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## To Fulfil Promises is To Die: A Study of Gatotkaca Falls in Javanese Shadow Puppet Canon

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# To Fulfil Promises is To Die: A Study of Gatotkaca Falls in Javanese Shadow Puppet Canon

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**Abstract:** Bharatayudha is the main source in wayang (shadow puppet) performances. This is very interesting to study because the events of the war which in Indian stories are very cruel, sadistic, after becoming a puppet show are very different. The hero or important figure's death is not caused by the violence of the weapon, but by someone's promise. This study aims to understand the Bharatayudha war in Javanese society. Data was collected by observing the performance of the play Gatotkaca Fall staged by a famous puppeteer, Manteb Sudarsono. This study uses qualitative methods to present data descriptively using a critical discourse analysis (CDA) approach. This research shows that the Bharatayudha war according to Javanese society is not understood as a physical war, but as a means of fulfilling the promises of heroes or important figures. Gatotkaca's death was not due to the effectiveness of Karna's Kuntawijayadanu weapon, but because of a promise made by Kalabendana, ie Gatotkaca's uncle. This study suggests further research on other Bharatayudha serial plays and other puppeteers to get a more comprehensive picture of the Bharatayudha play in wayang performances.

**Keywords:** Fulfillment of promises; Bharatayudha; Mahabharata; Astadasa Parwa; shadow puppet; wayang anthropology.

## 1 Introduction

Bharatayudha, the war between the Pandava family and their allies against the Kauravas and their allies, is the main source of the play in wayang performances. Until now, wayang serial Bharatayudha shows have always been staged (<https://nasional.okezone.com/read/2022/02/23/337/2551819/>). This serial show is considered sacred by some people in Java (Sukatno, 2019). This play is often performed for purification ceremonies and thank giving for villages in certain months (<https://beritagar.id/artikel/telatah/History-ritual-nyadran-di-jawa>). The wayang serial Bharatayudha performances performed by puppeteers today originate from wayang performances that were once performed by a famous puppeteer, Ki Cermakarsana, in 1957 and 1958 at the Sasana Hinggil Dwi Abad Yogyakarta building. The show was sponsored by the Kedaulatan Rakyat Newspaper Company and Radio Republik Indonesia (RRI). The Bharatayudha series is staged regularly once a month for two years and gets a good response from the public. Each show was broadcast live throughout Indonesia by Radio Republik Indonesia, the only radio station with the widest coverage at that time.

Bharatayudha is a Javaneseization of the Indian epic Mahabharata [17]. The Mahabharata epic first entered Java through a translation from Sanskrit into Old Javanese (hereinafter referred to as MBH-OJ) in 996 AD. No allowed clipboard formats could have been pasted. by the writers of the Medang kingdom on the orders of King Dharmawangsa Teguh, the king who ruled 985 - 1007 AD [13]. In 1157, Empu Sedah and Empu Panuluh, two writers from the Kadiri Kingdom, composed part of the Mahabharata epic [15] into the form of kakawin poetry under the name Kakawin Bharatayudha (hereinafter referred to as BYD-Kw). This kakawin writing was done during the reign of King Jayabaya who ruled between 1135 - 1157 as a sign that he had won various wars. Kakawin Bharatayudha (BYD-Kw) and Old Javanese Mahabharata (BYD-OJ) are the main sources in the Bharatayudha play series and other plays in wayang performances [31].

Research on the Bharatayudha war sees war more as an act of war involving violent events with cruel killings [30]. This will be very different when the Bharatayudha epic [8] is presented in a wayang performance. Even though the show also

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shows scenes of war, even the episode or the name of the play also mentions events of death, it turns out that war is not only understood physically, but war is only a means of fulfilling promises. Based on observations of the serial Bharatayudha plays performed by puppeteers, in almost every play, a puppeteer, through one or several wayang figures, says that the Bharatayudha event is *kauling* Brahmins - Rishis (fulfillment of promises by Brahmins - Rishis). This study aims to prove that Bharatayudha war in wayang performances for Javanese people does not only mean physical war, but is a means of fulfilling the promises of heroes or important figures.

Wayang performances are like holy books for the Javanese. This show is a spectacle and a guide for the community. There are many moral teachings that come from wayang stories, for example the teachings of *sapa nandur bakal ngunduh* (Who plants will reap the results), who is wrong will be *seleh* (who is wrong will be seen), *melik nggendhong lali* (desire for something results in self-forgetfulness), *aja cidra ing janji* (don't break promises) and there are many other moral teachings contained in the play Bharatayudha [27]. The events of the death of the knights in the Gatutkaca Falls play show the teachings of *aja cidra ing janji*.

