

Traditional Historiography in the Manuscript of *Nitik Kangjeng Ratu Pambayun*

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Abstract—Manuscript of *Nitik Kangjeng Ratu Pambayun* is one of the collections in Yogyakarta Sonobudoyo Library with the code of PB C.71. The copy of the *Nitik Kangjeng Ratu Pambayun* manuscript was done on 27 March 1935. The copy of the manuscript consists of 27 pages. That manuscript contains a history of *Kanjeng Ratu Pambayun*, daughter of *Pakubawana VII* and *Gusti Kanjeng Ratu Pakubuwana* which will later be abbreviated as GKR. The lineage of her father and mother was started from *Prabu Brawijaya* from Majapahit. The aim of this research was to describe the genealogy also known as a family tree of *Kanjeng Ratu Pambayun*. The technique of data collection that was used in this research was the philology method. There were several steps that had been done in doing this research, such as deciding the manuscript and the text, manuscript inventory, describing the manuscript, transcription of the manuscript, comparing the manuscript and the text, editing the text, translating the text, and the last one was analyzing the text. The manuscript of *Nitik Kangjeng Ratu Pambayun* is a historical work that is considered as traditional historiography. It is because the content of the manuscript contains palace-centric which describes the life of the royal family. The result of this research is in the form of a graph and explanation of the *Ratu Pambayun*'s genealogy.

Keywords—script, genealogy, philological, *Pambayun*

I. INTRODUCTION

Indonesia has an incredible history such as the depiction of people who live in the past. History helps people to understand better the events happened in the past. Through it, Indonesia has many archipelago legacies, one of which is Javanese and *Pegon* (Arabic) scripts. Those kinds of scripts are most treasured in the museum, regional library, national library, even to the international library. However, most of them are also treasured as private property. These manuscripts really need special treatment with the purpose of extending their existence so that the historical stories in the past can be known by youngsters who study or conduct historical or philology research.

One of the histories which were written in Javanese-scripted is the *Nitik Kangjeng Ratu Pambayun*. The script tells about the genealogy of *Ratu Pambayun*, daughter of *Pakubuwana VII* and *GKR Pakubuwana*. The lineage of her father and mother was started from *Prabu Brawijaya* from Majapahit. Manuscript of *Nitik Kangjeng Ratu Pambayun* is one of the collections in Yogyakarta Sonobudoyo Library with the code of PB C.71. The copy of the *Nitik Kangjeng Ratu Pambayun* manuscript was done on 27 March 1935. The copy of the manuscript consists of 27 pages and its thickness is 6 mm. The length and width of the manuscript are 29 cm and 18

cm. According to the synopsis made by M. Sinoe Moendisoera, the owner of the manuscript is "Poerwodiprodjo, *Panewoe Kraton Sala*". The purpose of this research was to describe the genealogy of *Ratu Pambayun* in the manuscript of *Nitik Kangjeng Ratu Pambayun* which will later on abbreviated as the manuscript of NKRK.

The manuscript of NKRK is a historical work that considers traditional historiography. It is because the content of the manuscript contains palace-centric which describes the life of the royal family. Moreover, the manuscript is believed to have a magical religious nature because the king is written as a human who has a superpower in his mind. It is also considered as ethnocentric which means this historical work was written specifically for tribes and cultures in the palace area.

The manuscript of NKRK is one of the important cultural heritages which needed to be preserved. Unfortunately, in this modern era, most of the young generations are unaware of the benefit that is offered in the manuscripts. The manuscripts in Indonesia contain many historical elements and moral values that are essential for them to learn. One of the factors that make the people especially youngsters are not interested in the historical manuscripts is because not all of them understand Javanese that is written in the manuscript.

In fact, not many people know that those manuscripts contain historical elements because the character and language that is used in the manuscript cannot be read and understood by most of them. Through this philology that was done by the researcher, certainly, it is easier for the readers to understand the content of the text in the manuscript, especially the one that is related to history (Fitriani, et al, 2018: 182).

This research aimed at describing the genealogy of *Kanjeng Ratu Pambayun* in the manuscript of NKRK. The benefit and importance of conducting this research are to uncover the story of past events, in this case in the form of written relics. Other benefits of doing this research are to preserve the national cultural heritage and maintain its preservation so that it will always exist in the future. Other than that, the result of this research also useful for future researchers who are interested in conducting a study on historical research especially traditional historiography because the result of the research is in the form of a graph of the genealogy of *Kanjeng Ratu Pambayun*.

