

Gathotkaca in the *Kasantikaning Raga* Manuscript: The Transformation of the Great Epic *Mahābhārata* and the Reception of the *Wayang* Tradition in Yogyakarta

R Bima Slamet Raharja^{1*}, Wismanugraha Christianto Rich², Timbul Haryono²

¹Candidate Doctor of Performing Arst and Visual Arts Studies at The Graduate School of Universitas Gadjah Mada, Indonesia

²The Graduate School of Universitas Gadjah Mada, Indonesia

*Corresponding autor. Email: bima.raharja@ugm.ac.id

ABSTRACT

This article discusses the traces of the transformation of the Mahābhārata epic in the play script of the Yogyakarta style wayang writing tradition, entitled Kasantikaning Raga. Mahābhārata as a major epic has experienced a long journey from India to Java, Indonesia. As a result of this transformation process according to space and time, various kinds of narrative texts and performances have been produced, such as shadow puppets (wayang), dramas, and theatrical performances. Arriving in Java, the text of the epic turned into a narrative of wayang plays. Kasantikaning Raga is a manuscript from Yogyakarta written in the early 20th century, which tells the story of Gathotkaca, a great hero belonging to the Pandhawa family in the Mahabharata, who becomes the main character in the formation of wayang purwa plays combined with elements of local myths, ideologies, ecology, and cultures in Yogyakarta's cultural area. Gathotkaca plays an important role as the center of the story that carries certain messages, characteristics of local culture and ecological markers. As a part of the transformation, this manuscript has been adapted by the Yogyakarta dalangs into parts of wayang plays.

Keywords: *Kasantikaning Raga*, Gathotkaca, written tradition, play narrative, reception, transformation

1. INTRODUCTION

The Sanskrit version of *Mahābhārata* as a grand epic has been narrated many times for centuries in various languages and various forms through singers, dancers, storytellers, painters, and many scholars. The spread of the story of *Mahābhārata* from northern Nepal to the southern part of Indonesia has changed many old plots and developed them with new, unprecedented characters [1]. In its journey from India to South East Asia including Indonesia there have been many transformations which are quite different from the Sanskrit version.

The southern part of Indonesia mentioned above is the Java region especially that has a strong tradition of *wayang* (puppet theater play). In other words, the grand epic underwent transformation processes both totally and partially from its classic form into new forms. Apparently, the transformation of *Mahābhārata* into *wayang* tradition in Java, especially, went on gradually by placing emphasis on the spirit of dialectics. This is what continuously inspired the dialectics to arrive at the final transformation of the absolute spirit [2]. The various transformation processes of the epic *Mahābhārata* in the South Asia and South East Asia regions actually gave rise to dozens and even hundreds of non-Sanskrit versions of the *Mahābhārata* epic. Parts of the traditions of non-Sanskrit *Mahābhārata* might be used as sources which turned into references for poets to rework and compile all sorts of narratives, and these often shifted from the original version [3]. This is what caused the inevitable continuity and transformation in its 'new form'.

This tradition seems to be comparable with the opinions of scholars who gave meaning to the importance of narrative plots, characters and characterization, names, geography, events and relationships between play narratives, etc.; as a matter of fact, the various non-Sanskrit *Mahābhārata* were positioned as one of the “crystallizations”. In other words, traditions create abundant resources, ready to be retold at any time in their ‘new forms’. The grand epic *Mahābhārata* is a very rich story source for its various interpretations and transformations. Murgiyanto added that these rich interpretations certainly led to “rich imagination” as well [4]. Javanese poets reworked this epic carefully and cleverly, producing narratives that are adapted to their social and cultural environments.

The *Mahābhārata* composition clearly involves two things, namely the development and cessation of a narrative. On one hand, it’s about determining the codes for rearrangement of story expressions, and on the other hand it’s about the fluidity of a tradition that proved to be capable of explaining the various ways of storytelling. The pluralistic context referred to here is influenced by the beliefs of religious communities that are very individual, cultural literary conventions that exist in the areas, various forms of social relationships that are very specific, and many others. In Indonesia, the distribution of *Mahābhārata* epic is found in various islands such as Sumatra, Java, and Bali with various genres of literature.