## 2 Literature Review

### Puppet Show

Wayang is one of the most popular types of performing arts in Indonesian society [22]. Wayang characters have characters and traits that are described through the stories shown [29]. Wayang becomes part of the life of the Javanese people through historical events and the values contained in each story [11]. Aside from being a performing art, wayang also plays an important role in conveying messages [18; 21]. This is similar to what Walisongo (9 spreaders of Islam in Java) did in spreading the teachings of Islam in Java. As a work of art that has meaning, value and moral message and has implications for society, Wayang was named a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO in 2003.

Wayang was popular in the early 19th century where Richard Teschner adapted it for European stage performances [32]. The popularity of wayang has also occurred since the post-colonial popularity which then continued until it was played by a puppeteer in the 1980s [21]. In line with this, wayang has experienced a shift in the stories being told, where previously wayang contained stories from the world of wayang and were shown all night long, but in the current era wayang performances have become a medium for conveying teachings with a shorter duration [20].

### Mahabharata

The Mahabharata story from India [16] when translated into Old Javanese becomes the Old Javanese Mahabharata (MBH-OJ) in the form of prose and consists of 18 parts or parwa, so this Mahabharata is also known as Astadasa (18) Parwa [3; 14]. The eighteen parwa are Adiparwa, Sabhaparwa, Wanaparwa, Wirataparwa, Udyogaparwa, Bhismaparwa, Dronaparwa, Karnaparwa, Salyaparwa, Saupthikaparwa, Striparwa, Shantiparwa, Anusasanaparwa, Aswamedhikaparwa, Asramaparwa, Mausalarparwa, Mahaprashthanikaparwa, and Swargarohanaparwa. Of the eighteen parwa, six parwa, namely Udyogaparwa, Bhismaparwa, Dronaparwa, Karnaparwa, Salyaparwa, and Saupthikaparwa became a source for Empu Sedah and Empu Panuluh in composing them into poetry, namely Kakawin Bharatayudha (BYD - KW). Kakawin Bharatayudha tells the story of Kresna becoming the messenger of the Pandavas to the birth of Parikesit, the grandson of the Pandavas.

Research on the Mahabharata in general has been carried out from various aspects, including philosophy [1; 26], literature [11; 20], fine arts [25], politics [12; 24], and health [28; 33]. Although much research has been done on the Mahabharata in general, research focusing on the Bharatayudha war has not been done much. Several researchers who have conducted this research are Widijanto, et al [29] regarding the deconstruction of the myth of Bharatayudha which is written in a novel *Kitab Omong Kosong* by Seno Gumira Ajidarma and *Perang* by Budiarti [7] who examines how to find the flow of the action hero in the Baratayuda Klaten version; and [21] about the death of King of Astina in the Baratayuda War

### Gatutkacha's Fall

Research on Gatutkaca's death has been conducted by Subandi [19] and Setiono [5]. The two researchers examined the performance of the play Gatutkaca Fall staged by puppeteer Cahyo Kuntadi. Subandi [19] focuses on the heroic value of Gatutkaca who continues to fight to the death on the battlefield, while Setiono [5] examines the structure of the performance. He concluded that this puppet show follows a rising plot. The structural stages of the Gatutkaca Fall play start from the stages of exposition, initiation, complexity, climax, separation, and completion.

Alfirdaus [2] and Nurhamidah, & Purwanto [21] examine the meaning of the play Gatutkaca Fall. Alfirdaus [2] focuses on the character Karna, Gatutkaca's war opponent. The results of his research show that Karna's decisions and actions fought against Gatutkaca at night and violated the rules of war in order to negate accusations of being a spy against him

and to prove his loyalty to the Kauravas. Nurhamidah & Purwanto [21] examines the law of karma in the Baratayuda war. The results of his research show that the supernatural powers possessed by the knights, including Gatutkaca, will not be of any use when they have to pay for past evil karma. The research by Alfirdaus [2] and Nurhamidah & Purwanto [21] focuses more on Gatutkaca's opposing side, namely Karna. In contrast to the two studies, I emphasize the death of Gatutkaca from Gatutkaca's side.

### 3 Method

The main data of this study is the performance text of the Gatutkaca Fall puppet play. Data was collected by observing the performance of the recorded play. There are several recordings of performances that can be obtained on the YouTube channel, but this study chose performances presented by a famous puppeteer, Manteb Sudarsono (<https://www.youtube.com/watch?v=PqvOeI6WHbQ&t=21926s>). This performance was recorded from a live performance in the context of village thanksgiving in Karangtalun Village, Karangdawa District, Klaten Regency, Central Java on May 12 2017. This performance was chosen because it was staged in its entirety and lasted all night.