A. Philology Study

Philology is one of the sciences of literature that has a broad meaning that is included in the fields of language,

literature, and culture (Baried, et al, 1985: 1). The manuscript that is used in this research as the object is the manuscript of NKRP, meanwhile, the text that is used is the text or content in the manuscript of NKRP. The object of this research is supported by the opinion of Baried, et al (1985: 3-4) which explained that every science has its object to study. As explained above, philology has objects in the form of manuscript and text.

- Manuscript

Generally, manuscripts are in the form of books or handwritten materials, which has long content because it contains complete stories. Several manuscripts are generally anonyms and have no years (Baried, at al, 1985: 55).

Added to that, Rokhmansyah (2017: 57) states that a manuscript is a form of text. The manuscript is in the form of a document. Meanwhile, the text is the writing content contained in a manuscript. The term of manuscript comes from Latin word which is *codices manu scripti* that has the meaning of a handwritten book. The manuscript can also be explained as all the inheritance of the ancestors which were written on paper, papyrus, tree bark, and rattan.

- Text

The text is the content or content of the manuscript; it is something abstract that can only be thought of. Text as content means the thoughts or advice that will be explained by the writer to the reader in the form of stories in the text that can be read and studied with various approaches, for example, plot, character, language style, and others. Baried et al explains that there are three types of text which are oral text, manuscript or handwritten text, and printed text (Baried, et al, 1985: 56).

Moreover, another opinion explains that the text has content that can be read and examined using several approaches with aspects of language, literature, and culture. Up until now, there are three types of philology texts which are (1) oral text, (2) manuscript (handwritten), (3) printed text (Nurhidayati, 2018: 7).

Hidayatullah (2015: 29) in his research explained that there will be two terms which will always encounter in this research namely text and manuscript. The term text refers to the content and content of the manuscripts. Moreover, content contains of ideas or advice that the writer wants to convey to the readers. Besides, the text also has several forms that contain stories or lessons to be read and studied based on the approach used. From the process of its formation, the text consists of three types, which are oral text, handwritten text, and printed text.

Based on the explanation above, it can be concluded that text is the content of a manuscript that is abstract in nature and contain various stories. The readers can understand the content in the text after they read it. However, to understand the content of the manuscript, the readers have to understand the language that is used in the text. The manuscript of NKRP is one of the handwritten manuscripts which were written in Javanese-script. Therefore, the text is a manuscript text because the objects of the research are the manuscript of NKRP and a handwritten text.

B. Philology Research Steps

The steps of doing philology research described by Nurhayati (2018: 65) are formulated as follows:

- Deciding the Manuscript and the Text

Based on the catalog study, the first step that should be done is determining which manuscript and text that will be examined.

- Manuscript Inventory

The inventory of manuscripts and text can be done by doing catalog study and following by observation.

- Describing the Manuscript

A description is a complete depiction of something that is explained with clear sentences. The description of the manuscript and the text is a complete picture of their condition.

- Transcript of the Manuscript

A transcript is a process of changing the original written text into another form of text. A text transcript is a process of changing or outsourcing the text from the text which is used as the source of research into the text as a result of one of the steps in philological research work.

- Comparing the Manuscript and the Text

A comparison of the manuscript and the text is a process to integrate similarities and differences in a similar manuscript and text.

- Text editing

Text editing is the process of matching, using, writing characters, syllables, words, sentences in the text in accordance with what is meant by the author of the text.

- Text Translation

Text translation is the replacement of language from one language to another or the transfer of meaning from the source language to the target language in complete and detailed (Darusuprta, 1984: 19 as cited in Nurhayati, 2018:93)

- Text Analysis

Text analysis based on philological research can focus on one of the fields of science, i.e. it can analyze based on linguistics, literature, and culture.

The manuscript of NKRP is determined as the basis for text editing after reading. According to the state of data source, therefore the appropriate method of editing is critical editing, the basis of this critical edit are (1) from the aspect of the physical condition of the manuscript which is still complete, clean without any scribbles or other writings, (2) from the aspect of paleography (ancient writing), the NKRP manuscript is written using handwriting, the form of the writing is clear and easy to read, (3) from the aspect of the manuscript, it contains complete contents and is inseparable between one manuscript with the others.