2. OBJECTIVE

This paper aims to find out the transformation of the character Gathotkaca that is perceived according to the understanding of Javanese poets in response to the presence of *Mahābhārata* narrative texts on texts both written and oral that develop in the world of puppetry. It is interesting to note that there is indeed a Javanese reception and reprocessing by poets as well as puppeteers in order to readjust a number of elements. The transformation of the figure of Gathotkaca slowly comes through the construction of a text that is repetitive and contradictory, so it is not accepted uncritically as it is contained in the 'archaic' text. Rather, the text is given an interpretation that is adapted to the Javanese 'flavour', giving birth to ideas based on the socio-culture and ecology in which the text was produced. Javanese poets in *Kasantikaning Raga* (abbreviated with *KsR*) attempt to reconceptualise and reinterpret the figure of Gathotkaca based on the acceptance of older narrative ideas, such as those already contained in *pocapan* dalang, oral and written narratives.

3. METHOD

Literature review is used to find out the process of transformation and reception for the figure of Gathotkaca. Initially, the material object of *KsR*, which still uses Javanese script media, is transliterated into Latin script through the philological method followed by reading revisions. This correction needs to be done before knowing the meaning contained in the text. After critical reading, there were several important codes that indicated the existence of narrative changes. One of these codes is the code of wayang performance, especially in relation to the *kandha janturan* about the role of Gathotkaca, both expressed through the oral speech of the puppeteer and the text in several manuscripts. Through the intertextual method, some of the similarities can be identified, which are based on older narrative ideologies. The Sanskrit and Javanese texts of *Adiparwa* are used as the estuary for a number of narrative and sanggit changes that are adapted to the reception of the reader, in this case the poets of the text themselves. The text of the play Gathotkaca in *KsR*, which is based on the cultural production of the Yogyakarta tradition, creates its own reception as a result of a series of transformations from a number of texts such as *Serat Purwakandha*, *Baratayuda*, the ancient Javanese *Adiparwa* and its Sanskrit text.

4. DISCUSSION

4.1. Gathotkaca Figure in The Javanese Wayang Texts

Obvious in the transformation of the epic is the close and mutual relationship between written traditions and oral traditions [5]. The close and mutual relationship in the transformation of the epic has obvious trace in wayang performances as narrative stories. Traces of these written traditions are Javanese literature works, from ancient Javanese traditions such as *sastra parwa*, *kakawin*, to the more recent Javanese literature both in the form of *tembang macapat* and in prose, such as play *pakem*. Oral traditions appear in the form of wayang performances that are presented as stories and passed down the generations in the *dalang* (puppeteer) circles in Java. *Mahābhārata* is regarded as one of the sources of wayang play stories in Java that the proponents of wayang stories and their communities try to understand with the horizons and insights of each reader. It is not surprising that in an effort to understand the story, transcriptions and adaptations are attempted gradually and massively,

thus creating all kinds of variations and versions in the Javanese *wayang* communities themselves. As a result of such transformations and receptions, the *wayang* plays in many traditional areas, such as Surakarta, Yogyakarta, Cirebon, and East Java, differ.

Looking at the above explanation, it is clearly impossible to detail the long and complicated journey of the traditions in this short essay. However, the *Mahabharata* epic is a text so infamous that it has been copied for generations in many places in the context of time and space. This essay will only discuss the essential parts and examples in the story of a character named Gathotkaca, one of the heroes in *Mahabharata* story in its transformation and reception according to a Javanese manuscript entitled *KsR* that was composed in early 20th century. In this article, there will be different ways of writing the name of the character as the main subject of the discussion. a) The wording “**Gathotkaca**” is used to refer to the character according to pronunciation and narration that generally applies in Java. b) The wording “**Gathutkaca**” with a “u” is used when referring to the character following the new original Javanese transcription in manuscript *KsR*. Whereas c) the wording “**Ghatotkacha**” is used to refer to sources in Sanskrit *Mahābhārata* text and *Adiparwa* text in old Javanese language. This is to help identify the existence of text transformation and its receptions across space and time within a certain period of time.

