



Reception of the Character Sengkuni from *Serat Bharatayuddha* to *Kawi Jarwa Macapat*: A Study of Literary Anthropogeneology

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ABSTRACT: This study attempts to answer the problem of the reception of the character Sengkuni from *Serat Bharatayuddha* to *Kawi Jarwa Macapat* in literary anthropogenesis. The study aims to explain the transformation process and the reception of Sengkuni. The perspective used is literary anthropogenesis. The results showed that The character Sengkuni underwent a process of transformation and reception through literary anthropogenesis. From the perspective of literary anthropogenesis, the following can be stated: First, there is a Javanese cultural influence that colors the character Sengkuni through old Javanese literature, new Javanese literature, and modern Javanese literature. The most noticeable influence is the presence of Javanese personality values that still uphold ethics in various dimensions of life. Second, there is a receptive assumption of literary genealogy by wayang observers towards the character Sengkuni using the construct of Javanese personality traditions, so Sengkuni is often judged as an evil figure.

KEYWORDS: literary anthropogeneology, reception, Sengkuni, and transformation.

I. INTRODUCTION

The Javanese anthropological reception of the character Sengkuni can indeed vary. Javanese anthropology is a scientific perspective that assumes that the Javanese people have a particular culture. An important question to ask is to what extent the authors or creators receive the character of Sengkuni. The reception is a hope. The author's expectations can be culturally fulfilled by retaining the ideology, processing philosophical content, and adapting to the cultural context. Culture often colors the texts of literary works. Reception depends on the experience of the reader or the audience of wayang (puppetry). People who watch wayang shows often have different receptions when they watch the character Sengkuni provoking others. It happens similarly to authors in receiving earlier works on different texts as authors are creative receptors.

Literary reception

is the process of integrating one text into another. The literary work's popularity determines its acceptability in comparison to other literature. discovered that reception is derived from the word *recipere* (Latin), which in English indicates acceptance and welcoming of readers. [1] has begun to use the term literary reception to describe this phenomenon. Literary reception illustrates how receptors receive a text and construct the next text. The ability of readers or audiences will certainly influence the reception of the character Sengkuni. Each author possesses a different philosophy of life that influences the reception of a character. Anthropologically, the philosophy of life is influenced by various cultural demands. Anthropologically, wayang often undergoes changes according to the cultural experience of the receptor. Thus, each figure in a literary text often undergoes development. Anthropogeneological development describes how characters change according to cultural perspectives.

Sujanto (in [2], pp. 1-5) mentioned that wayang could not be separated from Javanese culture. The reception of wayang playwrights about Sengkuni, consciously or unconsciously, is influenced by the mastery of Javanese culture. Likewise in the ability of a dalang (puppeteer) to make *sanggit* (short story), the influence of Javanese culture is difficult to avoid. The influence of Javanese culture will genealogically result in the creation of new unique texts. The character Sengkuni is considered unique in Javanese puppetry.

Junus (1985) has written a book entitled *Resepsi Sastra; Sebuah Pengantar (Literary Reception: An Introduction)*. What Junus (1985) puts forward, is the concept of horizon (reader expectations). Every reader or viewer of wayang often has certain expectations. This is confirmed by [4] stating that when reading literary texts, a horizon will appear. Horizon brings up important keywords for readers. So the reader's engagement deepens when they have found a certain key or connection.



Concerning the character Sengkuni, there is certainly a horizon of expectation for the reader of the text. Not to mention that if the text is held in a *wayang* (shadow puppet) show, of course, there is a horizon of expectation from the audience.

There are several receptions of the character Sengkuni, namely: (1) the reception of the author of the *wayang* literary text to the previous texts, (2) the reception of the puppeteer to create *sanggit* (a creatively-developed storyline) about the character Sengkuni, (3) the reception of the reader of the *wayang* literary text, which will result in the genealogy of one text to another, (4) the reception of the audience of the shadow puppet show with Sengkuni as the prominence character. The four receptions need to be traced, to find the meaning behind the development of the character Sengkuni. This tracing can use the perspective of literary reception, combined with the perspective of literary anthropogeneology.

