

Philosophy of the Pandawa Lima Hikayat from Palembang

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Abstract—Pandawa Lima Hikayat (the story of Five Pandawa) is a puppet show story. The Pandawa Lima Hikayat (ML 504) is a tale originating from Palembang. This tale is actually an adaptation of the Javanese wayang story. However, this tale displays a Malay philosophy. This tale tries to deviate from the Mahabharata story or wayang story by changing several things from the story. The characters still use characters, but several other characters have changed names. The Pandawa Lima Hikayat also underwent a transformation from a wayang story into a form of a solace story. This is shown by changes in the names, motifs used, and storytelling style. For example, the solace story often brings up the creation of a kingdom from heirlooms. In this tale, the creation of the kingdom is carried out by the character Arjuna through a kind of samadhi. There is a philosophy that Batara Guru is not the ruler of the universe, because in this case Batara Guru cannot do his own will, even the woman loved by Batara Guru can be taken by Arjuna. This tale also shows a change in role, such as the role of Batara Guru as a powerful God in this tale Batara Guru is defeated by a figure named Sanghyang Manang. This is a philosophy about the decline of Batara Guru's status as the ruler of the gods. This tale is real evidence of the fusion of Javanese wayang culture with Malay culture, especially in Palembang.

Index Terms— wayang, Malay, Java, philosophy.

1. Introduction

Wayang is one of the cultural riches of the nations in the archipelago. Wayang has various functions in the ethnic groups that inhabit the archipelago such as the Javanese, Sundanese, Balinese, Malay, and so on. The Javanese are the ethnic group that has the most types of wayang and it seems that the tribes are influenced by the Javanese tribe regarding the various types of wayang. In the Javanese tradition, wayang has developed since the Old Javanese era and is preserved in various forms of language statements. For example, the expression in the Kakawin Arjuna Wiwaha by Empu Kanwa is mentioned below.

“Hananonton ringgit manangis asekel mudha hidhepan huwus wruh tuwin yan walulang inukir molah angucap hatur ning wang tresneng wisaya malaha ta wihikana ri tatwa nyan maya sahana-hana ning bawa siluman”

“There are people watching wayang, crying, sad, their hearts are in turmoil. They also know that it is the carved skin that moves and speaks. That is what people who are attached to the target of the senses are like, just staring, until they don't know that in essence everything that exists is virtual, just a hoax”)

(Rohman et al., 2018).

The Malay people also have a wayang tradition, some of which are influenced by Java. This influence can be seen from the form of the wayang, the story, and the performance model. In Javanese culture, wayang has a long history (Sudardi, 2024). In the Malay lore, we still find several statements stating that the story was obtained from a wayang story performed by Javanese (Fang, 2011).

Talking about wayang in Malay culture, the scope is quite broad because there are several parts of the Malay tribe that are different. The Malay tribe on the peninsula has at least three different types of wayang, namely Malay wayang, Javanese wayang, and Siamese wayang. Malay and Javanese wayang are Javanese-influenced wayang, while Siamese wayang is a wayang influenced by Thailand (Sudardi, 2012).

The Malay tribe in Palembang or South Sumatra also has a type of wayang. This Palembang culture, since ancient times, has been influenced by Javanese culture because of the intensive relationship between Palembang and Java. In Javanese tradition, it is believed that the first King of Demak was the son of Majapahit who came from Palembang because he was raised by Arya Damar (Susilo & Wulansari, 2019).

This study discusses a wayang story from Palembang entitled Hikayat Pandawa Lima. The manuscript of this tale is stored in the National Library with the code ML 508. According to the description of the manuscript, it is stated that this tale was written on the 3rd of Jumadil Awal on a Sunday night at 02.30 in the year 1336 Hijriah by Kemas Ahmad who lived in Ulu village, Palembang (Nur-Karim, 2013). From the title, it is clear that this manuscript is an adaptation of the Mahabharata, but it seems that the story has its own uniqueness. This manuscript is included in the group of young manuscripts because it already contains panakawan such as Semar, Gareng, and Petruk. The emergence of such panakawan occurred during the Mataram era when wayang performances required characters to create a funny and happy atmosphere known as the gara-gara scene (Sudardi, 2012). This study will try to uncover the philosophical meaning contained in this Hikayat Pandawa Lima. It seems that this tale has a different philosophy than the Mahabharata story and other wayang stories from India. In the Mahabharata story there is one underlying philosophy, namely the law of karma. However, in the Pandawa Lima story, the philosophy is different, adapted to the character of the Palembang Malay tribe

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who have been influenced by Islam. This study will try to uncover the philosophical meaning contained in the Pandawa Lima story. It seems that this story has a different philosophy than the Mahabharata story and other wayang stories from India. In the Mahabharata story, there is one underlying philosophy, namely the law of karma called karma phala. Works from the Hindu period usually provide teachings about karma phala (Windya, 2020). However, in the Pandawa Lima story, the philosophy is different, adapted to the character of the Palembang Malay tribe who have been influenced by Islam.