C. Historiography

Suryo (2009: 71) explained that the history of Indonesian people who live in the past to the present day has inherited at least three types of historiography, which can be categorized

as traditional historiography, colonial historiography, and new or modern Indonesian historiography. Traditional historiography is all the legacy of historical writing that was born as a creative product of Indonesian society in the traditional period (old Indonesia), namely the period of Indonesian society which was living in the cultural environment and social ties in the community of traditional kingdoms in the archipelago. Most of the historical writing from that era was colored by visions or historical views which were ethnocentric loco, palace-centric, and king-centric.

Colonial historiography emerged as a product of the era of Indonesian society dominated by Western colonial power. Therefore, the writing of history at that time was more dominated by the view of colonial history which was oriented toward the view of Europe or Neerlandocentrism. Added to that, the historiography of the new Indonesia is a creative product of the new Indonesian society, which emerged since the time of Indonesian people attained their independence and succeeded in building new life ties based on the ties of the national society and nation-state.

II. RESEARCH METHOD

A. Types of Research

This research used descriptive and philology methods. Moleong (2005: 11) states that descriptive research is a study in which its data is obtained through interview guidelines, field notes, documentation, videotape, personal document, note, and other legal documents. The data that are collected are in the form of elaboration of the words and pictures, not in the form of quantitative data.

Nurhayati (2018:63) explains that in conducting a philology study on the manuscript and text, there are several steps that should be taken into account. The steps of doing philology study are stated as follow (1) deciding the manuscript and the text with catalog study, (2) manuscript and text inventory, (3) describing text and manuscript, (4) transcript the text, (5) comparison of the manuscript and the text, (6) text editing, (7) text translation, and (8) text analysis.

B. Data and Source of the Data

Data or object of the research in this study is the content of the manuscript of NKRP which told about the geology of *Kanjeng Ratu Pambayun*. The manuscript of NKRP is one of the collections in the Sonobudoyo library with the code of PB C. 71. The copy of the *Nitik Kanjeng Ratu Pambayun* manuscript was done on 27 March 1935. The copy of the manuscript consists of 27 pages. According to the synopsis made by M. Sinoe Moendisoera, the owner of the manuscript is "Poerwodiprodjo, *Panewoe Kraton Sala*". Inside the manuscript of NKRP, there are 63 verses of *Macapat Sinom* song which was handwritten using Javanese-script and Javanese language, therefore the transcript of the manuscript to Latin word is needed in order to help the readers understand the content of NKRP manuscript easier. The source of the data or the subject of this research was the manuscript of NKRP.

C. Research Technique and Tools

This research is done through several steps as follows.

- 1) Deciding the manuscript and the text
- 2) Manuscript inventory

- 3) Manuscript description
- 4) Manuscript transcription
- 5) Manuscript and text comparison
- 6) Text editing
- 7) Text translation
- 8) Text analysis

In line with the above research steps, it is explained that her research entitled "Terms of How to Give Herbs in the manuscript of Primbon Jampi Jawi" is based on modern philology research steps, namely manuscript inventory, script description, text transcription, text translation, and text edit (Fitriana and Rahadini, 2018: 571).

The tool is used in order to make the data collection easier. The tool that was used in this research is the researcher herself as the human instrument. The researcher can be dealing directly with the environment, she has the ability to know the situation completely, and she can process the data herself, can provide data verification, and can seek other opinions in general.

The tools that were used in this research not only the researcher herself but also a card. The data card was used to write down the data. The form of the data card contains an explanation about the verse of *Macapat Sinom* song and the translation of the NKRP manuscript.

TABLE I. EXAMPLE OF DATA CARD

	Transcript	Translation
Verse 1. Item 1	//jeng Sri NaTa kaping sapla Pamèswarinnè kakalih kang sepuh garwa nalika milih kaPurBayan ngunni dupi jumeNneng aji hing ngangkat hannama raTu Kangjeng raTu kanycaNa yèku putranya jeng Gusti Pangèran harya mangkuBumi kang kapisan//	The tenth <i>Kanjeng Ratu</i> The two queens The oldest wife when choosing <i>Kapurbayan</i> is told When appointed as a king Appointed and has the name of the queen <i>Kanjeng Ratu</i> (queen) <i>Kencana</i> Namely <i>Kanjeng's</i> son <i>Gusti</i> Prince <i>Arya</i> The first <i>Mangkubumi</i>
Verse 2. Item 1	//hapatuttan saking garwa putri banyumas nagari dènnè jeng Gusti punnika putrannira Sri BuPaTi ping tri Surakarta di	Get a child from the wife Daughter of Banyumas country Meanwhile that <i>Kanjeng Gusti</i> Son of <i>Sri Bupati</i> The third in Surakarta