From this perspective, at least it will be revealed how the reception of the character Sengkuni by Javanese. In this connection, [5] has seen a reception of the character Sengkuni. Sengkuni was considered a slanderer. The reception needs to be traced continuously since Javanese people receive so Susetya (2008) has his own impression of Sengkuni. The receptive effect was included in Gandamana Sayembara, a play. Of course, the role of Sengkuni appears in the play. Likewise, [7] is not much different, namely giving a stamp that Sengkuni is skillful, clever in words, spiteful, and nuanced cunning. Such a reception still needs to be proven through the data of literary texts.

Based on the above opinions, it is necessary to trace the character Sengkuni from the reception aspect. Tracing literary anthropology is performed through observation and in-depth interviews. Tracing is carried out to Javanese people who are believed to have a sense of belonging to *wayang*. Tracing the reception of the character Sengkuni is also done to readers. The literary texts have an empty place in which readers or connoisseurs are demanded to fill these empty spaces [8], [9].

That is why to trace the development of the character Sengkuni needs to be traced receptively. The aesthetics of the reception of the character Sengkuni of each author, puppeteer, and reader certainly vary. [10] provides a formula so that literary works are studied based on the reader's responses. The reader's response is an aesthetic reception. Through that reaction, there will certainly be various meanings about what and who Sengkuni is. It is also possible for readers or viewers to have a

negative or even positive reaction to Sengkuni. All reactions embody a meaning that cannot be conveyed.

II. THE ANTHROPOGENEOLGY RECEPTION OF THE CHARACTER SENGKUNI

To explore what and who the character Sengkuni is in Javanese life, literary anthropogeneology is used to examine the perspectives. Literary anthropogeneology, in principle, is an interdisciplinary understanding of literary texts, which is a combination of literary anthropology and literary genealogy. Literary anthropology emphasizes aspects of cultural representation in literary texts. Literary genealogy emphasizes the reflexivity of literary texts from one text to another. Literary genealogy is an intertext that emphasizes the feature of the inheritance of one text to another.

The reception of the character Sengkuni is the response of Javanese people to the character. Response means ideas. There is an aesthetic response that gives birth to the development of characters and plots. In previous research, [11] quote several literary reception from many experts. At the year of 2018, the research was focused on the Ramayana epic, while research in 2019 was focused on the Mahabharata epic. The extent of the response (reception) of the character Sengkuni from one text to other texts certainly leads to a cultural transformation. To understand the transformation of Javanese culture about the character Sengkuni can be studied using the perspective of literary reception. The reception theory contains cultural aesthetic responses. This theory was put forward by Iser [9]. The reception theory focuses on the study of text and readers. The basic assumption of reception theory is the emergence of the interaction of author, text, and reader. It is a theory focusing attention on the dialectical relationship between the text and the reader. This theory is still considered relevant to discuss the development of the character Sengkuni. The character Sengkuni in the eyes of readers can of course vary, depending on each aesthetic and cultural experiences.

Aesthetic responses can be combined with anthropological responses. This anthropological response or reception can be combined with a literary genealogy, to trace the inheritance of ideas, thoughts, and amounts in the text. This anthropological response according to Iser [12] is influenced by the sociocultural environment. The cultural environment of the Javanese is, of course,



influential on the character Sengkuni. The environment becomes the context for writing literary works. Therefore, every literary work often carries a specific ecocultural message. The environment often affects the reception aspect, especially on the character Sengkuni who is held in classical drama performances. *Wayang* is a classic drama using literary texts, processed into *pakem* (fixed guidelines), and the world of *pekeliran* (puppeteer).

The reception in a play is indeed inevitable. The reception is influenced by the conditions of the audience and readers. [13] postulates that receptions in drama can occur anytime and anywhere. The reception of the character Sengkuni certainly has certain reasons. When the character Sengkuni as an antagonist in a puppet is faced with the protagonist, certain environmental values will be influential. The concept of influence in comparative literary studies is important.