Gathotkaca is known as a warrior figure who according to the view of the Javanese *wayang* community has the ability to eradicate evil. In *wayang* stories, it did not take Gathotkaca overnight to become a warrior figure who could easily get rid of evil, but it was through a ‘process’ that started from his birth to his maturity. This story seemed to have been taken and adapted from the original Sanskrit *Mahābhārata* and its transcriptions and it spread all the way to South East Asia to southern Indonesia. The part containing the birth of Gathotkaca is found in its transformed form in ancient Javanese *parwa*, such as *Adiparwa* as the first *parwa* in *Mahābhārata*. Gathotkaca, as has developed into *wayang* narratives, was a warrior who became the pioneer of all sons of Pandhawa. It is unsurprising that in his journey through time and space, Gathotkaca’s superiority became the favorite among poets or *dalang* that it inspired them to rework this character’s narratives into various stories with story dynamics that deserved more in-depth analysis.

The *KsR* is one of the manuscripts in Javanese language and alphabets written by a number of *dalang* in Yogyakarta’s *dalang* tradition. This manuscript that was produced in Sentolo area, Kulonprogo, Yogyakarta was known through the collection of a Dutch observer of Javanese culture named J.L. Moens. Moens asked for his partner, Ki Widiprayitna to gather various *wayang* narratives originating that came *dalang* traditions in Yogyakarta and its surrounding area. As a result, from 1930s to 1940s, Widiprayitna at Moens’ behest was able to produce a number of manuscripts containing various *dalang* and *wayang* knowledge such as genealogies, *dalang* methods, *dalang* customs and traditions, and *wayang* plays numbering in the hundreds in the form of texts, *wayang* puppet knowledge, and other myths, superstitions, legends, and other folk tales. [6] Especially for *wayang* stories, Widiprayitna and other *dalang* such as Cermadiyasa, Cermapawira, and Cerma reworked their ancestors’ oral traditions into a number of plays packaged in *dalang* style of storytelling and legitimized with the term ‘*pakem*’ or a story guide.

KsR is a manuscript describing the journey of Gathotkaca, son of Bima or Werkodara, second sibling of Pandhawa, and his giant wife named Arimbi. The narrative in *KsR* can be considered as a story of the journey of the character Gathotkaca from his birth, adventures during his youth that were developed with various dynamics of life, until his death in Baratayuda war. All of the stories were arranged in the form of play texts and each of the play text was accompanied by illustrations in each scene to support the clarity of the storytelling. *KsR* in this case is regarded as a play text that emerged from the *dalang* traditions outside of the palace walls that is based on *Mahabharata* story, just like other plays that generally grew and developed in Java. In the *dalang* world in Java, especially in Yogyakarta and Surakarta *dalang* areas, two traditions are known, namely the great tradition that represents the king’s palace as the center for cultural sophistication, and the folk tradition that represents the *dalang* of the people. Sometimes, the palace tradition focuses more on production of knowledge of written *wayang* stories, while folk *dalang* tradition usually uses oral or speech method to pass knowledge down the generations. However, in early 20th century, on the idea and initiative of J.L. Moens, the *dalang* outside the palace were encouraged to document their knowledge in written tradition through collection of *wayang* plays.

4.2. *Kasantikaning Raga* As Source for Gathotkaca Play Narrative Enrichment

As explained above, the narrative in the *KsR* script was written in the form of play text. Since stories were gathered from the written tradition of the *dalang* and remarks were added that *KsR* was taken from a certain

reference source, it can also be said that the play text in it can at least be called as *pakem* or guide, especially story guide. More explicitly, at the beginning of the script there is also a remark that says “*Kasantikaning Raga: uit de Pakem Pantjakaki*” ‘*Kasantikaning Raga* originates from *Pakem Pancakaki*’. Although it is based on *Mahabharata* story, there are so many differences and in fact there is an addition of a story of Gathotkaca. The main story according to the official line is the birth of Gathotkaca and his death in Baratayuda. The rest can be referred to as ‘*lakon carangan*’ i.e., a story that retains the original core elements mixed with the imagination of the *dalang* or poet. This is based on the assumption that the *wayang* and *dalang* tradition has dynamic development in terms of story repertoire and this is regarded as normal because tradition is not viewed as something static [7]. In the case of this written tradition, there is at least a ‘standardization’ aspect in a script just like an anthology that is referred to in the *dalang* terminology as ‘*pakem*’ or story guide. It is not an exaggeration to say that *KsR* that contains almost 78 plays in Gathotkaca is mostly ‘*lakon carangan*’ which can be interpreted as adaptations, imagination, or transcription that may be measured or far away from the main story lines in order to make it appealing to readers.