dadya Sang dyah lan sang <i>Prabu</i> panggya kadang nak sannak dènne garwa kang tarunni putrinnira Kangjeng Sultan cakraNningngrat//	Becoming the <i>dyah</i> and the <i>Prabu</i> Meeting of distant relatives Meanwhile the young wife Daughter of <i>Kanjeng Sultan Cakraningrat</i>
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The technique of data collection in this research was a library study technique. Reading the NKRK manuscript was done carefully and thoroughly. The reading was done repeatedly in order to get the content of the manuscript and wrote all the matters related to research problems that produce the *Kanjeng Ratu Pambayun* lineage.

D. Data Validity

To validate the data in this research, the validity and reliability were used. The validity that was used in this research was semantic validity. Semantic validity deals with the interpretation of each word according to its context, (Endraswara, 2003: 164). Semantic validation was done by interpreting data in the form of words and groups of words, in the *Macapat Sinom* song in the NKRK manuscript.

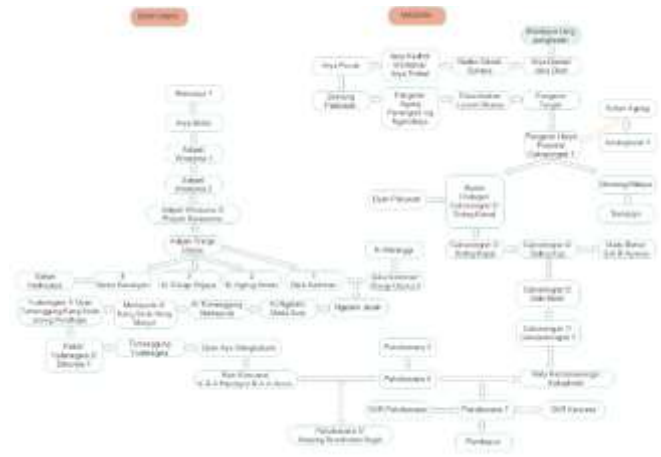
Meanwhile, the reliability that was used in this research is intrarater and interrater. Intrarater reliability was done by reading the NKRK manuscript over and over until the researcher got the same data. In doing this kind of research, accuracy in reading the text is needed, (Endraswara, 2003: 165). Interrater reliability was done by asking others for consideration when researching. In this research, the researcher asked for consideration from qualified lecturers in the field of philology.

E. Data Analysis Technique

The data analysis technique that was used in this research was descriptive analysis. The data analysis technique was by descriptive analysis in accordance with the purpose of the study, which was to find out the *Kanjeng Ratu Pambayun* lineage. There were four data analysis techniques that were employed in this research, they were (1) data reduction, (2) data classification, (3) data display, and (4) interpretation, (Kaelan, 2005: 69-70).

III. RESEARCH RESULT

Nitik Kangjeng Ratu Pambayun's manuscript talked about the history of *Kanjeng Ratu Pambayun* lineage, daughter of *Pakubuwana VII* and *GKR Pakubuwana*. The first *Kanjeng Ratu Pambayun* bloodline starts from the Madura lineage, the last *Prabu Brawijaya* in Majapahit which is written in the NKRK manuscript page 4 on verse 8, that is “*nenggih kang pinurwa dhihin, ing Madura nigari, wiwit Brawijaya Prabu pamekas majalengka*”, which means: that starts with the prefix in the Madura country starting from the last *Prabu Brawijaya* Majapahit. Furthermore, the result of the historiography research of the *Kanjeng Ratu Pambayun* lineage presented in the form of graph and an explanation as stated below.



Explanation:

- Blue arrow: Married
- White arrow: Descent
- Yellow arrow: Adopted children

Based on the graph above, the NKRK manuscript explained about *Kanjeng Ratu Pambayun* lineage which was started from *Prabu Brawijaya*. *Kanjeng Ratu Pambayun* comes from the blood of Banyumas and Madura descent.

