

Transformation of *Kakawin Arjunawiwāha* into the Scenario Text of *Wayang Kulit Purwa* Performance *Lakon Harjuna Wiwaha*

Sugeng Nugroho

Faculty of Performing Arts, Indonesian Arts Institute, Surakarta, Indonesia

Corresponding author email: sgngnugroho@gmail.com

Received	Accepted	Published
30.01.2023	25.04.2024	30.04.2024

<https://doi.org/10.61275/ISVSej-2024-11-04-07>

Abstract

The scenario text for the *wayang kulit purwa* performance of the story of *Harjuna Wiwaha* by Wignyosoetarno appears to have a similar structure and texture to the narrative text of *Kakawin Arjunawiwāha* by Mpu Kanwa. This research examines this issue. It asks (1) what is the plot of *Kakawin Arjunawiwāha* and *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, are there similarities or are they different; and (2) what forms of transformation are seen in the two texts?

This research uses a qualitative approach, with analysis based on the Transformation theory proposed by Bandem. Research data was collected through a literature study. Data analysis was carried out in stages: data reduction, data presentation, and conclusion.

It concludes that the script of *wayang kulit purwa's performance with the story of Harjuna Wiwaha has the same plot and events as the Kakawin Arjunawiwāha text*. There are changes, additions, and reductions to the story structure, in terms of scenes, characterization and events in the story. Additions occur in scenes, characters, character names, place names, names of supernatural powers, and events in the story. Reductions occur regarding character names, weapon names, and events in the story. Most transformations relate to the texture of the story, especially in the aspects of puppetry discourse such as the puppeteer's narrative and the *wayang* character's dialogue/monologue. Some are revealed implicitly, and some explicitly.

Keywords: *Arjuna Wiwaha*, narrative text, scenario text of *wayang kulit purwa* performance, transformation

Introduction

Kakawin Arjunawiwāha is an Old Javanese text composed by Mpu Kanwa during the reign of King Airlangga in Kahuripan, East Java (1019–1042). This text was written between 1028 and 1035 (Zoetmulder & Hartoko, 1985). *Kakawin Arjunawiwāha* had a very big role in reporting the existence of *wayang kulit* performances in the 11th century, as mentioned in *pupuh V* verse 9 of *Sekar Ageng Siharinī* as follows.

Anānonton ringgit manangis asēkēl mudha hidēpan huwus wruh towin ya(n) walulang inukir molah angucap ... (There are people watching *wayang*, crying, sad, confused. We also know that it is the carved skin that moves and speaks...)

Wiryamartana, 1990.

Kakawin Arjunawiwāha tells of Arjuna's efforts to obtain a powerful weapon from the gods in order to face the Korawa in the future. Arjuna then meditated on Mount Indrakila. The temptation of the seven angels did not shake his solemn asceticism, so he received the blessing of Batara Indra. Čiwa then awarded Arjuna the *Pasupati* arrow. Next, Arjuna was asked for help by Indra to kill Niwātakawaca, who would rule Heaven. Through Suprabhā's espionage, Arjuna could find out Niwātakawaca's weakness so he could kill him. Because of his services, Arjuna was crowned king in Heaven. After seven months had passed, Arjuna reunited with his four brothers at the Wadari's Hermitage (Zoetmulder & Hartoko, 1985).

Kakawin Arjunawiwāha contains very high philosophical values. It contains a message about the harmony of life: the relationship between one human and another, humans and their natural environment, and humans and the supernatural. Therefore, it is not an exaggeration if Wignyosoetarno in the 1950s to copy *Kakawin Arjunawiwāha* to the text of the scenario for the *wayang kulit purwa* performance entitled *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*. This *wayang kulit* performance scenario text is used as learning material for the art of puppetry for the second grade (*madyawarana* level) at Pasinaon Dhalang ing Mangkunagaran (PDMN) Surakarta after they graduate from the first grade (*purwawarana* level), with learning material for the *wayang kulit* performance in the story of *Wahyu Makutharama* (statement of Suyatno Wignyosarono, a PDMN Teacher, 1981). PDMN is a puppeteering educational institution founded by Kanjeng Gusti Pangéran Adipati Arya (K.G.P.A.A.) Mangkunagara VII in 1931 (Van Groenendael, 1987).

Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha composed by Wignyosoetarno is one of the text of the script for *wayang kulit* performances at that time, written in full. Each scene contains information about the names of the *wayang* characters displayed, the names of the *gendhing* (traditional music) accompanying the scene, the names of the *sulukan* (the puppeteer's song) which is used to support the atmosphere of the scene, the *janturan* narrative text of the puppeteer's, the *pocapan* narrative text of the puppeteer's, the conversational text of the *wayang* characters, and information about the actions of the *wayang* characters in each event of the performance (Wignyosoetarno, n.d.). *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* is the text of the scenario for the *wayang kulit purwa* performance composed by Wignyosoetarno, the second after he composed *Pakem Pedhalangan Ringgit Purwa Lampahan Wahyu Makutharama* (statement of Suyatno Wignyosarono, a PDMN Teacher, 1981).

Based on the title of the play, it is possible that the scenario text for that *wayang kulit* performance is the result of a transformation from *Kakawin Arjunawiwāha* composed by Mpu Kanwa. However, that conjecture needs to be investigated. Therefore, this research seeks answers to the following two questions.

1. What is the plot of *Kakawin Arjunawiwāha* and *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*? Are there similarities, or are they different?
2. What forms of transformation are seen in the two texts?

This research examines the transformation results of the scenario text for the *wayang kulit purwa* performance the story of *Harjuna Wiwaha* by Wignyosoetarno, to find out which parts change, increase, and reduce from the hypogram text. It aims to create an analysis pattern for the study of transformation from *kakawin* narrative texts in the Old Javanese language to *wayang* performance scenario texts in the New Javanese language with puppetry idioms.

Its Objectives are as follows.

1. To document the transformation results of the scenario text for the *wayang kulit purwa* performance the story of *Harjuna Wiwaha* by Wignyosoetarno.
2. To ascertain which parts change, increase, and reduce from the hypogram text.
3. To encourage puppeteers and/or *wayang* play writers to actively participate in saving narrative texts of *wayang*'s story written by past poets by transforming them into stories of *wayang* performance.

Theoretical Framework

Kakawin is Old Javanese poetry that uses an Indian meter. According to the type and name of the meter, each sentence of poetry is bound by the number of syllables, and each stanza of poetry is bound by the number of lines (Zoetmulder & Hartoko, 1985). The *Kakawin Arjunawiwāha* narrative text is presented in 24 types of poetry in the form of *sekar ageng*, including *Basantatilaka*, *Dandasagala*, *Girisa*, *Indrawangsa*, *Jagaddhita*, *Jagadnātha*, *Jaloddhatagati*, *Kāmamāla*, *Kilayu Anēdēng*, *Kusumawilasita*, *Mrdukomala*, *Mrtatodaka*, *Nawaharsa*, *Praharsinī*, *Puspasañcaya*, *Rajanī*, *Rucirā*, *Sardūlawikrīdita*, *Sikharinī*, *Sragdhara*, *Suwandanā*, *Totaka*, *Turidagati*, and *Wijayagati* (Wiryamartana, 1990).

Wayang kulit performances are traditional Javanese shadow theater which has a complete medium of expression, including form (in the form of figures and *wayang* characters), language (in the form of puppeteer narratives and dialogue/monologues of *wayang* characters), movement (in the form of *sabet*), and sound (in the form of *gendhing*, *kombangan*, *sulukan*, and *tembang*) (Murtiyoso, 1981). Meanwhile, a puppetry script is a screenplay text for a *wayang kulit* performance which contains a number of scenes accompanied by puppeteer narratives (*janturan* and *pocapan*), dialogue/monologues of *wayang* characters (*ginem*), and information on performance techniques. *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, as a diktat for learning the practice of puppeteering, has such writing techniques so that the text can be a guide for the puppeteers who perform it. However, *pakem pedhalangan* is a technical guide to learning puppetry, while *lampahan* is a story presented in the *wayang* performances.