According to Austin [9], there are three important aspects to tracing the reception of literary texts. The three aspects relate to the main requirements, namely, (1) the existence of similar conventions in the idea of the reader as the recipient of the message, (2) the existence of a harmonious way between the sender of the message and the recipient of the message, (3) the presence of a harmonious desire between the sender of the message and the recipient. In turn, such a rhythmic frequency of reception will occur. The task of the comparative literature reviewer is to find aesthetic experience. Aesthetic experiences that can induce frequency to facilitate literary communication.

Basically, a literary reception is an aesthetic event. The literary reception on the character Sengkuni is also based on the aesthetic experience of the author as the sender and the reader. It is easier to interpret literary reception if literary communication uses concurrent frequencies with a clear mastery of conventions. Literary texts that discuss Sengkuni, provide effective literary communication when equipped with Javanese cultural conventions. Javanese personality can be a shaper of the character of *wayang* characters. Understanding the character Sengkuni in the context of Javanese culture certainly requires its own aesthetic and ethical experience.

Aesthetic experience is essential to understanding the reception of literary texts [14]. The forms in which aesthetic experience is presented are less documented in historical sources than other functions in everyday life such as religious or theoretical ones. Comprehension is achieved using a hermeneutic perspective to

interpret the meaning of one text with the other text. Interpretation seeks to represent the symbolic idea of the text. Symbolic representation needs to be done carefully, for example, if there is a metaphor about animals. Authors do prefer to spend the whole day admiring extraordinary beasts that are more often used than expressions about meditation on the essence of God.

Based on the above ideas, the comparative literary study of the character Sengkuni can trace the representation of the text. The representation is an image of a literary text [12]. The image carries its own message. Imagery can be recognized through the aesthetic experience between the sender of the message and the receiver of the message. From here, the image of the message is increasingly visible, so to reveal the reception of the character Sengkuni in *macapat* texts requires aesthetic experience and representation of Javanese life. The representation must be to portray the Javanese worldview. Indeed, it is appropriate for the reception study of the character Sengkuni to describe the image of Sengkuni in the context of Javanese personality.

In [15] insight, the representation of literary texts is indeed parallel to the image. In literary anthropological studies, the image of the character Sengkuni can be described ethnographically. Aesthetic ethnography is an important means of describing what and who Sengkuni is. The representation of the character Sengkuni is often received differently by some *wayang* authors. Javanese cultural representation can be used as a reference to capture the meaning of the character Sengkuni. Sengkuni can be viewed as a collective image of Javanese culture. This is in line with [16] statement that ethnographic texts can be a collective representation. Literary works are collective as well as personal expressions. Literary works depicting the character Sengkuni are the image of a Javanese community.

The image of the community in the text about Sengkuni can be related to sociocultural processes [17]. Reflexivity of human life appears in the sociocultural process. The reflexivity of the character Sengkuni needs to be interpreted clearly using aesthetic ethnographic perspectives and reflective ethnography. In aesthetic ethnography, the character Sengkuni can be observed through personality images that are metaphorized through characters. At least there are three things can be revealed using reflective ethnography, namely: (1) the reviewer reveals reflective communication between the sender of the message and the recipient of the message, (2) the reviewer wants to find valuable information about Javanese personality



through the character Sengkuni, and (3) the reviewer does not need to make space in reflective ethnography. This study can reveal three things, i.e. comprehensive representations, images, and reflections of the character Sengkuni. In addition, genealogical aspects of characters can also be depicted.

Based on the rationale, researchers can explore the genealogy of the character Sengkuni. The character Sengkuni certainly has its own genealogy in *macapat* texts. Genealogy comes from Greek, *genos* means descent [4]. The genealogy of Sengkuni can be traced through other texts to find a network of discourse. The discursive discourse network of the character Sengkuni is built based on the concept of influence. The most powerful concept of influence is in the Javanese cultural environment. Therefore, ecological insight is needed in the study of the reception of the character Sengkuni. Extracting meaning leading to the concepts of influence, hypogram, and avinity can be put forward.