In wayang performances, there are interrelations in plays, between one play and another. Therefore, in this study observations were also made on plays related to the play Gatutkaca Fall, namely the play Kresna Duta (Kresna becomes the messenger) (<https://www.youtube.com/watch?v=-DDePzUQSnE>), Gatutkaca Lair (birth of Gatutkaca) (<https://www.youtube.com/watch?v=1-vveAnYOFY>), Kalabendana Lena (death of Kalabendana) (<https://www.youtube.com/watch?v=tOougF6tYOs&list=PL1o8WFTTwhYzjwXoToXUSyu-X3oISTQP>), Palguna-Palgunadi (<https://www.youtube.com/watch?v=Y0giG-RIIEU&t=103s>), and Durna Gugur (Durna's death) (<https://www.youtube.com/watch?v=57ER1ompXlg>). That's why apart from the play Gatutkaca Fall, these plays were also observed. In addition to data in the form of performance recordings, this research also uses Serat Baratayuda (1970), a summary text of the Baratayuda wayang play published by Kedaulatan Rakyat. This text is a summary of the performances by Ki Cermokarsono who performed in 1957 and 1958. This text is used as a comparison with the wayang performances under study.

This study applies qualitative research with a case study approach [4; 23; 9]. The Gatutkaca Gugur wayang play was chosen for the case study because this play is very well known, often performed by puppeteers, but has not been studied much. Gatutkaca, the main character of this play, becomes a hero for Indonesians. Gatutkaca is described as a very strong figure, his muscles are wire and his bones are iron. This figure is widely used as an example or model of Indonesian heroes.

Data was collected through observing selected puppet shows, especially on events that had to do with fulfilling the promises of knights or important figures. There are five important figures in this show namely Gatutkaca, Drona, Drupada, Setyaki, and Burisrawa. These five figures are bound by promises from the previous era, the fulfilment of which is shown in the play Gatutkaca Fall. Events related to this figure are the pressure of observation.

Observations were analyzed using critical discourse analysis (CDA) theory [10; 6]. In discourse analysis, drama literary works, including wayang, are called dramatic discourse because drama consists of dialogues or conversations between characters. In wayang performances, in addition to dialogue between characters, discourse can also emerge from the puppeteer's narration. Therefore, the data in this study are in the form of dialogue or conversation, or the narration of the puppeteer. The data in the form of dialogue or narrative is selected and classified based on its relevance to the problems in the research, namely data relating to promises and the impact of the actions of promises depicted in the Gatutkaca Fall play. Data collection was carried out using the listen - note method, namely by listening to the use of language in wayang performances and recording and identifying data related to the promise and the impact of the promise. Data analysis was carried out by looking at the correlation between the promise and the impact of the promise on the events experienced by the important figure.

### 4 Result and Discussion

#### Bharatayuda Series in Puppet Shows

In the puppet show, the Bharatayudha series is staged in thirteen plays consisting of three plays before the Bharatayudha event, namely Kalabendana Lena (The Death of Kalabendana), Kresna Gugah (Kresna awakens from asceticism), and Kresna Duta (Kresna becomes a messenger); eight plays in the Bharatayudha war which include Resi Seta Gugur (Death of Seta), Bogadenta Gugur (Death of Bogadenta), Abimanyu Gugur (Death of Abimanyu), Burisrawa Gugur (Death of Burisrawa), Gatutkaca Gugur (Death of Gatutkaca), Dursasana Gugur (Death of Dursasana), Karna Tanding (Death of Karna), and Duryudana Gugur (Death of Duryudana); and two plays after the events of Bharatayuda, namely Lahiripun Parikesit (Pirkesit Birth) or Aswatama Landak (Aswatama makes a tunnel like Hedgehog (Erinaceinae)) and

**Table 1:** The relationship between the Bharatayudha series and the Bharatayudha events

No	Bharatayuda serial puppet play	Fallen important figures (dead)		Events of Bharatayuda day to:
		Pandavas and their allies	Kauravas and their allies	
1	Kalabendana Lena	Kalabendana		Pra Bharatayuda
2	Kresna Gugah			Pra Bharatayuda
3	Kresna Duta	Antasena, Antareja, Wisanggeni		Pra Bharatayuda
4	Resi Seta Gugur/Bisma Gugur	-	-	I
		-	-	II
		Utara and Seta	-	III
		-	8 Kaurava	IV
		-	-	V
		-	-	VI
		Wratsangka (Sangka)		VII
		Irawan	8 Kaurava	VIII
		-	-	IX
		-	Bisma	X
		-	-	XI
			Prabu Susarma and his son	XII
5	Bogadenta Gugur/ Paluhan		Bogadatta (Bogadenta)	XIII
6	Abimanyu Gugur/Ranjapan	Abimanyu	Lesmanamandrakumara	
7	Burisrawa Gugur		Jayadrata, Burisrawa	XIV
8	Gatutkaca Gugur/Suluhan	Gatutkaca, Drupada	Drona	
9	Dursasana Gugur / Jambakan		Dursasana	XV
		-	-	XVI
10	Karna Gugur / Karna Tanding		Karna	XVII
11	Duryudana Gugur / Rubuhan		Salya, Sengkuni, Duryudana	XVIII
12	Lahiripun Parikesit (Aswatama Landak)	Drestadyumna, Srikandi, Pancawala	Aswatama	Post Bharatayudha
13	Jumenengan			Post Bharatayudha

Source: Observations on the Bharatayudha series play

The Bharatayudha war took place in 18 days, but in the wayang show it was embodied in eight stories or plays (Table 1). The title of the play chosen when giving the title is the name of the main character's death. Based on table 1, it can be seen that the death of the important figure who gave rise to the name of the play occurred in the days before the end of the war, namely on the thirteenth day. The Gatutkaca Gugur play takes place on the 14th day of Bharatayudha. On the 14th day there is also the Burisrawa Gugur play (Death of Burisrawa), which takes place before Gatutkaca's death. In the show under study, Burisrawa's death is placed after that of Gatutkaca.

