's position is on the left side in a shrimp-shaped war strategy with the name of the hero Angçuman. The description is written in *pupuh XXVII, śloka 2 lines 1-4* (Wirjosuparto, 1968) as follows.

Translation

King Suyodhana devised a prawn-shaped war strategy that was developed by Karṇa in perfect condition and filled the entire battlefield. The one placed on the doorway of the war strategy was none other than Karṇa, while his son was always nearby. The one occupying the right *sapit* (shrimp-shaped) was Durmukha who was fierce and powerful, while the one occupying the left *sapit* was the hero Angçuman or Çakuni together with Sudharma who could be trustworthy.

Next, the character Sengkuni prepares to plunge and attack the enemy together with King Suyodhana and the heroes of the Kaurava's allies. The attack is contained in *pupuh XXVII, śloka 10 lines 1-4* (Wirjosuparto, 1968). The excerpt is as follows.

Translation

All the Kings along with their chariots had prepared to brave and attack together with Kings Suyodhana, Çakuni, and his party of heroes. Their fierce attack resembled the explosion of a volcano or a mountain in a landslide, while the army advancing like a flood resembled a rock in a landslide. Also, thousands of elephants that had gone crazy began to attack. Everything that was trampled by the beasts fell rolling and bounced.

Later, Sengkuni accompanied King Suyodhana to war again. At that time it was Arjjuṇa fighting against Karṇa. After Arjjuṇa was conquered by Karṇa, King Suyodhana's heart was overjoyed and encouraged to go to war again. The information is written in *pupuh XVI, śloka* 11 line (Wirjosuparto, 1968) that is quoted below.

Translation

Rejoice in the heart of King Suyodhana and go forward together with Çakuni, Çalya, and the Kaurava family.

In addition, the character Sengkuni also does a good thing, which is to seek refuge. The character Sengkuni asking for protection is contained in *pupuh XII, śloka* 10 lines 1-4 (Wirjosuparto, 1968) as in shown the following excerpt.

Translation

Therefore, their ranks were broken, destroyed, and no one wanted to carry out a retaliatory attack. Several hundred brave soldiers were shot dead. Kurupati, Krêpa, Çalya, Duççāsana, and Çakuni fled and sought refuge in Bhīṣma and Droṇa whom they trusted.

The above excerpt of the text implies that the patih Çakuni proved his responsibility to the king, which was seeking refuge. In this case, seeking refuge help to maintain the safety of the king. This is also the duty of Sengkuni as *Patih*. Again *Patih* Çakuni accompanied King Suyodhana to advance the war against Bhīma's wrath. The event is written in *pupuh XXIX, śloka* 11 lines 1-2 (Wirjosuparto, 1968) quoted as follows.

Translation

At that time Suyodhana and Çakuni came forward and they approached Bhīma fiercely with a large number of Kaurava people coming together to attack Bhīma.

In addition, the character Sengkuni receives King Suyodhana's remarks about Suyodhana's regret for Droṇa's actions. This shows the character Sengkuni 's obedience to the king. Suyodhana's regret received by Sengkuni is seen in *pupuh XVI, śloka* 9 lines 1-4 (Wirjosuparto, 1968) as in the following excerpt.

Translation

Suyodhana had been in grief that Droṇa had restrained Jayadratha from returning (and leaving the battlefield). In that case, people must be careful and he (Jayadratha) must be carefully guarded in times of battle: "(supposedly) his life must be protected and cared for. Jayadratha was left alone, (even) he was neglected. Even Droṇa never tried to release him (from danger)!" said King Suyodhana to Karṇa, King of Çalya, and Çakuni.

The good nature of Sengkuni is shown again in the act of protecting King Suyodhana who is being chased and attacked. The protection of the character Sengkuni is contained in *pupuh XX*, *śloka* 8 lines 1-4 (Wirjosuparto, 1968) as quoted below.

Translation

A large number of dead people were piled up under elephants and horses. The situation was very terrible when he saw the carts that had been abandoned by the kings. Krêpa the clergyman was along with Çakuni and Çalya flew with King Suyodhana who was being chased and attacked.

The above excerpt it implies that *Patih* Çakuni still showed and maintained his duties as a *patih*. Where there is a King, there is also the *patih*. So, it shows that Sengkuni's good traits show that he is a character who understands very well his responsibilities as a *patih*. Thus, it can be understood that The character Sengkuni have knowledge and education that are sensitive to their obligations as a *patih*. Sengkuni's sensitivity was related to the process of granting himself the ability to protect, save, and calm the king in facing his disputes with the Pāṇḍawa (Hanum, 2013).