III. SENGKUNI, A TACTICIAN AND VENGEFUL

The perspective of literary anthropogeneology can be revealed from new Javanese literary texts in the form of *macapat* (Javanese poem). In this context, Sengkuni is considered a war tactician. The *macapat* text talking about Sengkuni is in the form of *kawi jarwa macapat* which is called *Serat Bharatayuddha* and *Kawi Jarwa macapat*, meaning that it comes from the *Mahabarata* and *Kakawin* which is composed in the form of *macapat*. According to the text, Sengkuni has various names in the context of puppetry and Javanese culture. Sengkuni or Sangkuni in *Mahabarata* is the king of Gandaradesa with the titled Prabu Gandhara. Sengkuni in Javanese culture is also called Sakuni. In puppetry, Sengkuni is often referred to as Sangkuni. This figure is also called by the name Trigantalpati while in *Serat Pustakaraja* he is called as Arya Suman.

In Javanese *Wayang* stories, Sangkuni is the son of Prabu Keswara, the king of Gandharadesa. The beginning of Sangkuni entering the Astina family began with his hatred to Pandu because Dewi Gendari, Sangkuni's sister, is not chosen to be his wife added with the fact that Dewi Gendari is chosen by Drestarasta who is blind. Originally, Sangkuni intends to seize Dewi Kunti from Pandu after Pandu wins *Perang Tandhing* (duelling), but Sangkuni loses the duel. As a sign of supervision, Dewi Gendari is handed over to Pandu. At that time, Dewi Gendari is given the heavy

responsibility of leading the workers in charge of carrying luggage to Astina. It turns out that this condition rises Sengkuni's hatred causing Sangkuni eager to rule the kingdom of Astina [18]. Sengkuni's hatred in the perspective of literary anthropogeneology occurs in old and new Javanese literary works. The hatred is not only to bring the story to life, but also a negative aspect of Javanese culture. Likewise, Sengkuni's hatred could certainly ignite hostility between the Kaurava and the Pandava.

Sengkuni's eagerness for the power Sengkuni continues. At least if the power is in Astina's hands, Sengkuni can also feel the pleasure as a servant. In the *wayang* story, it is said that Pandu did not live long so that the kingdom of Astina is entrusted to Drestarasta by *Begawan Abiyasa*. In such an atmosphere, it turned out that Sangkuni carried out a wicked strategy by carrying out slanders fighting in the kingdom of Astina to achieve the goal of being able to control Astina. The attempt succeeds with the death of Minister Puracana who died burnt in the *Bale Sigala-gala*. Therefore, he can replace the position of Puracana to become the *Majapati* (prime minister) of *Astina*. Drestarasta's sons with Dewi Gendari are appointed Princes of Astina, even Duryudana is appointed Prince Adipati or Prabu Anom, the future successor to the king. The next strategy was to get rid of the Pandavas to be exiled outside the kingdom of Astina, so that Prabu Duryudana could absolutely hold the government. In *Serat Bharatayuddha* it is told that Sangkuni appears on the battlefield leading troops from Gandaradesa. During the battle, many of his brothers and soldiers are killed. In the war it is said that Sangkuni is against the Pandava warriors (*Serat Bharatayuddha* and *Kawi Jarwa Macapat* p.21)

In *Serat Bharatayuddha*, it is mentioned that Sangkuni plays a role. Sangkuni becomes the war *Senopati* (leader) in *Bharatayuddha*. While in *Mahabarata* Sangkuni does not appear to be the war *Senopati*. It is mentioned in the *Mahabarata* that the first day battle of *Bharatayuddha*, the war *Senopati* of the Pandava is Rishi Seta while on the Kaurava's side is *Begawan Bishma*. On the first day, the Pandavas are defeated. On the second day, the war *senopati* of Pandava is *Dresta Jumna* while *Begawan Bishma* is on the Kaurava's side. In this second day of the war of *Bharatayuddha*, the Pandava wins. On the third day, there is no information about the Pandava's war *senopati*, while the *senopati* of the Kaurava is *Begawan Bishma*. On the third day of the war, the Pandava and Kaurava are evenly matched. On the fourth and fifth days of



the battle, Kaurava is still under the leadership of *senopati* Begawan Bishma. On the sixth day of the war, Pandavas is led by the *senopati* Drestajumna while the Kaurava's *senopati* is Begawan Bishma. On the seventh day of the war, the Pandava is under the *senopati* Drestajumna while the Kaurava is still under the *senopati* Begawan Bishma.