### The Play Gatutkaca Falls

Gatutkaca's Gugur play is known as Suluhan, because the war takes place at night and uses torches. In traditional wayang performances, the wayang show lasts all night or about 7 hours divided into 7 main scenes (jejer) and several sub-scenes. The following is the scene in the play Gatutkaca Fall staged by Manteb Sudarsono (<https://www.youtube.com/watch?v=PqvOeI6WHbQ&t=21926s>).

Scene 1. Pesangrahan (War Headquarters) Bulupitu

King Duryudana faced Salya, Karna, Sengkuni, Krepa, and Burisrawa

This scene tells that Astina Country is in a state of mourning, because the crown prince, Lesmanamandrakumara was

killed by Abhimanyu. To avenge Lesmanamandrakumara's death, King Duryudana appointed Karna as commander of the war that same night. Karna immediately ordered the giant warriors to prepare torches as war lights at night.

#### Scene 2. Awangga Country

Karna and Sengkuni were confronted by a giant army from the country of Nuswakambara led by Lembusana, Lembusura and Lindursegara. Karna will lead the troops to attack the Pandava soldiers who are resting as a sign that the Kauravas have a new war leader. There was a war between the giants from Nusakambara and the Pandava warriors led by Patih Gagakbongkol, Pedangbinorehan, and Setyaki. Setyaki immediately reported to the Pandavas who were based at Randhuwatangan.

#### Scene 3. Randhuwatangan War Headquarters

King Puntadewa faced Kresna, Bima, Arjuna, Nakula, Sadewa, and Gatutkaca. This scene tells of sorrow because of Abhimanyu's death. Setyaki comes with the news that the Kauravas have appointed Karna as war leader and the war has started. Krishna commissioned Gatutkaca and his army of giants to counterbalance Karna with his army of giants.

#### Scene 4. Pringondani Country

Arimbi confronts Gatutkaca. Gatutkaca asks Arimbi's blessing to go to war against Karna. Arimbi gave Gatutkaca a protective weapon, namely a *cinde* belt made of cloth covering the breasts when Arimbi was pregnant with Gatutkaca. Gatutkaca immediately departed with a giant army led by Brajamusti, Patih Prabakesa and Brajawikalpa.

#### War Scene

There was a war between the giants led by Gatutkaca and the giants led by Karna. Gatutkaca issued the Narantaka charms in the form of thousands of Gatutkaca. Karna issued a magic spell naracabala which can issue thousands of arrows. Many of Karna's troops died. Karna immediately released his Kuntawijayadanu weapon to chase Gatutkaca who flew away into the sky of Megamalang. Kuntawijayadanu's arrow was no longer strong enough to chase Gatutkaca.

#### Scene 5. Swarga Pangrantunan (Purgatory)



**Fig. 1:** The spirit of Kalabendana (right) is reminded by Narada God (left) to keep his promise to go to heaven with Gatutkaca.

In this scene it is told that the spirit of Kalabendana has been waiting for Gatutkaca for a long time. Kalabendana received the arrival of Narada God who reminded him that it was time for Kalabendana to immediately enter heaven (Figure 1). Kalabendana doesn't want to go up to heaven if it's not together with Gatotkaca. When he saw that Kuntawijayadanu's weapon released by Karna was barely strong enough to chase Gatutkaca. Kalabendana immediately came down from Swarga Pangrantunan and arrested him. While carrying the Kuntawijayadanu weapon, Kalabendana approached Gatutkaca (Figure 2). Gatutkaca remembers the mistake he made when he accidentally killed Kalabendana. Gatutkaca realized his death. He immediately opened the *cinde* belt his mother had given him, released all his strength, and showed his umbilical cord to Kalabendana. Gatutkaca's spirit goes to heaven with Kalabendana (Figure 3). Gatutkaca's body fell, destroyed Karna's chariot and destroyed hundreds of Astina's soldiers, including Wrestasena, Karna's son. Gatutkaca's death makes Bima angry. Bima killed almost all of Duryodhana's younger siblings, except for Dursasana.