2. Method

The method used in this study is the text study method. The researcher uses a hermeneutic approach, which is a way to interpret the elements contained in the text. The subject of the study is the text of the Hikayat Pandawa Lima which has been translated and published by the National Library, Jakarta (Nur-Karim, 2013). Hermeneutics is a philosophy that studies the interpretation of the meaning of something. The real meaning is an approach to finding out the real meaning that was previously not understood or not understood and then becomes understood or understood by the subject of the reader in particular (Sarwono, 2004).

What is sought in this study is the philosophical meaning of the tale. Philosophy can be said to be a fundamental study related to various problems in this life. This study directs to the philosophy or outlook on life contained in the text of the Hikayat Pandawa Lima which is certainly different from that contained in the Mahabharata (Hartini, 2016).

3. Summary of Text

The text tells of a king in Heaven, named Sri Maharaja Batara Guru. The King really wanted to have a very beautiful wife, so he sent his commander named Batara Narada down to Marcapada to meet Prabu Darmakusuma in the land of Ingmartawangsa. Prabu Darmakusuma and his four brothers were asked to go to the land of Medangkan Bulan to propose to the daughter of Prabu Lingga Buana. It is said that the king had a very beautiful and lovely daughter. After the envoy arrived in the land of Medangkan Bulan, his intentions and goals were conveyed, namely that he was sent by Sri Maharaja Batara Guru to propose to his daughter named Putri Manggarisi. The King of Medangkan Bulan accepted the proposal with pleasure. A lively party was held day and night. Meanwhile, Raden Arjuna had finished meditating for seven years. He, Semar, Petruk, and Nolo Gareng were about to return to their country. On their way home they stopped at the land of Medangkan Bulan to see the beauty of the country. They entered the garden of the solace and saw Princess Manggarisi and her nurse and maids about to bathe, gushing with joy. Semar, Petruk, and Nolo Gareng hid, while Raden Arjuna climbed a podak tree to spy. Raden Arjuna saw that the people bathing looked like various flower buds. Unfortunately for Raden Arjuna, the tree trunk he climbed broke and he fell into the pond. He then pretended to be dead. Raden Arjuna's body was lifted to land by the maids and nurses and placed in the golden hall. Semar came with Petruk and Nolo

Gareng while crying seeing his dead master. So, to bring Raden Arjuna back to life, Semar suggested that Princess Manggarisi put the betel leaf that she had chewed into Raden Arjuna's mouth. Reluctantly and with shame, the Princess put the leaf from her mouth into Raden Arjuna's mouth. When Raden Arjuna felt the princess's mouth, he opened his eyes and sat up while holding Princess Manggarisi's hand. Then the princess was put on his lap, hugged and kissed. The princess wanted to run but couldn't. He was seduced with sweet words and fondling, as well as with hymns and kakawin which were sung melodiously, like beetles looking for flowers. The princess's heart melted in Raden Arjuna's arms. Those who had become husband and wife finally returned to the princess's mahligai in the land of Medangkan Bulan.

Raden Arjuna's voice in the princess's maligai was heard by Prabu Lingga Buana and Prabu Darmakusuma. Then they went to Princess Manggarisi's maligai. They saw a man who was none other than Raden Arjuna. Prabu Lingga Buana asked Prabu Darmakusuma because he already knew Raden Arjuna. Prabu Darmakusuma, who saw his younger brother there, felt ashamed of Batara Guru who had told him to propose to Princess Manggarisi. He felt he had failed to carry out the order. Then Prabu Darmakusuma took his leave to go home to report his duties to Batara Guru.

Raden Arjuna, who was afraid of Prabu Darmakusuma's wrath, finally invited Princess Manggarisi, Semar, Petruk, and Nolo Gareng to leave Medangkan Bulan. They took their leave to Prabu Lingga Buana. However, Prabu Lingga Buana did not allow them to leave Medangkan Bulan. However, after being persuaded by Raden Arjuna, Prabu Lingga Buana finally allowed them to leave Medangkan Bulan. Everyone in the palace cried because they would be left by the princess. Therefore, Raden Arjuna allowed seven ladies-in-waiting to accompany their princess.