On the eighth day of the war, the Pandavas is under the war *senopati* of Drestajumna while the Kaurava's *senopati* is Begawan Bishma. On the ninth day of the war, the war *senopati* of the Pandavas is Dresmajumna while the *senopati* of the Kaurava war is Rishi Bishma. On the tenth day of the war, the Pandava's *senopati* is Drestajumna while the *senopati* of the Kaurava is Begawan Bishma. On the eleventh day of the war, the Kaurava war *senopati* is Adapati Karna while the Pandava war *senopati* is Drestarasta. On the twelfth day, the Kaurava is led by Durna and Karna while the Pandava is under Drestarasta. On the fifteenth day of war, the war *senopati* of Kaurava is Durna, while the *senopati* of the Pandava is Drestajumna. On the sixteenth day, the Pandava's war *senopati* is Drestajumna while the Kaurava's war *senopati* is Karna. On the seventeenth day of the war, the Kaurava's war *senopati* is Karna while the Pandava is led by Drestajumna. On the eighteenth day of the war, the Kaurava's war *senopati* is Prabu Salya from Madukara while the Pandava's war *senopati* is Drestajumna. Below is the excerpt of the text describing that Sangkuni becomes the *senopati* in the war.

Translation:

Kaurava together observed / how the Pandavas changed their role / became garuda / soon the title was formed / what used to be called wukirsagara / the title was imitated / by the Pandavas / met the king of Mandraka / he who became the leader was Harya Sangkuni / who was the *senopati*.

In Mahabarata, Karpa, who is famous by the name Kirpa, is the son of Prabu Paronggaji of the Kingdom of Tempuru. In the puppetry, Kerpa is Sri Baratmaja's son with Dewi Kumbini. In the Javanese puppetry, Kerpa died when Aswatama smuggles into the Astina Palace as narrated in the play of *Aswatama Nglandak*. In the puppetry, it is mentioned that Kerpa died at the hands of Adipati Karna. The war between Sengkuni and Kerpa is contained in the excerpt below.

Translation:

the sound of a big *gong* from the soldiers of Sata Kaurava/ Karpa fought Sangkuni/ Karna Prabu Salya/ all his soldiers cheered loudly/ Dananjaya protected/ with his arrows as shields/ smoke followed each other / attacked endlessly with the

weapons of *Rishi Bishma*/ the greater air of death/ died from his arrow/ Harya Palguna/ like rain that filled the sky/ that fell heavily/ followed by sticking on the earth//

In the war, there is mutual help and protection between the Pandavas and the Kaurava. It is mentioned in *Serat Bharatayuddha* that Sangkuni has to deal with Arjuna who is his nephew. It is mentioned that Sangkuni is overshadowed by Wresaya, while Arjuna is overshadowed by Werkudara. This is because scientifically Arjuna is more skilled and powerful than Sangkuni, while Sangkuni feels that his abilities are not balanced with Arjuna, therefore he is overshadowed by Wresaya. Meanwhile, Werkudara feels Sangkuni is a cunning uncle so he has to come with Arjuna. The event is in the excerpt below.

Translation:

Arjuna should not intervene/fight in the great ranks / so he said/ challenge/ to Werkudara who shadowed/ against Sangkuni/ shadowed by Wresaya//

It is said that Sangkuni is not only skilled in strategy but also he is proficient in practice. He has an heirloom in the form of *kis* or a short stick used to herd elephants having the power to raise water when plugged into the ground[18]. In *Serat Bharatayuddha*, it is explained that Sangkuni loves his nieces and nephews very much. Sangkuni is sometimes depicted as pairing up with *Guru Drona* when performing cunning. As told in *Serat Bharatayuddha*, Sangkuni is so sad to see Dursasana crying over Durna's death when Durna died in Bharatayuddha. It is shown in the excerpt below:

Translation:

in the Kaurava who were gathered/ Duryudana wept/ because of the death of Dhang Hyang Durna/ you are the Pandhita/ who became our teacher/ so did Burisrawa/ and Sindupati/ / the death of the two knights/ who were the main satriyas on the right and left/ so that it was very difficult to recover/ they spoke sadly/ who was in front of him/ namely Sangkuni Salya/ all Karna Karpa //

As the main character in Astina, Sangkuni has always been in the ranks of war in the Bharatayuddha war. This can be seen in the incident of Karna's war against the Pandavas who are depicted as being able to destroy the Pandava army with his arrows. It was very delighting for Duryudana, Sengkuni, and Durmuka. In the Bharatayuddha war, Sangkuni is always near King Duryudana. The event is written in the excerpt below.

Translation:

King Duryudana, Sangkuni, Durmuka/ saw *senopati*/ who was very tough in war/ against



enemies/ so that it made everyone happy/ then it was like a flood on the mountain/ where before the lands looked dry/ Pandava soldiers took a moment to rest// suddenly from behind/ hit by stones/ from space/ the Pandava soldiers/ remembered the time of death/ The Gatutkaca/ by the Son of Batara Surya//

In Mahabharata, it is mentioned that among the *senopati* who served Astina, Prabu Salya is a *senopati* who is always hesitant to make a choice between the Pandavas and the Kaurava. It is mentioned that when the situation of Kaurava soldiers in the Pasudan war is getting worse, Prabu Duryudana asks Sangkuni's opinion to overcome the situation.

In *Serat Bharatayuddha*, Sangkuni asks Duryudana to appoint King Salya of Mandraka who is very powerful because he has *ajian candabirawa* (a kind of enchantment) (*Serat Bharatayuddha* pp. 66-67). The text excerpt is written below.

Translation:

O..servant of the king/ do not be confused/ although depart from you looking for effort, but there is one thing/ His Majesty the King oversight// Looking for the way / Even though behind the Three Earths will not get/ the famous queen/ who is a warlord and magical/ qualified in *kanuragan* (enchantment)/ has high intelligence, famous/ wise in big wars and small wars/ bringing truth and sincerity/ only thou king/ Sri Nrapati Salya Nandraka/ whose blessing is almost/ like Hyang Guru/ in the middle of war will rise/ even if Bathara Kala/ will not be difficult/ if still have Candha Birawa/ who can fight/ a million enemy will be gone.

Thus, from the perspective of literary anthropogeneology, it can be seen that Sengkuni is indeed a war tactician. His skill turns out to be driven by a vengeful desire to rule the kingdom of Astina. It means that there is a transformation of Sengkuni's attitudes and behaviors that are not always wicked in the new Javanese literary text in the form of *macapat*. The tactician is certainly good for the Kaurava group. In war, of course, tactics are needed. What is not good is the desire of power and revenge. This kind of anger will certainly be a trigger for the birth of hostility.

IV. SENGKUNI, THE VIOLATOR OF JAVANESE MORALITY

Sengkuni has indeed violated Javanese morality. From the perspective of literary anthropogeneology, this violation of morality has ignited the constant hostility between the Pandavas and the Kaurava. The emergence of a great war called *Bharatayuddha* is the result of this violation

of Javanese morality. Based on the data, it can be seen that Sengkuni is a figure who becomes a war provocator because he has violated Javanese morality. This means Sengkuni's hatred also develops a spiritual desire of *supiah*. *Supiah* is a desire driven by sexual force. If the sexual feeling is manifested at will, it will violate Javanese morality.

It is said that at the celebration party in Krukmandala, Sangkuni withstands and there is a violation of ethics by exposing the disgrace of Dewi Kunti until she is exposed to her breastplate for counterattacking. As the result, Dewi Kunti vows that she would not cover her breast if she does not use Sangkuni's skin. Sangkuni could be killed by Bima. *Prasapa* (the vow) of Dewi Kunti is carried out in the last round of *Bharatayuddha* called as "*Rubuhan*" [18]. It is also told in *Serat Bharatayuddha*. However, in *Serat Bharatayuddha*, there is no clear mention of the story of Dewi Kunti who is persecuted by Sangkuni. Below is the excerpt explaining the above situation.