**Fig. 2:** The spirit of Kalabendana (left) carrying a Kuntawijayadanu arrow to meet Gatutkaca (right)



**Fig. 3:** The spirits of Gatutkaca (left) and the spirits of Kalabendana (right) ascend to heaven.

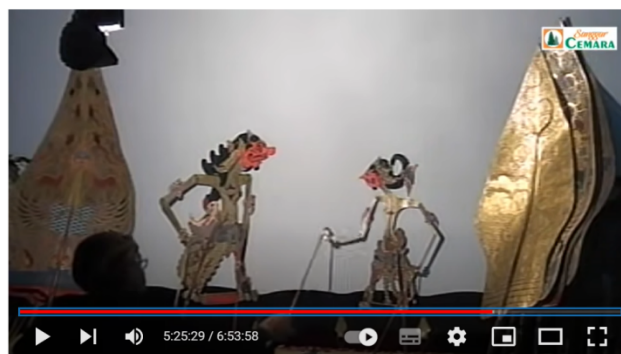
#### Scene 6. Pesangrahan (War Headquarters) Bulupitu

King Duryudana faced Salya, Karna, Krepa, Druna, Sengkuni, and Aswatama.

This scene tells of the defeat of the Kauravas against the Pandavas. Duryodhana asked Drona to become the leader of the war. Burisrawa wants to accompany Durna so that he can fulfill his promise to fight against Setyaki.

#### War Scene

There was a war between Burisrawa and Setyaki. Setyaki almost lost. He was grabbed by Burisrawa until he couldn't move. Knowing this, Krishna immediately made up his mind to help Setyaki. On the pretext of testing Arjuna's archery skills, Krishna asked Arjuna to shoot a strand of hair that he set as a target, which was actually aimed at Burisrawa's body which was gripping Setyaki. Arjuna immediately pointed the arrowhead at the target, his hair was severed and the arrow hit Burisrawa's shoulder who was gripping Setyaki. Burisrawa's shoulder was severed, Setyaki was able to escape from his grip and immediately fought and killed Burisrawa.



**Fig. 4:** Setyaki and Burisrawa will keep their promise to meet in the Bharatayuda war

#### Scene 7. Hupalawiya Guesthouse

Krishna faced King Drupada and Trestajumena. This scene tells that Drupada wants to be the leader of the war against Drona to fulfill his promise. This can be observed from the conversation between Drupada and Durna.

Let's complete your oath. When attacking Pancala State, you got Sokalima State from me and you made it an independent state. At that time, I was willing to take part of my territory, but I promised "in the future when there is a big war I will fight you, fellow students of Rama Parasu



**Fig. 5:** Drupada (right) fulfilling his promise with Drona (left)

In the battle between Drupada and Drona, Drupada loses and Drona kills him. Drupada's son, Trustajumena, soon avenged his father's death. There was a war between Drona and Trestajumena. Trestajumena almost lost, his body had been stepped on by Drona so he couldn't move. Suddenly the spirit of Palgunadi or Ekalaya comes to meet Drona to convey his promise that he will go to heaven if he is with Drona. Durna is awakened by his promise and death. His strength decreased, his grip on Trustajumena weakened, so that Trestajumena released and managed to kill Drona.

### **Fulfillment of Key Figures' Promises**

There are five important figures who keep their promises in this Gatutkaca Fall performance, namely Kalabendana, Burisrawa, Setyaki, Drupada, Drona, and Palgunadi (Ekalaya). Kalabendana and Ekalaya have the same promise, namely that they will ascend to heaven if they are with the person they care about. Burisrawa with Setyaki and Drupada with Drona promised war when Baratayuda happened. Kalabendana's promise to Gatutkaca was delivered when Gatutkaca accidentally killed Kalabendana. He promised to ascend to heaven if he was together with Gatutkaca. To fulfill this promise, Kalabendana immediately took Kuntawijayadanu's arrow, which was no longer strong enough to chase Gatutkaca. This can be observed from the narration of the puppeteer or the following conversation between the spirits of Kalabendana and Gatutkaca.

Puppeteer narration:

[At that time, who was in the purgatory, the spirit of Kalabendana, the youngest son of the Pringgondani state, was the legacy of King Tremboko. It's like this when you say it. "He...*lha dalah*....I've been waiting in purgatory for a long time. Because of my love for my son, Gatutkaca, even though the gates of heaven are open, I don't want to enter. I promise, I will go to heaven if I'm alone with Gatutkaca. I've been waiting long enough, Bharatayudha is already underway, but my son, Gatutkaca, hasn't given way yet... Heh... What's that light in Tegal Kurusetra?... What's that light? Who..that's Kunta. Where is my son Gatutkaca? Kunta's weapon, if I don't help it, is no longer strong. *Lha* when will I finish waiting in the purgatory. Gatutkaca, don't lie,"]

Kalabendana immediately answered Kuntawijayadanu's arrow which was about to fall because it was not strong enough to chase Gatutkaca. After getting the arrow, Kalabendana immediately met Gatutkaca who was hiding in the Megamalang cloud. The following dialog occurs.