After that, Raden Arjuna walked into the jungle. Then he met a very large and high mountain. There he met his older brother, Batara Kresna. It is said that Batara Guru was very angry with Raden Arjuna. Therefore, Krishna told Arjuna to create a country. So Arjuna succeeded in creating a very large country, which was named Ukir Nawang with its commander named Dikca Pancasona.

Hearing that Arjuna had created a country, Batara Guru then came down to Mercupada and created a country which he named Mercuri Indera and he changed the name to Prabu Kilyatana. Then Mercuri Indera came to Ukir Nawang to fight. Batara Kresna told Raden Arjuna to look for Prabu Pringgandani and Raden Hanoman who were meditating on Mount Kendal.

The two sides of the people then fought day and night without stopping. Because he found it difficult to win, King Kilyatana shot his powerful arrows, causing a very large fire to appear. Then Raden Hanoman who had arrived was asked to help end the war. He waved his tail so that the fire went out. The war became more fierce, but thanks to the help of Raden Hanoman and Prabu Pringgandani, finally many of Prabu Kilyatana's people died and ran away in disarray.

After the victory, Raden Hanoman, Prabu Pringgandani, and

Pati Dika Pancasona came to Raden Arjuna. Then they held a victory party with various foods and a party with sparkling lights.

The next day, the war drums of both parties sounded. Raden Hanoman and Prabu Pringgandani attacked Prabu Kilyatana's people so that many died. The battle was very heated. Finally, Raden Arjuna intervened. When he took out his arrow named Suratama, then shot it at Prabu Kilyatana, the arrow returned to Raden Arjuna. When he took out his arrow named Arya Senakali, the arrow returned to him. Then he took out an arrow called pasopati. If the arrow is shot into the fire, the fire will go out and if it is shot into the mountain, the mountain will be crushed. However, it turned out that the arrow returned to him. This made Raden Arjuna very surprised.

Raden Arjuna was very desperate. Seeing Raden Arjuna in despair, Prabu Kilyatana asked Raden Arjuna to surrender and give Dewi Manggarisi to him. However, Raden Arjuna would not give Dewi Manggarisi to Prabu Kilyatana before he died. This made Prabu Kilyatana furious. War also broke out again between the two. Dewa Sangyang Manang who saw it almost took out his weapon to help Raden Arjuna. However, he thought that if he took out this weapon, Raden Arjuna would surely die. So, he entered Raden Arjuna's body. Prabu Kilyatana then attacked Raden Arjuna with his weapon. How surprised he was when he saw his weapon returned to him. After looking closely, it turned out that he was fighting the God Sangyang Manang. Prabu Kilyatana and all his followers came to Raden Arjuna and worshiped him.

Prabu Kilyatana also begged Raden Arjuna for forgiveness. Raden Arjuna pardoned Prabu Kilyatana on the condition that his four brothers be returned to Kartawangsa. Prabu Kilyatana transformed into Batara Guru and returned to Kayangan.

Raden Arjuna returned to Medangkan Bulan with Semar, Petruk, and Nolo Gareng. Raden Arjuna was in Medangkan Bulan for one month. And while there, Manggarisi became pregnant so Raden Arjuna was very happy. Then he returned to Ingmartawangsa to tell this good news. Raden Arjuna told Manggarisi, if the child born is a boy, then he will be named Raden Ganda Baradi. While if the child is a girl, then her name will be according to his wife's wishes. Raden Arjuna also left his weapon named Wardadali,

Then Manggarisi gave birth to a boy named Raden Ganda Baradi, according to Raden Arjuna's order before he left his wife. After Raden Ganda Baradi became a teenager, he began to ask about his father's whereabouts. Prabu Lingga Buana explained that if he wanted to find his father, he had to bring a weapon called Wardadali. Finally, Raden Ganda Baradi went to look for his father accompanied by Pati Suradarata and Wiradarata.