Translation:

overthrown by Werkudara who tried / tried to remember Sangkuni / who was so tired that he panted / cried loudly whimpering / when he was held then collapsed because he was slammed / by Werkudara / pulled his hair / / you were like the cunning dog Sangkuni / who always caused / made disasters / felt it/ Sangkuni screamed / begged for mercy / but repeatedly remained kicked / / banged on the ground until his head broke/ felt Sangkuni / my vengeance/ you are the mad queen/ Sangkuni is almost dying/ rolling begging for mercy/ quickly hit with double// crushed Sangkuni his waist was broken/ cut into pieces, then/ the pieces were immediately thrown in the four cardinal directions/ north, east, west/ and south, east/ northeast/ northwest/ southeast and southwest// and the death of Sangkuni was cut into pieces/ all the rows finished/ the head was thrown into the mountain/ blood flowed like the ocean/ sparkled with the wind/ earnestly/ terrible for the beholder

The end of Sangkuni's life is said to be very terrible, because his death becomes the goal of revenge from the Pandavas. Sangkuni is executed by Werkudara who is indeed appointed to take revenge of the Pandavas to Sengkuni. In the puppetry story, Sangkuni is skinned which then his skin becomes the redeemer of Dewi Kunti's vow, just like Duryudana's blood which redeemed the oath of Dewi Drupadi. Based on the *Bharatayuddha macapat*, Sangkuni becomes an antagonist who triggers many conflicts. These conflicts becomes parts of the story which are later processed into major events that befall the Pandavas. The conflict



is based on Sangkuni's revenge that he does not want his sister to suffer because she is married with Drestarasta. Sangkuni secretly loves Dewi Kunti. Therefore, Sangkuni then follows Dewi Gendari who is his dearest sister to live in Astina. Sangkuni tries to fight for the fate of Gendari and his sons, the Kaurava, so that they could become kings in the future. For this reason, every effort is made so that the Pandavas are killed and do not appear again in Astina.

An interview was conducted with a student taking the course of Puppetry Appreciation, there is indeed a distinct reception. A student named Wahyu Setiawan, as an intellectual reader and at the same time a critical puppet viewer, commented on the character Sengkuni as follows.

"Indeed, it is appropriate that Sengkuni gets the punishment. It is because he has committed immorality, that's the ransom. Pity the Dewi Kunti and Dewi Drupadi. Both of them are elegant Javanese women, if humiliated, of course there must be retribution. In my opinion, it is appropriate for Sengkuni's death to be as dirty as in *Bharatayuddha*. Millennial persons would say let him eat his fruit of action."

Thus, the opinion of the young informant indicates that punishment is important for violators of Javanese morality. The concept of "*ngundhuh*" (harvesting) or *karmaphala* (the fruit of actions undertaken by a person) also happens to Sengkuni. The concept is the Javanese *karmaphala*, *ngundhuh wohing pakarti* (the results of actions undertaken by a person). Various cunning attempts are successfully made by Sangkuni such as in the dice game, *Bale Sigala-gala*, the establishment of *Indraprasta palace*, *Kresna Gugah* and during the *Bharatayuddha* war. Sangkuni is once an inspiration for Dewi Gendari including when Dewi Gendari would be chosen by Drestarasta. At Sangkuni's direction, before Drestarasta made his choice, Dewi Gendari smears his body with rotten fish soaking water according to Sangkuni's calculations because Drestarasta is blind, he could not see the beauty of a woman, so if Dewi Gendari's body smelled bad, he would not be chosen. Dewi Gendari hopes to become the wife of Pandu Dewanata, King of Astina. But the calculation is missed because at the time of examining his choice, the body of the Drestarasta is infiltrated by the spirit of the *taksaka* sea dragon causing the rancid and foul smell of Dewi Gendari's body is considered a good smell. Without hesitation, Drestarasta chooses Dewi Gendari. It disappoints Sangkuni so much that he rises a hatred against Dewi Kunti and Dewi Madim [19].