I Made Bandem theorizes that transformation is a change in form, appearance, circumstances, or figure (Bandem, 1988). Transformation in the context of this research is defined as a change in form, language, and appearance from the *kakawin* narrative text to a *wayang kulit* performance scenario text. The narrative text of *Kakawin Arjunawiwāha* is a hypogram text, while the scenario text of the *wayang kulit purwa* performance with the story of *Arjuna Wiwaha* as a copy text.

Kakawin Arjunawiwāha is in poetry, while *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* is in prose. *Kakawin Arjunawiwāha* speaks Old Javanese, while *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* speaks New Javanese-style puppetry idioms of Surakarta. *Kakawin Arjunawiwāha* appears in narrative text format, while *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* appears in performance scenario text format. Because the form, language, and appearance are different, according to Sapardi Djoko Damono's opinion, the transformation results undergo changes, additions, and reductions from the hypogram text (Damono, 2018). These changes, additions, and reductions occur in the structure (plot and framework of the story) and the texture of the performance (narration by the puppeteer and dialogue/monologues of the *wayang* characters).

Literature Review

The story about Arjuna meditating on Mount Indrakila until his coronation as angel king in Kahyangan Tinjomaya—which originates from *Kakawin Arjunawiwāha*—has been widely researched, both using textual and contextual paradigms. Textual research discussing the adaptation of *Kakawin Arjunawiwāha* into the story of *Harjuna Wiwaha* in *wayang kulit* performances has been carried out by previous researchers, with research findings in the form of interpretations of the characters who bring the story of *Harjuna Wiwaha* to life (Indriyani et al., 2019). Unfortunately, this research does not explain who the puppeteer is and who presents the performance, even though each puppeteer has his interpretation of the character of the *wayang* characters presented in a story.

Kakawin Arjunawiwāha, composed by Mpu Kanwa, has been adapted by many writers in both Java and Bali. The adaptation made into Balinese resulting in the *gaguritan Arjunawiwāha*. *Gaguritan* has been researched on aspects of its narrative structure and religiosity by the previous researchers (Astawan & Muada, 2019). The content of *Kakawin Arjunawiwāha* by Mpu Kanwa is related not only to issues of religiosity but also contains information about the names of *gamelan* instruments that existed in his time (Sudirga et al., 2015). *Kakawin Arjunawiwāha*, which was transformed into a story of *wayang* performance,

has various titles, including *Mintaraga*, as presented by the Wayang Orang Sriwedari group. Every composer from the story of *wayang* (in this case, the wayang orang director) has the freedom to reinterpret the storyline, characterization, and dramatic plot, which is different from the storyline, characterization, and dramatic plot of *wayang kulit* performances (Samodro & Sarwanto, 2019).

Many researchers have carried out contextual research on the story of *Arjuna Wiwaha*, including *Kakawin Arjunawiwāha* studied from the perspective of spirituality and power (Aryanto et al., 2021); *Kakawin Arjunawiwāha* is studied from the perspective of Hindu theology (Windya, 2019) and from an eco-semiotic viewpoint (Jirnaya, 2016). Moreover, Hidayati (2015) has examined the story of *Arjuna Wiwaha* from a phenomenological perspective. It has also been studied from the perspective of Javanese philosophy (El Firdausy, 2014; El Firdausy et al., 2015; El Firdausy & Yunus, 2014). In contrast, the story of *Begawan Ciptaning* is studied from an educational perspective (Suyanto, 2013).

As can be seen, there has not been a single study that has studied the transformation of *Kakawin Arjunawiwāha* into the scenario text of *wayang kulit* performance in the story of *Harjuna Wiwaha*. Thus, this research is original.

Research Methods

Primary data for this research is the *Kakawin Arjunawiwāha* text contained in the book entitled *Arjunawiwāha: Transformation of Ancient Javanese Texts through Response and Creation in the Javanese Literary Environment*, written by I Kuntara Wiryamartana (Wiryamartana, 1990) and the book *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, compiled by Wignyosoetarno (Wignyosoetarno, n.d.). Secondary data is in the form of literature as follows.