Starting from the descendants of Madura which started from the last *Prabu Brawijaya* in Majapahit who had a descendant named *Arya Damar*, he was married to a woman from China and had a descendant named *Raden Menak Sunaya* who is in the Madura, then had a descendant named *Arya Timbul* also known as *Arya Kapotrirotama* that no weapons work on him and was known to be very powerful. Then he has a descendant named *Arya Pucuk* which was later become *Ki Ageng Sampang's* son-in-law. After his father-in-law passed away, he replaced him in Bukit Mawangi Sampang. He then has four descendants, the first child named *Demung Palakaran* in Ngarisbaya who had eight sons, and the third child named *Pangeran Agung Panengran* who also stays in Ngarisbaya to replace his parents' authority. He has four children; the first one was *Panembahan Lemah Dhuwur* who ruled in Ngarisbaya and had fifteen children. His third son had a patient and virtuous spirit named *Pangeran Tengah* in Ngarisbaya and had a child named *Arya Prasena* who became *Adipati Sampang* and later on became a trusted person of *Sultan Agung* and was appointed as a son and named *Cakraningrat 1*.

Cakraningrat 1 had 17 male and female descendants. His seventh son was named *Raden Undagan*. It was told that after the death of his brother (*Raden Undagan*), *Demang Melaya* wanted the *Adipati* position and helped by his defender namely *Raden Trunojoyo*. They dared to depose his uncle and ended up miserable in the Lopaya forest. *Kanjeng Susuhunan Amangkurat* in Kartasura was asked to persuade *Trunojoyo* and his wishes went well. Madura was given the prize of leading the land of East Java, *Pangeran Cakraningrat* was appointed as the leader of the *Manggala Army*.

Raden Undagan is known as *Cakraningrat 2* died in Madura precisely in Kamal district due to illness and he was named *Panembahan Kang Seda Kamal*. He had 10 male and female children. The third child had the same fate as his father.

Furthermore, in the manuscript, it was told that there was a commotion; Pangeran (prince) *Cakraningrat 3* was successfully deceived and was surrounded by the Javanese and Dutch army. The prince was sad because his army was down and there were only his wife and his children. Therefore, he wanted to flee to Bali to ask for help. He was sad and wanted to admit his defeat to *Patih Cakrajaya* who was stood guarded and wait in Surawesthi. After accepting his defeat, he departed with his wife and child and was picked up by Dutch soldiers by boat then respectfully greeted by the captain. Arriving at the ship, his wife was afraid of the Dutch because they looked at her with the eyes full of lust. Therefore, when she shakes their hand, she then shouted loudly. Then the prince took off his kris and started the war, the prince was rampaged. The company gathered and prepared to shoot nonstop. The prince then again attacked by urging the company to disperse and cause a commotion. He fought without fear of death, pelting the company authorities with chairs until many of them were injured. He continued to fight until the company remained 6 people. But unfortunately, the prince was forced to fall from the ship and died because of the damage in his body, then he was named as *Pangeran Cakraningrat Nenggih Kang Seda Bahita Kapal*.

It was told that *Ratu Hayunan Pangeran Seda Neng Kap (Cakraningrat 4)* and later on called as *Pangeran Seda Kap* had a child named *Panembahan Cakraningrat Seda Mukti (Cakraningrat 5)*. Then he had a child named *Dyan Ayu Cakraningrat (Cakraningrat 6)*, who has eleven children. Her sixth child was a beautiful girl named *Kanjeng Ratu Kencanawungu* and then became *Prabu Pakubuwana 4's* wife.

On the other hand, the story in Banyumas started from the first *Prabu Brawijaya* who had a descendant named *Arya Bribin* in Pajajaran kingdom and he had a son named *Adipati Wira Utama* who became the first person to control Wirasaba. Then *Adipati Wira Utama* had a son named *Wira Utama 2* who was polite and smart. Later on, *Wira Utama 2's* son named *Adipati Wira Utama 3* replaced him as the duke. Next, *Adipati Wira Utama 3* had a child who replaced him and later on changes his name into *Sura Utama* soldier that later on had a descendant called *Adipati Warga Utama* who continuously control Wirasaba. Kadipaten Wirasaba was controlled by Pajang kingdom and the king of the kingdom was *Sultan Hadijaya*. *Adipati Warga Utama* had 4 children, the first one named *Rara Kartimas*, the second and the third children were males named *Ki Ageng Senon* and *Ki Warga Wijaya*, and the last child named *Raras Kawuryan* who became the concubine's wife of *Sultan Hadiwijaya*. Meanwhile, *Rara Kartimas* married the son of *Ki Maranggi* whose name was *Jaka Kahiman*.