Gatutkacha:

[Uncle Kalabendana who I respect very much, worship me uncle,]

Kalabendana:

[I accept your worship, even if you forget a little, you remember me son]

Gatutkacha:

[What is the purpose of Kalabendana's chief approaching me when I was on duty as a war leader]

Kalabendana:

[You cook is still asking...How about the promise first? Because I love you, I don't want to go to heaven if I'm not with you. Heaven's door is already open, but I don't want to. If not together with you, I do not want. Now this Kuntawijayadanu will be the cause, otherwise nothing can kill you]



Gatutkacha:

[Uncle Kalabendana, but if this Kuntawijayadanu hits me, it will return to where it came from. Not going back to Karna. I want to follow Uncle Kalabendana's request, but I have a request, my request, because I am a war leader, even if I die, I still have to bring sacrifices..

Kalabendana:

[Yeah...yes. If that's all, don't worry. Later I will arrange]

Puppeteer narration:

[That's how Gatutkaca agreed to Kalabendana's request. Kuntawijayadanu was released from Kalabendana's hand. The arrow enters the blade, unites with Gatutkaca's umbilical cord. It was the will of the gods, it was time for Gatutkaca to be hit by Kuntawijayadanu's arrow, his body trembled....died]

Durna's death was caused by the fulfillment of two promises made in the previous era, namely the promise with Drupada and the promise with Ekalaya. The promise between Drupada and Drupada occurred when Durna asked for Sokalima land. In the play Dorna Ngejawa, it is told that Drona wanted to get land in Sokalima by ordering the Pandavas. Drupada, who owns the land, is actually not willing to have his land requested by Drona, but because Drupada feels sorry for his nephew who happens to study with Drona, the land is forced to be given to Drona and he promises to fight tomorrow during the Baratayuda war.

Durna's promise with Ekalaya occurred when Ekalaya died because the secret of his death was conveyed to Arjuna, so that Arjuna was able to kill him. Ekalaya promised that he would not ascend to heaven unless he was with Drona, his teacher.

When fighting against Trustajumena, in fact, Drona had succeeded in gripping Trustajumena so that he could not move. But, because Palgunadi's spirit came to see Drona, Drona became aware that he was getting closer to his death. Drona became complacent and was killed by Trestajumena. This is expressed in the following narration of the puppeteer.

Trestajumena was no longer able to face Drona's attacks. Now Trestajumena was trampled by Drona so that he could not move. When the war was going on, there was a light shining from the sky, namely a wandering spirit, a student from Durna who was also the king of Paranggelung State, the late Palgunadi or Bambang Ekalaya. He wanted to take his teacher, Drona, to heaven.



**Fig. 6:** Durna arresting Trestajumena (left) accepting Ekalaya's spirit (right) will keep his promise to pick up Durna (Source: Gatutkaca Fall by Manteb Sudarsono)

Trestajumena:

Whom I respect and glorify my guru Drona. Guru Drona certainly did not forget me. I am your disciple, I am Palgunadi or Ekalaya - the king of Parang Gelung.

Durna:

Eh lhadalah hah hah hah....yes, ok Palgunadi. Your father will not forget you son.

Tresthajumena:

Father, I received instructions from the Gods, that today is the time for me to take father Drona back to Heaven. Father, I don't have the slightest bit of anger, I will not collect promises from my father, let alone avenge Drona's death, not at all. Actually, I want to take the teacher back to heaven with your son Palgunadi

Durna:

Oh...My beloved son, Palgunadi. Yes, that's right, I'm not denying that maybe it's time I made good on that promise. Yes, wait Palgunadi, I will finish my task first.

Puppeteer narration:

It is said, after Drona found out that his student, Raja Parang Gelung Prabu Palgunadi, had lost his strength, stripped of all his strength. Trestajumena felt that Drona's stampede was getting looser and more desperate. Immediately Trestajumena threw out the last of his strength. Take the dagger immediately. Drona was thrown, hit by the Trestajumena heirloom, Bagawan Drona died.

Burisrawa and Setyaki fulfilled their promise to meet at the Baratayuda war. The promise was revealed when Setyaki served as Krishna's charioteer as the Pandava's messenger asking for the return of Astina Country from the hands of the Kauravas. Setyaki had a war with Burisrawa, but no one won and no one lost, so they then promised to settle it later in the Baratayuda incident. This event is contained in the play Kresna Duta.

## 5 Discussion

### Wayang Show = Indian Stories + Education

When observed, wayang performances still present stories from India, but have been embellished with Javanese teachings. In Javanese society, there is the concept of *the bilah keris menyatu dengan sarungnya, sarung keris menyatu dengan bilahnya* or the blade of the keris is attached to the scabbard, the scabbard of the keris is integrated with the blade. This concept is commonly used to describe *manunggaling kawula lan gusti* or the unified relationship between God and humans or the relationship between leaders and their people. Gatutkaca's death is used as a means to explain this concept. His death was not solely because of the potency of the Kuntawijayadanu blade, but because the Kuntawijayadanu blade had found its sheath. The blade of the weapon has merged with the scabbard and returned to its origins, that is, back to heaven.