1. *Kakawin Arjunawiwāha* translated by Sanusi Pane (Pane, 1978);
2. *Serat Harjunawiwaha* written by Susuhunan Paku Buwana III which was reworked by Raden Mas Suwandi (Kano, 1979);
3. The story of Arjuna's meditation in Mount Indrakila (Padmosoekotjo, 1982);
4. "*Arjunawiwāha* composed by Mpu Kanwa" in *Kalangwan*;
5. *Ancient Javanese Literature at a Glance* written by P. J. Zoetmulder (Zoetmulder & Hartoko, 1985);
6. and the scenario text of the Yogyakarta Palace style *wayang wong* performance with the story of *Mintaraga* rewritten by R. M. Soedarsono (Soedarsono, 1986).

Research data was collected through a study of this literature. In the data collection process, researchers also carry out data analysis. If there was doubtful data during the analysis process, the researcher looked for other relevant data as a comparison. The data analysis was carried out in stages: data reduction, data presentation, and conclusion (Miles & Huberman, 1984). The data reduction stage is carried out continuously in line with the research implementation, aiming to sharpen further, classify, direct, and remove the unnecessary data, and organize it.

The research describes and analyzes the verified data at the data presentation stage. Data analysis is presented in tabular form to facilitate readers' understanding of the topic under study. This generates a pattern for analysis of transformation studies. The conclusion presented is an answer to the questions posed in the introduction.

Findings and Analysis

Plot of the *Kakawin Arjunawiwāha*.

Kakawin Arjunawiwāha is presented in the form of poetry (*sekar ageng*), which, according to Zoetmulder (1985), has an Indian meter pattern divided into 36 cantos (*pupuh*). Starting with the author's praise (Mpu Kanwa) to his lord (Airlangga), continued with the story of *Arjunawiwāha*. Batara Sakra (another name of Indra) is in danger because of the giant king Niwatakawaca's desire to rule Heaven. Niwatakawaca has supernatural powers that are unmatched by the gods, yaksas or asuras. He can only be defeated by a strong human. Meanwhile, Sakra heard news that on Mount Indrakila there was a knight who was meditating,

but his purpose was unknown. Therefore, he sent seven angels to test Arjuna's persistence in penance. If the persuasion of the angels tempted him, then it means that Arjuna's penance was not to achieve moksha, so it is very likely that he could be asked for help to kill Niwātakawaca (*pupuh I*).

They started with a narration about the natural beauty of Mount Indrakila. After arriving at the mountainside, the seven angels immediately bathed and beautified themselves. The angels then approached the cave door where Arjuna was meditating. They were amazed to see Arjuna's handsomeness. With various persuasions, they tried to thwart Arjuna's meditation. Some hugged their bodies while leaning on their thighs, some disguised themselves as Draupadi, there were those who disguised themselves as Retna Ulupi (Arjuna's wife), and there were also those who disguised themselves as Subhadra (Arjuna's wife) while holding a small child (Arjuna's child). They tempted Arjuna to meditate, but they were ignored. Finally, they returned to Heaven to report their failure to Indra (*pupuh II–IV*).

Surapati (Indra's other name) disguised as an old, senile, hunchbacked sage, came to Arjuna's hermitage. At first Arjuna ignored his arrival, but after the old sage pretended to cough, he was invited to enter. After introducing themselves to each other, they had a dialogue about the nature of asceticism. Arjuna remembered a message from Dwaipayana (another name of Abyasa, Arjuna's grandfather), that if, in the future, a sage visited his meditation and there was a dialogue about the nature of asceticism, then that sage was the incarnation of God. Arjuna immediately stated his goal of meditating, namely wanting to show his devotion to Dharmaputra (Yudistira's other name), his older brother. In the blink of an eye, the sage returned to the form of Indra. Arjuna was recognized as his son and asked to make his meditation more solemn, because Hyang Rudrā (Çiwa's other name) would come to give him a gift. Indra then returned to Heaven (*pupuh V–VI*).