The *KsR* script consists of four volumes and is kept as a collection of the Library of the University of Indonesia and is categorized into the type of *wayang* script. [8] This script on Gathotkaca is under the authority of the *Pancakaki dalang*. The *Pancakaki* moniker according to information originates from a combination of two *dalang*, a father and a son who were servants of Pangeran Mangkubumi (later took the throne as Sultan Hamengku Buwana I). The two persons are Ki Cermadenda and his son, Ki Pakuwaja. While serving in Yogyakarta palace, these two men were tasked with gathering and assembling the history of *wayang*, which would then be compiled into *wayang* plays. [9]. The plays in *KsR* within the frame of *Mahabharata* seemed to have been formed through the expansion of texts through time and space, thus the text constructions appeared in contradictory and repetitive fashion. [10]. Contradictory here means the existence of different story interpretations over a long period of time and for generations. The text poets who created Gathotkaca plays in *KsR* were in fact able to revitalize and deepen the narratives with some metaphors to enrich the play tradition of the non-Sanskrit *Mahābhārata* epic in Yogyakarta *dalang* cultural area as the text construction in each play has repetitive themes and motives, such as effort to acquire knowledge, fight over inheritance, conquest of certain elements or characters, romance, etc.

The text is still regarded as having oral and written forms of knowledge that are closely related. Reception and intertextuality of text is still considered existent and occurring thus influencing the creation of plays in *KsR*. The title of the script is quite interesting; not mentioning the name of the character but two words ‘*kasantikan*’ “means of preventing crime” and ‘*raga*’ “body”. Regardless of the linguistic analysis, this term is then interpreted as the power inside the body that is used to fight evil and create peace. This is consistent with the nature and character of Gathotkaca in Javanese *wayang*. The word ‘*santika*’ itself is expressed in one of the narratives in the play text ‘*Gathutkaca Braja*’, which is the fifth play in the *KsR* script volume I. In the play, Gathotkaca expresses his intention to his father, Werkodara, to seek knowledge. He intends to teach the science of immunity, the science of ‘*sentikan kanuragan*’.

As indicated in the play *Gathutkaca Braja*, it appears that the term ‘*sentikan kanuragan*’ means something that merges with the body and becomes a superpower or supernatural power. It is clear that Gathotkaca wants to become more powerful than his opponents in battle. In the Javanese society, supernatural power is viewed as a strong energy that can produce heat, light, or flashes. This superpower is present in certain parts of the human body such as hair, eyes, body, genitals, nails, saliva, sweat, and semen. [11] The play is named *Gathutkaca Braja* because Gathotkaca acquired an ability called ‘*Aji Braja*’, a superpower that made his body became as hard as steel that he cannot be harmed by any weapon. Besides that, this superiority was driven by the desire of a warrior that is normally found in *wayang* stories to become a character that cannot be defeated by the opponents.

All of the play narrative text in *KsR* begins by mentioning the Gathotkaca figure as the main character, as indicated in the text *Gathutkaca Lair* “The Birth of Gathotkaca”, *Gathutkaca Dhukun* “Gathotkaca as Paranormal”, *Gathutkaca Ratu* “Gathotkaca Becoming King”, *Gathutkaca Édan* “Crazy Gathotkaca”, , *Gathutkaca Topèng* “Gathotkaca Acquired Mask Heirloom”, *Gathutkaca Wanda Thathit* “Gathotkaca Acquired Lightning Characteristics”, *Gathutkaca Pejah* “The Death of Gathotkaca”, and so on. The depiction of Gathotkaca figure as a famous character in the *wayang* world seems to have been uniquely transformed in the cultural life of Yogyakarta *dalang* tradition. Even though this narrative play seems to create a ‘new mode’ of a cultural practice through written tradition, the oral culture that lives and continues in the *dalang* tradition has never been threatened.

The existence of these various plays actually reflects and modifies the more dynamic interactions between oral culture and written culture.

The various Gathotkaca plays seem to have emerged due to clever adaptation processes from the oral culture and written culture that have previously existed. The transformation relied on transcription processes of a story into a new type of story whether partly or entirely. Since the development of the story is expressed in the form of prose with formulaic language and *dalang* idioms known in Yogyakarta tradition circle, it is possible that interpretations are also adapted to environment of the local culture. The transformation process of the grand epic *Mahabharata* which tells the story of Gathotkaca was in turn reinterpreted as the reception of the Javanese people especially concerning the more professional identity of Gathotkaca. Therefore, the expanding and narrowing trails of Gathotkaca can be traced in the following study.