Finally, from the perspective of literary anthropogeneology, it can be argued that the character Sengkuni is not always negative as assumed by many parties. At the very least, Sengkuni can support two good traits, namely: (1) loyalty and (2) responsibility. Loyalty and responsibility are the main basic capitals for devotion. Sengkuni is classified as a figure who is loyal and responsible for the welfare of a country. From old Javanese literary texts, it can be seen that the composer of Sengkuni wants to instill a culturally loyal and responsible character. These traits characterize noble ethics.

2. The Disobedience and Cunning of Sengkuni

In the perspective of literary anthropogeneology, Sengkuni is often considered to have weaknesses, namely (1) disobedient and (2) cunning. Sengkuni is widely perceived as evil, because he does not obey orders. In *Kakawin Bhāratayuddha* the character Sengkuni/Śakuni/Çakuni is also depicted as disobedient/submissive to the orders of Bhīṣma and King Dhrêtaraṣṭra. The disobedience of Sengkuni is written in *pupuh II*, *śloka* 5 lines 1-4 (Wirjosuparto, 1968) and is represented as follows.

Translation

By Bhīṣma's commandment it is established that everyone should be humble and friendly to others. So said the King Dhrêtaraṣṭra and the commandment was to obey. However, Çakuni, Karṇa, and Duryodhana (Suyodhana) did not submit and denied the order. This was done because they knew that King Krêṣṇa sided with the Pāṇḍawa.

From the above excerpt, it is implied that *Patih* Çakuni does not want to submit and denies the command. The command is from the elders of the Kaurava family, King Dhrêtaraṣṭra and King Bhīṣma, that everyone should be hospitable. However, Çakuni refuses to carry out the order, especially to King Krêṣṇa because he thinks that King Krêṣṇa is his enemy. The emphasis is because King Krêṣṇa is the messenger of the Pāṇḍawa. Sengkuni also rejects the decision of King Dhrêtaraṣṭra. The rejection is shown in *pupuh VII*, *śloka* 4 lines 1-4 (Wirjosuparto, 1968) represented as follows.

Translation

King Dhrêtaraṣṭra quickly responded well to King Krêṣṇa's statement, as it was intended to strengthen family ties subtly. However, King Suyodhana remained silent. He looked at Duççasana, Çakuni, and Karṇa who all shook their heads and advised them to resist.

From the above excerpt, it is implied that *Patih Çakuni* refuses to unite the kinship between the Kaurava family and the Pāṇḍava family. Çakuni's rejection is due to his personal grudges and supports the will of Duççasana and Karṇa. Revenge is a character of Javanese people who can incite hostility. Sengkuni who has a vengeful character, from the perspective of literary anthropogeneology, can disrupt stability. Vengeance certainly exists in the life of the Javanese. Revenge is like embers since it can burn anger. Likewise, Sengkuni who disobeys orders, refuses, and is vengeful will cause cultural shock.

In addition to rejection, Sengkuni also exterminates King Krêṣṇa. Such an evil disposition, of course, is ignited by hatred. The destruction of King Krêṣṇa is contained in *pupuh VII, śloka 8* lines 1-4 (Wirjosuparto, 1968) as follows.

Translation

The discussion was not finished, the people of Kaurava negotiated to destroy Krêṣṇa. Not long after, many weapons, elephants, and horses were prepared and arranged for battle. "Look at the strength of a man, surround him, and immediately overflow him (with weapons)"! said Karṇa, Çakuni, and Duççasana, their orders were carried out.

The Sengkuni receives words from Suyodhana to pursue a cunning ploy to survive and destroy Paṇḍava. Suyodhana's words to Sengkuni are contained in *pupuh XXXIII, śloka 4* lines 1-4 (Wirjosuparto, 1968) as follows.

Translation

Therefore, Suyodhana said to Çakuni, a courtier who was loyal to him and always close. "O my father, what is the best strategy for us that can keep us in safety? Look for cunning attempts to kill your enemies! Don't be shy! For sure we will perish if we let our guard down. Therefore, look for an accurate strategy."

Sengkuni received the words of his king commanding him to pursue cunning schemes in order to survive and destroy the Paṇḍava, to which he replied. Sengkuni's answer is contained in *pupuh XXXIV, śloka 1* lines 1-4 (Abimanyu, 2014; Wirjosuparto, 1968) which is quoted as follows.