Sangkuni's relationship with the Kaurava, especially Duryudana, is very close and solid. Since the Kauravas are children, Sangkuni has taught various cunning wits and tricks to achieve goals. Once they conspired to kill Bima because Bima is considered as the main power of the Pandavas. At Sangkuni's direction, Kuravas poison Bima and throw him in the well of Jalatunda[19]. The repeated disappointment encourages Sangkuni to always be envious and spiteful. The evil nature is primarily directed at Pandu. Three things make Sangkuni disappointed in Pandu, namely: (1) Pandu is considered to have made himself defeated in the competition, (2) Sangkuni feels jealous because Dewi Kunti becomes Pandu's wife, (3) Sengkuni feels hurt because at that time Dewi Gendari should be Pandu's wife. Of the three things, it seems that Sangkuni's hatred is always intense.

Sangkuni grows up to become a political figure who is full of slander justifying all means to achieve his goals. Because of his stubbornness in being a victim of Sangkuni's cunning, Gandamana curses Sangkuni that he would die in persecution, be torn apart, his skin would be peeled from all over his body, and his mouth would be torn by his enemies. Since his body was deformed, Harya Suman, whose real name is Sangkuni, gets the nickname Sangkuni. Finally, it can be said that Sengkuni in new Javanese literature has indeed undergone a transformation and at the same time a change in reception. From the perspective of literary anthropogeneology, it turns out that Sengkuni does have a political culture. Sengkuni is good at political culture in the form of government strategists, yet accompanied by the characteristics of cunning and slander. This kind of hideous culture also appears in new Javanese literature. What is even more unique is that Sengkuni is also a figure who has violated morality. Sengkuni's life is colored with many passions, anger, and *supiah*.

V. CONCLUSION

From the discussion above, it can be concluded that there are reception of the character Sengkuni by authors. Javanese authors or Javanese poets also have intertextual receptions through major works entitled *Serat Bharatayuddha* and *Kawi Jarwa Macapat*. These works have a reception process on the character Sengkuni. In Javanese culture, the character Sengkuni is perceived variously. In this discussion, it should be noted that Sengkuni is a character of envy, revenge, and immorality.

In the perspective of literary anthropogeneology, the character Sengkuni in *Serat*



Bharatayuddha and *Kawi Jarwa Macapat* is influenced by the Javanese culture. The assumptions of Javanese people consider Sengkuni is an evil figure. He is also the aftermath of the great war of *Bharatayuddha*. From the epic story, Sengkuni is indeed received aesthetically and reflectively.

Based on these two conclusions, it can be stated that the character Sengkuni in Javanese literary texts is classified as a controversial figure in Javanese society. 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 nature or character in him. The two traits or characters are good and bad. Sengkuni's good characters are shown in his: (1) loyalty and (2) responsibility. His bad traits are: (1) disobedience and (2) vengeance.

In this case, Sengkuni always accompanied the king, both before and when facing enemy attacks, namely the Pāṇḍawa and his allies. This is done as a form of responsibility as *Patih*. In addition, it is also manifested by a sense of obedience to whatever the king wishes. In addition, Sengkuni also has a cunning, vindictive, evil, harmful, putting hard nuts to crack, and always made tricks to harm and destroy the Pāṇḍawa. This act is done by Sengkuni because of his hatred against the Pāṇḍawa family. Thus, he supports the Kurava family while also wanting to take revenge against the 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* 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, hurted, and envious. Such traits color the *sanggit* and aesthetics of modern Javanese literature in the form of short stories. The Javanese concept of Sengkuni is derived from the words *Saka* and *Uni* means one who receives consequences from his own speech which also appears in modern Javanese literature. In Indonesian and Javanese short stories, the character Sengkuni is depicted as a figure who is agile in speaking, good at scheming, and trying to harm others. In Javanese cultural context, Sengkuni is a *julig* (sly) figure. In modern Javanese literature, Sengkuni's transformation colors much the world of Indonesian and Javanese short stories. The *cerpen*

(short story) authors are trying to create Sengkuni aesthetically, seasoned with Javanese cultural messages.

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