Once upon a time there was a king with a very large kingdom, his name was Gambang Kencana. The king was Prabu Puspa Indra. He wanted to marry Princess Lesmanawati, the daughter of Prabu Suyadana, the king of Astina. When Raden Ganda Baradi arrived near the kingdom of Gambang Kencana, he wanted to become king in that country. Raden Ganda Baradi ordered the two pati who accompanied him to attack Gambang Kencana. Prabu Puspa Indra then ordered Pati Paksa Cindai to

capture Raden Ganda Baradi who had caused a commotion in his kingdom. However, thanks to the Wardadali arrow given by his father, Raden Ganda Baradi was able to fight Pati Paksa Cindai. Finally, Prabu Puspa Indra fought Raden Ganda Baradi himself. Seeing Raden Ganda Baradi who had a similar appearance to Dewa Karmajaya, Prabu Puspa Indra made Raden Ganda Baradi the prime minister in Gambang Kencana. However, Raden Ganda Baradi only wanted to be king, nothing else. As a result, the two were involved in a fierce war. The fight was won by Raden Ganda Baradi who managed to kill Prabu Puspa Indra. Then Raden Ganda Baradi rose to become the king of Gambang Kencana and changed his name to Prabu Gembira Anom.

Prabu Gembira Anom then proposed to Prabu Suyadana's wife named Dewi Banuwati. This sparked a war between Pati Ratnajaya Santika, a minister in Gambang Kencana, and the people of Astina. Initially, Pati Ratnajaya Santika was defeated. However, when all the kings and people of Astina were holding a party, he launched another attack. As a result, all the kings and ministers of Astina fled because they were not prepared for war.

The people of Astina fled to the land of Darawati, the land of the Pandawa people. Therefore, Pati Ratnajaya Santika failed to bring Dewi Banuwati before Prabu Gembira Anom. Then Prabu Gembira Anom went to war with Raden Angkawijaya. Raden Arjuna also helped Raden Angkawijaya fight Prabu Gembira Anom. When Prabu Gembira Anom attacked with his weapon called Waradadali, the weapon came to worship Raden Arjuna's feet. Raden Ganda Baradi prostrated himself and apologized to his father for causing a commotion. Then Raden Ganda Baradi was taken by the Pandavas to Darawati Country. Then Prabu Gembira Anom was married to Dewi Lesmanawati from Astina. A very grand wedding party was also held to celebrate it.

After Prabu Gembira Anom's group left Astina, evil intentions emerged from Prabu Suyadana. He thought that if Gembira Anom ruled Astina in the future, he would not be in power for much longer. So, he talked to Danyang Durna and Pati Shakuni to kill Gembira Anom. Then Gembira Anom fainted after being attacked with cannons and rifles.

Then Nakula and Sadewa were ordered to go to Astina. They were told to pretend to invite Gembira Anom to go to the lake. Then they clashed with Suyadana because Suyadana was unable to answer about Gembira Anom's whereabouts. So, a very powerful war erupted between the Pandavas and the Astina kingdom.

War after war continued between the Pandava and Astina families, as well as other kings who were their enemies. After the war ended Nakula became king in Rotary Tasyik and Raden Sadewa became Prabu Anom Jayakusuma in the land of Keinderaan, commanding the gods. Mambang fairy, Prabu Gambang Kencana's son, was close to Prabu Astinapati. Raden Bambang Irawan became Prabu Anom Mercu Indra, ruling the parayangan genie at Mercu Indra. Begawan Ingmarta who became Pastor Jayakusuma meditated on Mount Indrakila together with Raden Arjuna who became Ajar Laksana Dewa. Raden Jodipati became Putut Jenggala Bilawa. The son of Prabu Pringgandani and Raden Ontorejo was made king in

Suratalang named Ganggasura, and Raden Nagasena was made king in Tasyik. Raden Naga Jarataja was made king in the land of the jinn named Hargo Siluman.

4. Discussion

From the form of the story that emerged, it seems that this tale has its own philosophy. The Hikayat Pandawa Lima has left the original form of the story which came from the wayang story. This tale has entered the realm of comforting stories which is one of the characteristics of Malay literature.

Malay culture also has wayang kulit. The areas that have wayang kulit are Palembang and Kelantan (Malaysia). It is estimated that the plays in Malay culture did indeed originate from Java. These plays, for example, are entitled Hikayat Wayang Pandu, Hikayat Arjuna Mangunjaya, and Lakon Jaka Sukara. There are also plays that take the main characters from the panakawan such as Hikayat Maharaja Garebagjagat and Hikayat Agung Sakti. Hikayat Maharaja Garebag Jagat tells the story of Garubug becoming king and Hikayat Agung Sakti tells the story of Semar attacking heaven in the form of a character named Agung Sakti (Fang, 2011).

The source of the story seems to be from oral stories so that the names that are common in wayang stories have changed. However, the names can still be traced, although they cannot be exactly correct. The following names that are adaptations of Javanese names can be explained as follows.