Translation

That is what King Suyodhana said and Çakuni responded respectfully and not nervously. "Forgive my word that I am always faithful to the king's commands. There is no mistake about what the King initiated, the important thing is that I understand the deception I will do. Besides, o my king, now that his time was running out if we had to go into battle."

From the excerpt, it implies that *Patih Çakuni* always carries out the orders of King Suyodhana. However, his command is an order to look for misleading tactics and deceptions to attack the Paṇḍava. This proves that Sengkuni does have a bad character, because he does not propose to make peace with the Pāṇḍava. Sengkuni has a vengeful character, disobeys orders, and is cunning. Sengkuni's lust in the corridors of Javanese culture is considered as a black or bad character.

This kind of reality can indeed be understood because Sengkuni is a metaphor for the era of the Kingdom of *Medang Kamulan* ruled by *Prabu Jayabaya* who was enthusiastic on the world of divination. Among the famous predictions is called *Jangka Jayabaya*. In that period, there was an era called the *Kaliyuga* era, meaning the age of darkness. This era is metaphorized by the character Sengkuni. The essence of the prophecy of the *Kaliyuga* era, namely *ukuman ratu ora adil, akeh tumindak sing nalisir, manungsa seneng nyalahake wong liya, urip wegah nyambut gawe golek penake, akeh sing rebutan panguwasa, lan akeh wong licik burik* (the King's sentence is not fair, there are many contrary actions,

people like to blame others, people are reluctant to work and only want to find pleasure, there are many who fight for power, and there are many cunning people) (Abimanyu, 2014). The conditions in the era are marked by people who are eager to win in ways that are sometimes less commendable. That is why the character Sengkuni is also assumed to be a cunning figure in an era to gain power.

Based on the cultural reality surrounding the character Sengkuni at that time, it is not impossible if this character became a trigger for hatred between groups. Sengkuni sides with the Kaurava. Based on his maternal genealogy, Sengkuni is genealogically the uncle of the Kaurava who hates and antagonizes Pāṇḍawa. His hatred rises various evil qualities, so he was famous as a cunning figure who always influenced the Kaurava to antagonize Pāṇḍawa. A puppeteer, Ki Cerma Waskitha, from *Njeron Beteng* Yogyakarta, says that there is a special excerpt as follows.

“Sengkuni is indeed cunning. Javanese people have always said that Sengkuni is cunning. So if I am asked to perform *wayang*, I follow the thoughts of the Javanese. If I play Sengkuni as a good person, many viewers will be stunned. I also didn't dare to put the figure of Sengkuni on the wall at home. There is a figure of Bima not with Sengkuni because it is not the same as my morality.”

From the explanation of Ki Dalang Cerma Waskitha, who has played Sengkuni several times at the Sasana Hinggil Dwi Abad Yogyakarta, indeed the character Sengkuni is received as an unnatural figure. Ki Dalang also has a bad impression of Sengkuni proven that he does not want to put the figure of Sengkuni in his house. Nevertheless, the character Sengkuni also has good qualities, especially to his own group.

In addition, there are also descriptions of other bad characters of Sengkuni. The bad trait of the character Sengkuni is related to evil nature, rotten, low, and making a hard nut to crack. The bad characters of Sengkuni are written in *pupuh* XLIII, *śloka* 4-6 lines 1-4 (Wirjosuparto, 1968) as in the following excerpt.

Translation

Suyodhana was almost hit, but deftly he was able to dodge it. He jumped and ran, escaping capture, then flew to save his life in fright. Çakuni was nervous and shook his body because he was afraid that he had been captured on his hair. He had to apologize and with sobs when Bhīma cursed at him and expressed profanity, as a result of which Çakuni felt bad about the expression.

“What does this guy want? Shut up, you are a bad dirty dog. You are never satisfied with doing things that make others difficult. You are always deceitful. This is just a little bit of my reply, not too heavy for you. Wait for the torture of the god Yama in the afterlife.”

Bhīma said so to Çakuni by kicking him in great anger. Çakuni's body was crushed with a mace. In short, Çakuni's blood flowed and Bhima sucked it. Çakuni's body was cut and finally thrown in five directions.