4.3. Transformation And Reception Of Gathotkaca In Sanskrit, Old Javanese, And Kasantikaning Raga Texts

The description of Gathotkaca in the *KsR* text begins with the sequence of stories starting from *Gathutkaca Lair*, *Gathutkaca Siyung*, *Gathutkaca angsal topèng gangsa*, *Gathutkaca angsal aji Pengawak Braja*, until the one in which Gathotkaca acquires supernatural powers that originate from natural elements, such as lightning, thunder and thunderbolt which are also part of his characteristics. This relates to the physical description shown in the previous texts. To find out about how the description of the figure of Gathotkaca, it can be traced from the text of *Ādiparva Sanskrit* which describes the birth of Gathotkaca (**Skt: Ghaṭotkacha**: *Ādiparva* Text accessed from <http://www.sacred-texts.com/hin/mbs/mbs>) starting after the killing of Hidhimba, a giant who lives in the forest where the Pandavas passed wanderings after the burning of the house in Waranawata [12]. This episode is contained in the *Ādiparva Sanskrit* part CXXXIX to CXLIV. Through the excerpt of the text above, it gives the details of the physical description that provides the idea of the form of Bhima's son with Hidhimbi.

The traces found in the Sanskrit *Ādiparva* text revealed the form of Gathotkaca as a giant figure who has crossed eyes, a wide mouth, blood-red lips, sharp fangs, ears like short spears (name of a weapon shaped like a short spear), has a terrifying form and enormous strength. He is also mentioned to be immensely brave and conqueror of all enemies. His physical characteristics are mentioned to be having very wide shoulders with a sturdy body. In terms of supernatural powers, Gathotkaca masters the *maya*, he has absolutely agile movement and speed, high spirits and is an excellent archer. In the Sanskrit version, Gathotkaca is called a half-human whose speed is terrifying and with enormous strength. Besides that, the name Gathotkaca which in the Sanskrit version is called “Ghaṭotkacha” means “he who shines brilliantly like a jar”. This meaning is due to the shape of his head in the Sanskrit version that was described as bald and shaped like a large sparkling jar. This physical description is important as a basis for understanding the transformation and its reception further in its development towards the old Javanese version of the text.

Towards the old Javanese version, it seems that it has also experienced a number of receptions and adjustments based on the cultural reasons, ecological, religious, historical, and sociocultural, apart from the aspects of change such as linguistic. This quote from the *Ādiparwa Jawa Kuna* text regarding the physical description of Gathotkaca is still being developed further in later versions in the form of *kakawin* (old Javanese poetry) until later in the new Javanese version. In this old Javanese version of *Ādiparwa* it is clearly described as follows [13]. In the ancient Javanese version, the spelling of the name refers to the Sanskrit version “Ghatotkacha”. The physical figure of Gathotkaca in this old Javanese version is thought to be one of the guidelines in creating general characteristics for Javanese shadow puppets in the following era. He is still in the form of a giant with sharp fangs, red eyes, wide mouth, his body shape and enormous strength, ears shaped like short spears. Great speed of movement, superior among giants and brave against all dangers.

Even though there are differences in physical characteristics when compared between the shadow puppet figures and text narratives, some evidence is still identifiable, including in the part “his name is The Ghaṭotkacha, he is very handsome” and the explanation of *ināranan ta sang Ghaṭotkacha, atyanta lituhayu* “he was given name The Ghaṭotkacha, he is very handsome” and the explanation of *‘kadi ghaṭākāra lwir i gēlungnya*’ “his bun shaped like a jar.” Both the *Sanskrit Ādiparva* texts and the *old Javanese Ādiparwa* texts clearly describe the physical characteristics of Gathotkaca which are shown in a frightening shapes. However, when the Javanese poet's reception played its part, the description of the physically horrific form gradually diminished. In the later poetic era, the awesomeness of this physical form was manifested only through narrative power, not expressed explicitly. From an archetypal viewpoint, the additions and subtractions are considered something negative, because they are different from the original version. This is because the original version should be used as a guideline, however,

the original text must still be used as a 'reference' from various deviations in the later period through the text that was circulated later [14]

The beautiful image of the figure of Gathotkaca in the new Javanese version which is mostly depicted in the form of shadow puppets is a necessity, because the textual traces show the handsomeness which is explicitly mentioned in the old Javanese texts up to the Sanskrit version. That is the version that emerged and developed in the non-Sanskrit *Mahābhārata* mixed with additions and subtractions through textual reception. This is seen as a positive thing as a cultural product of a certain period. The poet's creativity gave birth to 'diversity' over time as well as a cultural process that continues to emerge due to the demands and needs of society itself.