News about Arjuna's meditating and Surapati's arrival in Indrakila was heard by Niwātakawaca. Therefore, a giant named Murka was sent to kill Arjuna. Murka, who transformed into a giant wild boar, immediately ripped apart the entire contents of Mount Indrakila. After finishing his meditation, Arjuna immediately came out of the cave door carrying a bow and arrows. From the opposite direction came Mahānilakantha (another name for Çiwa) disguised as Kirāta (hunter), followed by the siddhas (psychics) and rishis. Their arrival made the wild boar Murka even more ferocious. Arjuna immediately shot his arrow into the boar's body. Kirāta released his arrow. Both arrows are stuck in the same place. When Arjuna was about to take out the arrow that was stuck in the boar's body, Kirāta rebuked him, resulting in an enmity. Arjuna can destroy various weapons belonging to Kirāta. They then got into a physical fight with each other. Arjuna's body was crushed by his feet. When Arjuna was about to slam him, Kirāta suddenly changed his form into Hyang Içwara (another name for Çiwa) who was sitting on the gem lotus, accompanied by the gods and rishis. Arjuna immediately bowed down to him. Hyang Içwara then gave *Pasupati's* arrows, exchanged his bow, and gave armor to Arjuna. After giving lessons on how to use *Pasupati*, Hyang Içwara returned to Heaven. Not long afterward, two angels came who delivered a letter of summons from Indra to Arjuna, and gave him fur sheep clothes and jewel-encrusted footwear as a means of walking in the sky (*pupuh VII–XII*).

Arjuna said goodbye to the forest and hermitage, and thanked to Mount Indrakila, then left for Suralaya (another name for Heaven) with the angels Erawana and Bajra. The arrival of Dhanañjaya (Arjuna's other name) was welcomed happily by Indra and the angels. He was asked for help to kill Niwātakawaca. However, to avoid fighting in Heaven, Arjuna was asked to observe the condition of the enemy and the strength of Niwātakawaca's defenses. Through Bhagawān Wṛhaspati, Indra explained to Arjuna that Niwātakawaca had extraordinary supernatural powers, so Arjuna needed to investigate where his supernatural powers lay. Therefore, Suprabhā—one of Indraloka's angels who was known to be beautiful—was sent to accompany Arjuna in order to pretend to surrender herself to Niwātakawaca in the hope that Niwātakawaca would reveal the location of his supernatural powers. Arjuna then left with Suprabhā for Manimāntaka, where Niwātakawaca was located. Arjuna uses eye ointment so that his existence is not known to the enemy (*pupuh XIII–XV*).

Suprabhā and Phārta (Arjuna's other name) arrived at Manimāntaka Park, greeted by the ladies-in-waiting and two angels that Indra had handed over Niwātakawaca. Still, they did not know Arjuna's existence. The two angels informed Niwātakawaca about Suprabhā's arrival. Niwātakawaca was happy to receive Surendrabhawana's manikam, so he immediately picked him up, stroked, and kissed her. When Niwātakawaca wanted to give up his lust, Suprabhā gently prevented him. Next, Suprabhā praised Niwātakawaca's supernatural powers, then dared to ask how Niwātakawaca got this supernatural power. Because of Suprabhā's persuasion, Niwātakawaca revealed the secret. He gained supernatural powers from Rudrā because of his dedication to meditating on the slopes of Mount Himawan. This power lies at the tip of his tongue. Niwātakawaca asked Suprabhā not to tell anyone. Pandusutā (Arjuna's other name) after hearing Niwātakawaca's explanation, immediately flew and kicked the gate until it collapsed. There was chaos in the Manimāntaka Kingdom. When Niwātakawaca's mind was confused, Suprabhā immediately flew after Phārta into the sky. That night a giant army gathered in the Manimāntaka Kingdom. Early in the morning, they were ready to declare war. Niwātakawaca, followed by his four ministers: Krūdhāksa, Duskṛta, Wirakta, and Karālawaktra, along with millions of giant troops left for Indraloka (*pupuh XVI–XXI*).

Arjuna, after arriving at Indraloka, immediately reported the results of his espionage to Indra. Next, Indra decided to immediately attack the giants. The god's army led by Citranggada left for Manimāntaka, followed by the army led by Citrasena and Jayānta. Arjuna became the army's closing accompanied by Citraratha (*pupuh XXII–XXIII*).