Aside from being a means to explain the concept of the keris is attached to the scabbard, the scabbard of the keris is integrated with the blade, the play Gatutkaca Gugur also explains Javanese teachings regarding the concept of purgatory. In the belief of the Javanese people, a person does not go straight to eternal Heaven, but first rests in a purgatory to cleanse his sins. In addition, the Javanese people also believe that someone who is about to die usually dreams of meeting someone close to him. This is also explained by the puppeteer:

Why did Gatutkaca, who was still alive, meet the spirit of Kalabendana? Logically, when humans are nearing death, they usually change from their habits. What is usually smooth becomes coarse. Second, when humans are close to death they can often meet close relatives who have died, can meet their grandmothers, can also meet their fathers who have died.

Almost the same expression as above was conveyed by the puppeteer in the play Durna Fall, in the scene where Drona is clutching Trustajumena, he is visited by the spirit of Palgunadi (Ekalaya).

### Interrelation in Wayang Performance

Wayang plays are always interrelated with one another. At least in the play Gatutkaca Gugur is related to six plays, namely the play Gatutkaca Lair (Birth of Gatutkaca), Kalabendana Lena (Death of Kalabendana), Kresna Duta, Palguna-Palgunadi, Durna Ngejawa, and Durna Gugur (figure 4).

In the play Gatutkaca Lair (<https://www.youtube.com/watch?v=ebFORpAEvsY&t=1096s>) it is told that Gatutkaca's umbilical cord cannot be cut with any weapon except Kyai Kastubamulya wood, Arjuna's Kuntawijayadanu sheath, a gift from the god. Surprisingly, after the umbilical cord was cut, Kuntawijayadanu's scabbard entered Gatutkaca's stomach. At that event it was also announced that in the future the Kuntawijayadanu weapon would enter the scabbard. This can be observed from the narration of the puppeteer and the dialogue between Kresna, Bima, and Narada God.

### Puppeteer Narration:

[Kresna immediately holds Kyai Kastubamulya. Kresna was about to cut the umbilical cord that Gatutkaca was carrying. Surprisingly, the umbilical cord broke, but Kyai Kunta's sarong entered the umbilical cord of Gatutkaca's baby. Krishna is shocked and amazed]

Krishna:

[Please note, after I cut the umbilical cord, the navel can be cut, but strangely, Kyai Kunta's sarong, Kastubamulya wood]

Narada:

[E....E..E.. Pak pak pong pak pak pong warudoyong Kali Code sapa sing gawe. It was fate that Werkudara [Bima] experienced baby Gatutkaca. The umbilical cord can break, but Kyai Kuntawijayadanu's sarong made of Kastubamulya wood enters the umbilical cord]

Bima:

[Will this be a means of my son's bad luck in the future?]

Narada:

[You see, because the kastubamulya wood entered the umbilical cord of Gatutkaca's baby, tomorrow your child will be a strong child, a child who wins in war. Trust me. But one thing, don't fight Kyai Kuntawijayadanu, because the sheath is in the umbilical cord. Later, when you fight Kyai Kuntawijayadanu, ooooo, it's like the blade of a keris enters the scabbard, the scabbard merges with the blade of the keris, and becomes the means for your child's death. Gatutkacha don't fight Kuntawijayadanu. Don't let it....if anything happens to your child, don't regret it]

The story about the Kuntawijayadanu weapon can be found in the play Gatutkaca Lair. At that time, Narada God was actually going to give the Kuntawijayadanu weapon to Arjuna, but Narada was mistaken. Narada mistook Karna for Arjuna. Finally, the Kuntawijayadanu weapon became a struggle between Arjuna and Karna. Arjuna took the Kuntawijayadanu weapon from Karna and only got the scabbard, while Karna still took the blade with him. In the play it is also conveyed that later the blade and sheath will be reunited. And it's true, during this Gatutkaca Fall event, the blade of Kuntawijayadanu's weapon met the sheath in Gatutkaca's umbilical cord.

### Promises bring Death

In the Gatutkaca Gugur play, there are two scenes of the death of important figures, namely the death of Gatutkaca (Pandava) and Drona (Kaurava). Several puppeteers made the two plays separate, so that the Gatutkaca Gugur play stood alone and the Durna Gugur play stood alone. When the play is performed alone, usually the play Durna Gugur is performed after the play Gatutkaca Gugur. This finding is different from the findings of research .....which stated that Gatutkaca's death was the result of Gatutkaca's karmic law because he had killed his uncle. In this study, it was found that the death of the character was not caused by karma or the effectiveness of the weapon, but because of fulfilling a promise that had been made.