Furthermore, still in the era of old Javanese literary texts, the image of Gathotkaca can also be recognized through the *kakawin Bhāratayuddha* text which is considered immensely popular as an estuary for shadow puppet plays originating from the great war of the Pandhava and Korawa in the Javanese shadow puppet version. The image of Gathotkaca appears when he faces Karna, the commander of the Korawas, who is narrated with the use of his terrifying supernatural powers and his ability to fly in the sky. This is clearly shown in the 16th stanza of the XVIII *Rajani* verse. [15], then continued with the 18th stanza. In the development of readings in the new Javanese literary era, the narrative information about the power of Gathotkaca is being received again, even though there are parallels and shifts. In chapter XIX, the *Sardulawikridhita* stanzas 2 and 3 also display the formidable power of Gathotkaca.

The part of the narrative above mentions Gathotkaca's magical abilities which in the Sanskrit tradition are called *māya*. He can incarnate in *triwikrama* form as a large giant figure. *Triwikrama* interpreted as a power or taking another form outside of the physical form. Gathotkaca, with his strength, is able to do *triwikrama* up to four times his original form, carrying a flaming *candrasa*, the weapon intending to behead Karna. Gathotkaca's famed skill in beheading opponents is found in his traces to this part of the *kakawin Bhāratayuddha*. *Bhāratayuddha* is the main core of the epic Mahabharata which means the great war between the descendants of Bharata. [16] This power of *māya* also appears in the *kakawin Ghaṭotkacāśraya* [17]text, which appears in the canto XXXII of *Sikharinī* stanza 3. The text mentions that the residence of Ghatotkaca is the palace of Porabhaya. He is known to have expertise in deceiving enemies with magical powers because he has the power possessed by the descendants of giants. When the narrative developed in the new Javanese literature, apart from changing the pattern of storytelling, the form of language changed, as well as the substance of the narrative. Quite a number of new Javanese era literary works were produced that told stories about Gathotkaca such as *Serat Baratayuda*, *Sorogan Serat Purwakandha*, *Serat Kandhaning Ringgit Purwa*, etc. It was during this period of new Javanese literature that the name "Ghaṭotkacha/Ghatotkaca" was called "Gathotkaca" or "Gathutkaca" in a large number of writings.

In the narrative of *Serat Purwakandha*, for example, Gathotkaca underwent a change in physical form. Initially he was born in a giant physical form with an umbilical cord that could not be cut unless it was done using a *Konta* weapon. He was born with the name "Pulasraya". After successfully cutting the umbilical cord, sometime later he intends to find his father, Bhima or Werkodara. Gathotkaca goes to his grandfather, Abiyasa and is tested by his grandfather. Before changing his form into a new body, Pulasraya was 'killed' by Abiyasa who was then melted down with the help of Bathara Narada, the old body was replaced with a new one mixed with all kinds of powerful metals. The canto 104 of the *Serat Kandhaning Ringgit Purwa Pakem Pancakaki* text in the song *Dhandhanggula* the 11th, 12th, and 13th stanzas.

Gathotkaca obtained a new body after receiving the 'test' from his great-grandfather. Gathotkaca underwent a process of rebirth with a new body that has been given all the power. Even his ability to fly was also obtained after residing in his new body. Presumably, the reception that is expressed again in the socio-cultural of Javanese society tends to be different because in this case there is a transition process from one level of life to another level of life. In this case, to its derivation into shadow puppet plays, it is not surprising that Javanese poets do not necessarily use the original text as a means of performance, but go through a process of reading, adapting, and precipitating it beforehand to then process it into a new text structure. The results of reading this reception becomes something typical in forming new stories. The relationship between the puppet master and the poet is a very creative reciprocal relationship. Other evidence describing the figure of Gathotkaca can also be seen in the *Serat Baratayuda* manuscript of the Pakualaman collection. There is a text in canto XXIX with the *Girisa* song.