The god's army arrived on the southern slopes of Mount Sumeru, facing an army of giants. There was an exciting battle between the god's and the giant's armies. Many troops from both sides died on the battlefield. Arjuna immediately worshiped *Pasupati's* arrow, which instantly transformed into fire with the bodies of seven million armed giants, thus destroying the giants. Niwātakawaca immediately worshiped the gift of Bherawa (another name for Āṣwa), so that millions of giants appeared from his mouth, attacking the god's army. Followed by fire arrows from Hyang Tripurāntaka (another name for Āṣwa), so the gods ran helter-skelter. Arjuna pretended to be afraid and ran away from the battlefield. Niwātakawaca, knowing that Arjuna was running away, immediately threw a *tomara* (a type of javelin) at Phālguna's (Arjuna's other name) body. Arjuna, who pretended to have fallen on the chariot, immediately worshiped the weapon *Nārācāstrasarirabandhana*. When Niwātakawaca laughed at Arjuna, an arrow shot from Arjuna's bow, hit the tip of Niwātakawaca's tongue and killed him. The world expressed joy at Niwātakawaca's death. Surapati gave the gods and angels who died and were sick *amṛta*. They then celebrated their victory (*pupuh XXIV–XXVIII*).

Dhanañjaya, wearing Indra's regalia, was crowned king of Indraloka with the blessing of Indra, Yama, Baruna, Kuwera and Wasista. Menakā—the most respected angel in Heaven—told Arjuna to enjoy all the gifts of the gods, make love, and sleep with the seven angels who had tempted Arjuna's meditation in Indrakila. Suddenly Arjuna remembered his four brothers who were left in the forest. That's why he pondered, then secretly went to the Nandana Forest. Arjuna asked Indra for permission to leave Indraloka and return to his brothers. Indra allowed it. Arjuna descends to earth accompanied by Matali in a Heavenly chariot. Arjuna arrived at Wadari's Hermitage, met his four brothers. That is the story of *Arjunawiwāha* by Mpu Kanwa, which was written when he followed Airlangga, his king, to the battlefield (*pupuh XXIX–XXXVI*).

Plot of the *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*.

The scenario text for the *wayang kulit purwa* performance with the story of *Harjuna Wiwaha* is divided into three acts called *pathet*, namely *pathet nem* (consisting of 5 scenes: Indraloka I, Karang Kawidadarèn, *Paséban Jawi* Indraloka, Repat Kepanasan I, and Manimantaka Kingdom), *pathet sanga* (consisting of 3 scenes: *Gara-gara*, Indrakila Hermitage, and Indraloka II), and *pathet manyura* (consisting of 4 scenes: The Manimantaka's Places of Princess, Indraloka III, Repat Kepanasan II, and Kahyangan Tinjomaya) (Wignyoetarno, n.d.). The sequence of scenes and storyline are as follows.

The scene of Indraloka I: Indra together with Citranggada, Citrasena, Citrarata, and Arjuwinanga discuss Niwatakawaca's desire to marry Supraba, Indraloka's jewel. Even though Indra had previously sent Prabasini and Leng-leng Mandanu to Niwatakawaca, apparently, he had not loosened up his intention to marry Supraba. Niwatakawaca has even sent Saramba and his troops to ask for Supraba and is now on standby at Repat Kepanasan, the field leading to Kahyangan. In the middle of his conversation, Indra received the arrival of Narada who Batara Guru sent to give him a signal that Niwatakawaca could only die at the hands of a knight who was meditating solemnly. Narada informed that there is currently a knight meditating on Mount Indrakila, named Ciptaning, but his purpose for meditating is unknown. Therefore, he asked Indra to send Kaindran angels (another name for Indraloka) to tempt Ciptaning's meditation. If the seduction of the angels tempts Ciptaning, he will easily be asked for help in killing Niwatakawaca. Indra accepted Sage Narada's suggestion. He then ordered Citranggada, Citrasena, Citrarata, and Arjuwinanga to expel the Manimantaka troops led by Patih Saramba from Repat Kepanasan. Meanwhile, Indra and Narada will go to Karang Kawidadarèn, to send the seven angels to Mount Indrakila.