It was written in the manuscript that *Raras Kawuryan* who became the concubine's wife of Sultan, when she was a child, she had an arranged married with *Ki Ageng Toya Reka's* son. However, his son called out the marriage arrangement because he was still underage. Then *Ki Ageng Toya Reka* asked for more time to *Adipati* to rearrange the marriage when his son is mature. Then once upon a time, *Ki Ageng Toya Reka* heard that his daughter-in-law was taken as a concubine by *Sultan Hadiwijaya*. Because *Ki Ageng Toya Reka* did not accept that news, he visited Pajang kingdom and complained about the matter to the Sultan. The Sultan was angry and sent soldiers to kill *Adipati Warga Utama*. That soldier met with *Warga Utama* who was resting in a small house and sitting in a corner

while enjoying the goose-boiled on Saturday Pahing. Then he was killed, but before he was passed, he left a message for his family and his descendants that do not let your guard down when eating goose-boiled, then they were not allowed to wear good clothes and sit in the corner of the seat, and most of all avoid to do the work on Saturday Pahing.

After the death of *Adipati Warga Utama*, the one who replaced him was *Jaka Kahiman*; his son-in-law. Therefore, he was named as *Adipati Warga Utama 2*. He lived well off and had six sons and daughters. His second child who replaced him named *Ngabehi Janah*. He had fifteen sons, his second son named *Ki Ngabehi Martasura* had thirteen children, the oldest one was appointed as the regent of Banyumas named *Ki Tumenggung Martayuda* who has also had thirteen children. His first children named *Martayuda 2* then replaced him as the regent of Banyumas but later died in the mosque in the Masigit region. Therefore, he was called as *Kang Seda Neng Majid*. *Martayuda 2* also had thirteen children, the oldest one changed his name into *Yudanegara*. It was told that he died in the gazebo-like building so that he was known as *Dyan Tumenggung Kang Seda Aneng Pendhapa*, he had eight children and the oldest one named *Pekik* who replaced his father position and named as *Yudanegara 2* who was later become Patih who ruled by the name of *Adipati Danureja* in Yogyakarta. He had a son who replaced him in Banyumas named *Tumenggung Yudanegara* the parents of *Dyan Ayu Mangkubumi* who was the grandparent of *Kanjeng Ratu Kencana*.

From the long history above, *Kanjeng Ratu Pambayun* is a descendant of Madura from *GKR Pakubuwana* who is the mother of *Kanjeng Ratu Pambayun*, who at that time was controlled by *Cakraningrat 6* (the grandfather of *Kanjeng Ratu Pambayun*). While from Banyumas is from *Pakubuwana VII* who is the father of *Kanjeng Ratu Pambayun*.

IV. CONCLUSION

The research about the manuscript of *Nitik Kangjeng Ratu Pambayun* is one of the ways to preserve cultural heritage in Indonesia. That manuscript is one of the collections in the Yogyakarta Sonobudoyo library with the code of PB C.71. *Nitik Kangjeng Ratu Pambayun* manuscript was written in Javanese-script and its description was in the form of a Macapat Sinom which was neatly handwritten.

Based on the research result above, the researcher concludes *Kanjeng Ratu Pambayun* is the daughter of *Pakubuwana VII* and the result of the research is described using a graph and explanation about the lineage of *Kanjeng Ratu Pambayun* which can be understood by the readers easily.

From the long history above, *Kanjeng Ratu Pambayun* is a descendant of Madura from *GKR Pakubuwana* who is the mother of *Kanjeng Ratu Pambayun*, who at that time was kingdom controlled by *Cakraningrat 6* (the grandfather of *Kanjeng Ratu Pambayun*). While from Banyumas is from *Pakubuwana VII* who is the father of *Kanjeng Ratu Pambayun*.

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Manuscript

The manuscript of *Nitik Kangjeng Ratu Pambayun* kode koleksi PB C.71 Museum Sonobudoyo, Yogyakarta.