Changes in interpretation occur in the stanza, namely the emergence of a new body after being forged by the gods. The physical form and completeness of the clothing worn by Gathotkaca is part of the reception of the narrative of Gathotkaca's form found in his Sanskrit and old Javanese version. As in the section '*dumugi tingal*

kumala’ “until the eyes that glisten like jewels” is a form of reception and adaptation of ‘*sutāmanetra*, *mābang matanya*’ “*sutāmanetra*: the sparkling red eyes”. The description of Gathotkaca contained in *KsR* in its development in the early 20th century resulted in the creation of an interesting form of oral and written culture in the Yogyakarta cultural scriptorium. Previous texts experienced an expansion which was divided into a number of stories. Specifically, starting from the birth story of Gathotkaca, there is no physical form like a giant figure like the previous texts. In fact, in the second part of the story, namely *Gathutkaca Siyung*, it is shown that Gathotkaca had fangs, which came from the incarnation of his opponent, Prabu Pracona. An interesting thing is that it is not due to Gathotkaca being a descendant of a giant and therefore he obtained the physical characteristics like his ancestors, but due to other influences included in different narratives. This event occurred when he defeated Prabu Pracona by breaking his two fangs, therefore, the fangs were destroyed and entered Gathotkaca’s teeth. Gathotkaca felt ashamed and sad with these characteristics, therefore, he decided to hide and ask the gods for help. The continuation of the story is *Gathutkaca Angsal Topèng Gangsa* means “Gathotkaca Obtained a Steel Mask”.

Referring to the problem of the story, an interrelation is found in which it seems that the composer of the *KsR* story intends to restore the ‘authenticity’ of Gathotkaca’s physical narrative like the previous story through his ‘narrative creativity’. The results of the reception then show the adjustment of ‘taste, therefore, a new variant appears. The aesthetics of taste understood by the Javanese at that time seemed to bring confirmation by showing slight differences between the figures of knights, just like the form of Gathotkaca in *purwa* version of shadow puppets showed him in the form of a giant. On the other hand, the story scripts contains creativity which becomes a narrative ‘guideline’ for the puppet masters while still paying attention to the horizon of the reader, namely the *wayang* connoisseur community.

5. CONCLUSION

This description of the figure of Gathotkaca who underwent a process of transformation and reception gives authority as well as legitimacy, especially the poet of the *KsR* manuscript with regard to traditions in the Yogyakarta puppetry region. The touch of writing culture which was attempted again at the beginning of the 20th century seems to have influenced a number of text compositions related to the epics *Mahābhārata* and *Rāmāyāna*, resulting in the presence of quite a number of texts in several scriptoriums in the Yogyakarta area. The Yogyakarta identity is attached to Gathotkaca’s plays in the manuscript, starting from linguistic idioms, the perspectives, and favorites of the characters, and the sociocultural, ecological, and geographical environment. Furthermore, critical studies through textual and visual aspects are expected to become breakthroughs in an effort to strengthen the references and characteristics of the *wayang* tradition in Yogyakarta because *KsR* itself is a product of an oral and written culture which are interrelated with one another. Gathotkaca is a superior character and occupies a separate space for the Javanese people because, in the world of puppetry, it is seen as having narrative completeness starting from its birth, the self-description that is often uttered by the puppeteers in their performances, which seems to characterize formulaic language to personify it in detail. The *KsR* manuscript quite uniquely and creatively portrays the process of Gathotkaca’s rites of passage in an intelligent adaptation tracing its predecessor texts.

6. COMPETING INTEREST STATEMENT

This article is free from any conflict of interest regarding the data collection, analysis, and the publication process itself.

7. AUTHORS’ CONTRIBUTIONS

Author 1: R BIMA SLAMET RAHARJA

The first author is responsible for developing ideas, writing, analysing and presenting the paper.

Author 2: WISMANUGRAHA CHRISTIANTO RICH

The second author provides advice and organises the train of thought and double-checks the analyses written in the paper.

Author 3: TIMBUL HARYONO

The third author provides additional ideas and thoughts to emphasise the position of the discussion.

8. ACKNOWLEDGMENTS

I would like to thank Ki Simun Cermajaya, a puppeteer who lives in Logandeng, Playen Gunungkidul, Yogyakarta. Ki Margiyono, a puppeteer and courtier at Pakualaman Court Yogyakarta. Both are sources who played a major role in the realisation of some of the information in this article.