Nama di Teks	Penjelasan nama dalam wayang
Sri Maharaja Batara Guru	In Wayang, it is called Sang Hyang Pramesthi Guru, Batara Guru
Ingmartawangsa.	A common name is ing Ngamarta (in Ngamarta)
Prabu Pringgandani	Another name for Gatotkaca
Dewa Sangyang Manang	Sang Hyang Wenang, the highest god who is the ancestor of Batara Guru.
Wardadali	Arda Dedali arrow, Arjuna's arrow
Dewi Lesmanawati	Often referred to as Lesmana, Princess Duryadana, king of Hastina. Lesmana is the brother of Lesmana Mandrakumana
Gunung Kendal pertapaan Hanoman	Known as Mount Kendalisada

The Pandawa Lima Hikayat from Palembang seems to want to deny the concepts in the Mahabharata and in the Javanese wayang story. In it, a nuance of solace is presented which is a Malay nuance. Batara Guru who in the Mahabharata and Javanese wayang stories is considered a powerful God, here appears not as a God but as a Maharaja. This is in accordance with the concept in Islam which does not recognize the power of the gods, because the most important thing is Allah Subhanahu Wa Ta'ala and the gods in this case are lowered in status as mere humans.

This situation is also supported by the story of Batara Guru who asks for help from the Pandawa five to propose to his wife. In asking for help, Batara Guru asks for help from his prime minister named Batara Narada as stated in the following text.

“Telah selesailah perkataan Batara Guru itu, maka Dewa Narada itu segeralah tiirun ke negeri Pandawa mendapatkan Prabu Darmakusuma itu tiada selang berapa lamanya Dewa

Narada itu maka sampailah ke negeri Ingmartawangsa itu” (Nur-Karim, 2013).

The reduction of Batara Guru as a ruler is continued in the next story. In the story, the woman who was proposed to by Batoro Guru was then taken by Arjuna, while Prabu Dharmakusuma saw that it was Arjuna who took the woman, then felt ashamed and returned to Batara Guru. This shows that Batara Guru, who in Javanese Wayang is a God, in Palembang wayang is shown to not have sufficient strength. Although he is a highly respected figure, he does not propose to the woman he loves himself and when the proposal has been carried out, the woman falls in love with Arjuna and is then taken by Arjuna to hide in the forest.

In Malay literature, there is a motif of the emergence of the creation of a kingdom. This motif is commonly found in stories of consolation and stories of the transition period. One of the characteristics of the transitional period story is the existence of a sacred weapon or wisdom stone that can be used to create a country of soldiers, heirlooms, and so on (Fang, 2011). This motif is not found in Javanese wayang stories, even in Javanese wayang stories there is a story about the Pandavas who founded a kingdom by defeating the forces in the forest which is famous for the Babad Wanamarta story (Suka & Wahyudi, 2021).

When Arjuna fled into the forest because he was afraid of Batara Guru, he met Batara Kresna and was advised to establish a kingdom. Although it is not told about the use of wisdom or heirlooms to establish a kingdom, the establishment of the kingdom in a short time already reflects the existence of one form of motif in Malay literature, namely establishing a kingdom by using supernatural powers. The establishment of the kingdom is described in the following samadhi manner.

“Maka teringatlah Raden Arjuna, maka ia berdiri sendakap, (lalu berkata) "suku tunggal nutupi babahan songo ngarancut punca daripuncalalima di bangan-bangan". Seketika itu juga terdirilah sebuah negeri terlalu besarnya serta rakyatnya, menteri dan hulubalangnya, dinamanya negeri itu Ukir Nawang serta cukup dengan alat senjatanya. Dan hulubalangnya bernama Dikcasona itu daripada kaki Jambawan yang punya kesaktian itu dikasihkan kepada Raden Arjuna itu” (Nur-Karim, 2013).

This shows that the Hikayat Pandawa Lima has taken elements from Malay literature in the form of stories of solace in which there are stories that can create a magical kingdom.

5. Conclusion

The Pandawa Lima Hikayat is a result of acculturation between Javanese and Malay cultures, Javanese culture gave rise to the wayang tradition which is a wealth that has existed for centuries in Javanese culture, this wayang culture is one of the means to convey teachings. When wayang entered Malay culture, it was adapted to elements in Malay culture, according to a study of the Pandawa Lima Hikayat there were several things that happened in Malay culture. It seems that Palembang Malay culture tried to deviate from the Mahabharata story which is the main story, the elements of the story are still used with various changes as needed.

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