From the above excerpt, it can be implied that the bad character of *Patih Çakuni* can be recognized from Bhīma's words of great anger. Based on the description above, the character Sengkuni does have bad traits. Various bad qualities are confirmed in the description of *Kakawin Bhāratayuddha* (Wirjosuparto, 1968). The cruelty of the character Sengkuni is related to behavior that harms and even destroys the Pāṇḍawa. From the perspective of literary anthropogeneology, it can be seen that the *empu* (creator or master) in the old Javanese literary tradition, has similarities with the perception of Javanese people in the current era. Sengkuni in the era of old Javanese literary works represents the Javanese cultural conditions in which people pursued power.

The cultural context where there are struggles for inherited land is always present in the reality of life. There is always a bad character attached to a person in this life. Thus, there is a gap between Sengkuni's moral knowledge and behavior related to his thoughts, intellectual, emotional, and physical (Salahudin, 1979). Men are often polished by the power of emotion and lust to dominate others, as in the character Sengkuni.

Sengkuni seems to be dominated by wicked passions when faced with power. Sengkuni did live in the context of the Kaurava, so his behavior wanted to harm the Pandava. The effort was driven by a sense of belonging to the country. If Javanese people have pursued degrees, rank, and marks, it will indeed give rise to several desires, including destroying others.

Conclusion

Based on the discussion on the perspective of literary anthropogeneology, it can be concludes that the character Sengkuni experiences a process of transformation and reception aesthetically. From the perspective of literary anthropogeneology, it can be argued that: First, there is a concept of Javanese personality that permeates the character Sengkuni. In old Javanese literary works, new Javanese literary texts, and cutting-edge Javanese literary texts there is a journey of text and intertext. The concept of influence that becomes the hypogram of the character Sengkuni is the character of Javanese life. Second, there is a negative perception of the character Sengkuni in the eyes of Javanese people. The character is aesthetically awakened in the *wayang* play about Sengkuni. In the eyes of the Javanese, there is still an assumption that Sengkuni is indeed a character of evil.

Based on the conclusions, it can be stated that the character Sengkuni in Javanese literary texts is classified as a controversial figure in Javanese society. The character Sengkuni undergoes a process of transformation and reception in various Javanese literary texts. In old Javanese literature composed in the form of *Kakawin Bharatayuddha*, Sengkuni has two sides of traits or characters in him. The two traits or characters are good and bad ones. Sengkuni's good qualities are shown in characters of (1) loyal and (2) responsible. The bad characters of Sengkuni are: (1) disobedience and (2) vengeance.

Sengkuni is still considered to have a sense of nationality. He always thinks about his country. Sengkuni possesses the thought about groups and communities. It is shown that Sengkuni always tries to keep his country from enemy attacks (the Pāṇḍawa). The character Sengkuni is classified as a metaphor for the life of a responsible Javanese, namely as a figure who always carries out obligations and duties. In this case, the character Sengkuni always accompanies the king, both before and when facing enemy attacks, namely the Pāṇḍawa and his allies. His responsibility is the manifestation of his role as *Patih* in addition of the sense of obedience to whatever the king wishes.

In addition, Sengkuni also has the characters of cunning, vindictive, evil, harmful, putting a hard nut to crack toward others, and always made tricks to harm and destroy the Pāṇḍawa. The characters of Sengkuni is because of his grudge against the Pāṇḍawa family by supporting the Kaurava family while also wanting to take revenge against Pāṇḍawa.

The transformation and reception of Sengkuni in new Javanese literature shows that: (1) Sengkuni is a tactician and vengeful and (2) Sengkuni is a Javanese Moral Offender. Both qualities of Sengkuni are depicted in the text of *macapat*. This indicates that observers of *wayang* texts about Sengkuni are still influenced by old Javanese literary texts. In this case, Sengkuni is still constructed as an evil character.

In modern Javanese literature, it shows that the character Sengkuni is vindictive, hurt, and envious. Such traits color in *sanggit* of puppetry and aesthetics of modern Javanese literature in the form

of *cerkak* (short story). The Javanese concept of Sengkuni is derived from the words *Saka* and *Uni* means one who receives consequences from his own words, that also appears in modern Javanese literature. In Indonesian and Javanese short stories, the character Sengkuni depicts a figure who is agile in speech, good at strategies, and trying to harm others. Javanese cultural construction calls Sengkuni as a *julig* (cunning) figure. In modern Javanese literature, Sengkuni's transformation colours much Indonesian and Javanese short stories. The authors tried to create Sengkuni aesthetically, seasoned with Javanese cultural messages.

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