9. REFERENCES

- [1] Devdutt Pattanaik, Jaya. *An Illustrated Retelling of the Mahabharata*. India: Penguin Books, 2010, pp.10.
 - [2] Umar Kayam, “Transformasi Budaya Kita” in *Pidato Pengukuhan Jabatan Guru Besar pada Fakultas Sastra Universitas Gadjah Mada*, Yogyakarta: Universitas Gadjah Mada, 1989.
 - [3] Manu J Widyaseputra, “Nirukta: Leksikografi Tradisional Minangka Sumbering Bhasa-Sastra-Agama Jawi Kina saking Korawasrama” in *Jurnal Ilmiah Keluarga Mahasiswa Sastra Nusantara: BADRAWADA*, No.2, September 2010, pp.92.
 - [4] Sal Murgiyanto, *Tradisi dan Inovasi. Beberapa Masalah Tari di Indonesia*. Jakarta: Wedatama Widya Sastra, 2004, pp.16.
 - [5] I Kuntara Wiryamartana, “Transformasi Wiracarita Mahabharata dalam Pewayangan Jawa: Tinjauan Khusus Baratayuda Tradisi Yogyakarta dalam Soedarsono, dkk. (Ed.) *Citra Pahlawan dalam Kebudayaan Jawa* Jakarta: Javanologi-Dirjen Kebudayaan Departemen Pendidikan dan Kebudayaan, 1985, pp. 16.
 - [6] Victoria M Clara van Groenendaal, “Moens’ written transmission of dalang lore” dalam *Wacana Vol 17 No.3* (2017), pp. 521-555. <http://dx.doi.org/10.17510/wacana.v17i3.458>.
 - [7] Alan Feinstein, *Lakon Carangan Jilid 1*, Surakarta: Akademi Seni Karawitan Indonesia, pp. xxii-xiii.
 - [8] Behrend, T.E., dan Titik Pudjiastuti (Ed) *Katalog Induk Naskah-naskah Nusantara Jilid 3-B Fakultas Sastra Universitas Indonesia*. Jakarta: Yayasan Obor Indonesia-Ecole Francaise d’Extreme Orient, 1997, pp. 993-994.
 - [9] Ki Rijasudibjaprana, “Sedjarah Pedalangan di Jogjakarta selama Dua Ratus Tahun” in *Madjalah Pandjangmas Edisi Tahun IV No. 9 Selasa Kliwon 6 Nopember 1956*. Jogjakarta: Pagujuban Anggara Kasih, 1956), pp. 8.
 - [10] A.K. Ramanujan, “Repetition in the Mahabharata” dalam Vinay Dharwadker (Ed.) *The Collected Essays of A.K. Ramanujan*, New Delhi: Oxford University Press, 2006, pp. 161-180.
 - [11] Koentjaraningrat, *Kebudayaan Jawa*. Jakarta: Balai Pustaka, 1994, pp. 341.
 - [12] I Gusti Putu Phalgunadi, *The Indonesian Mahābhārata: Ādiparva-the First Book*. New Delhi: International Academy of Indian Culture and Aditya Prakashan, 1990. pp. 220-228.
 - [13] P.J. Zoetmulder, *Ādiparwa Bahasa Jawa kuna dan Indonesia*. Surabaya: Paramita, 2006, pp. 232-233.
 - [14] Alef Theria Wasim, “Kelahiran Gathutkaca dalam Berbagai Tradisi” in *Kelahiran Gathutkaca dalam Berbagai Tradisi* Jogjakarta: Panitia Sarasehan dan Pagelaran Wayang Kerjasama dengan UGM-RRRI, 2008., pp. 2.
 - [15] S. Supomo, *Bhāratayuddha An old Javanese Poem and its Indian Sources*. New Delhi: International Academy of Indian Culture and Aditya Prakashan, 1993., pp. 100.
 - [16] M. Winternitz. *A History of Indian Literature Vol. I*. University of Calcuta, 1927., pp. 317 and 328.
 - [17] Stuart Robson, *The Kakawin Ghaṭotkacāśraya by Mpu Panuluh*. Tokyo: Research Institute for Languages and Cultures of Asia and Africa Tokyo University of Foreign Studies, 2016., pp. 188-189.
- Manuscripts:
- [18] *Kasantikaning Raga* vol.1-4, manuscripts collection of Indonesia University.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