The event of Gatutkaca's death is the fulfillment of Kalabendana's promise. In Kalabendana Lena's play, it is told that Gatutkaca accidentally killed his own uncle and caregiver, Kalabendana. When killed, the spirit of Kalabendana can accept Gatutkaca's treatment, but he promises that one day he will go to heaven if he is together with Gatutkaca, as in the dialogue between the spirit of Kalabendana and Gatutkaca below.

Kalabendana:

[Gatutkaca my son, you are not wrong son. Don't cry, don't be sad. I thank God who has given life. Today I have been freed from the suffering of the world which is full of theatrics. Actually, I have been given a place in heaven by God. It's just like this Gatutkaca, I already love you, until I hand over the country of Pringgondani to you. I also thank you because Pringgondani is safe and peaceful, the community respects you. So, I love you physically and mentally. Even if I die in your hands, but in your heart, you don't want to kill me. Maybe because it's time for me to return to the afterlife. It's just that, my love for you since you were in the world until forever, I don't forget. Even though I have been given a gift in heaven, I don't want to go to heaven if I haven't been with you. Together with you Gatutkaca..]

Gatutkacha:

[Yes, Uncle. I will always remember Uncle Kalabendana's words, wait until I finish my task.]

Kalabendana:

[I'm waiting in purgatory]

Durna's death is the fulfillment of a promise from Palgunadi or Bambang Ekalaya. This story is found in the play Palguna-Palgunadi. In the play Palguna - Palgunadi it is told that when Palgunadi died his secret was conveyed by Drona to Palguna (Arjuna). After death, Palgunadi's spirit promises that he will not ascend to heaven unless he is with Drona.

Ekalaya:

Father Drona, I thank you for giving my life a perfect path so that it returns to the presence of God, heaven. But know panembahan, that darma and karma are two sides of a coin that cannot be separated. seen two but one. So whoever

practices Dharma, there will also instill karma. Whoever plants karma, will reap a balanced karma. And so on. Father Panembahan, even though your actions are only following the brahmins protecting the world, but because of the path you took that sacrificed others, then tomorrow when the time comes you will not be separated from that deed. So, remember tomorrow if there is a big war called Baratayuda, that's where you will reap the rewards, I will take your death.



Fig. 7: The spirit of Ekalaya (left) makes a promise with Durna (right) that he will not go to heaven unless he is with Durna (Source: Play Palguna-Palgunadi performed by puppeteer Joko Sunarno)

## 6 Conclusions

The most important finding in this research is that the great war of Bharatayudha in society is not understood as a heinous murder, but the death of a knight or hero occurs because of fulfilling a promise that has been made in the past, either said by himself or said by others. According to the Javanese, war is actually not understood as a physical war, but only as a means of fulfilling promises. Wayang stories originate from oral traditions, so that between one puppeteer and another there are often differences in how to present the performance. After becoming a wayang performance, the story developed because it was spiced up by local mythology. Although the Bharatayudha incident is a story from India, most people understand that it happened in Java.

Both the Old Javanese Mahabharata (MBH-OJ) and Kakawin Bharatayudha (BHY – Kw) still describe events of war as physical events filled with violence. After the two stories became the form of wayang performances, the war was presented no longer as a physical war but as a place for the fulfilment of promises between important figures. For example, in both the Old Javanese Mahabharata (MBK-OJ) and Kakawin Bharatayudha (BYD-KW), Gatutkaca's death was purely the result of the powerful Kunta weapon thrown by Karna. In the puppet show, Gathutkaca's death is not purely caused by the power of Karna's weapon, but the place where Kalabendana meets Gathutkaca to fulfill a promise that the two of them will ascend to heaven together. Karna's powerful weapon was actually no longer strong enough to chase Gatutkaca, but when this weapon was no longer strong enough to chase Gatutkaca, Kalabendana was shot and brought before Gatutkaca. Seeing the weapon, Gatutkaca became aware that it was time for him to die. He immediately undressed and pointed his umbilical cord in front of the weapon. The weapon went straight into Gatutkaca's umbilical cord because the holster was stored in Gatutkaca's umbilical cord. Gatutkaca dies, his spirit together with Kalabendana rises to heaven, while his body falls and destroys Karna's chariot and his children.

This research has contributed to the world of wayang. This research contests previous studies where, every research on bharatayudha in wayang performances emphasizes violence or death, but in reality, in wayang performances, death is not caused by violence, but is processed into teachings. These findings can be used for the development of wayang stories so that wayang stories are still up to date with current events.

This research has limitations in terms of case studies, it only refers to one case. The case of the Gatutkaca Gugur performance staged by Manteb Sudarsono is used as the main reference in data collection and analysis. Due to these limitations, the research results cannot provide a comprehensive picture to be used as a basis. Thus, further research is needed that accommodates more diverse cases with case studies in other baratayudha plays series or with other traditions or other puppeteers so that they can be compared and can provide a more comprehensive understanding.

## Conflict of interest

The authors declare that there is no conflict regarding the publication of this paper.

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