The scene of *Karang Kawidadarèn*: Indra met seven Kaindran angels, namely Supraba, Wilutama, Gagarmayang, Surendra, Warsiki, Irim-irim, and Tunjungbiru. The seven angels were ordered to tempt Ciptaning, meditating on Mount Indrakila. To test their abilities, the seven angels were first asked to demonstrate their seduction in front of Indra, Narada, Brama, and Bayu. After successfully tempting the Gods, the seven angels have left for Mount Indrakila.

The scene of *Paséban Jawi* Indraloka: Citranggada, Citrasena, Citrarata, and Arjuwinanga sent an army of Gods (*wadya dorandara*) to Repat Kepanasan. The scene of Repat Kepanasan I: Saramba and his troops waited for Indra's answer. Suddenly Citranggada and his brothers came, asking Saramba and his troops to immediately leave Repat Kepanasan. Later Indra will send the answer directly to Niwatakawaca. However, Saramba insisted on waiting for the answer at the Repat Kepanasan, thus triggering a war. Citranggada and his troops lost, withdrew from the Repat Kepanasan, and immediately closed the gate of Kahyangan (*sekethèng*).

The scene of Manimantaka Kingdom: Niwatakawaca with Togog and Sarawita discuss Saramba's journey to Indraloka to retrieve Supraba. If the god does not immediately give Supraba to him, he will follow him to Indraloka. However, Togog warned him about Hyang Rudra's (God of darkness) words when giving *Aji Gineng Pangaskreti* to him, that even though Niwatakawaca had extraordinary powers, in time, he would be defeated by a knight who was meditating. Therefore, Niwatakawaca should start to be alert because currently, there is a knight who is solemnly meditating on Mount Indrakila, with the title Ciptaning. Niwatakawaca immediately ordered Mamangmurka to destroy Ciptaning.

The scene of *Gara-gara*: Semar, Gareng, and Petruk joke around outside Siwitaraga Cave. This scene is an intermezzo that begins the second act (*pathet sanga*). The *gara-gara* scene ends after the maids of the seven angels divert the attention of the *panakawan* from Siwitaraga Cave. Next, the seven Kaindran angels managed to enter the Siwitaraga Cave. According to (Murtiyoso, 1981), the *gara-gara* scenes scene for the *wayang kulit purwa* of the Surakarta Palace era (1755–1945) was only shown when the knight characters followed by the *panakawan* (Semar, Gareng, and Petruk) was in trouble, for example the Palasara in *Palasara Krama's* story and Arjuna in *Harjuna Wiwaha's* story.

The scene of Indrakila Hermitage: Ciptaning was busy meditating when suddenly the seven Kaindran angels approached him. One by one the angels seduced Ciptaning in various ways to end his meditation. Supraba changed her form to Wara Sembadra (Arjuna's wife), then plucked flowers and transformed into Abimanyu (Arjuna's son) who was still a child, while Wilutama changed her form to Wara Srikandhi (Arjuna's other wife). The seven angels' various persuasions were unable to shake Ciptaning's thoughts. Instead, they were fascinated by him. Finally, they were hit by Ciptaning's magical power, thrown onto Karang Kawidadarèn.

Indra and Narada, knowing this, immediately changed their forms into a senile old sage (named Padya) and his *cantrik* (disciple). After heavy rain, they were able to enter Siwitaraga Cave. Ciptaning welcomed their arrival. There was a dialogue between Rishi Padya and

Ciptaning about the nature of asceticism. When Ciptaning was pressed into the conversation, he suddenly remembered a message from Begawan Abyasa, his grandfather, that if, in the future, a sage visited his meditation and there was a dialogue about the nature of asceticism, then that sage would be the incarnation of a god. Immediately, Ciptaning guessed that Rishi Padya was Indra's disguise. Rishi Padya returned to Indra's form, while his disciple returned to Narada's form. Indra recognized Ciptaning as his son. Next, Narada advised Ciptaning to be more devoted to his meditation, because soon Hyang Sidajatimurti (Batara Guru's other name) would give him a gift. Indra and Narada returned to Kahyangan.

When Mamangmurka arrived at Mount Indrakila, he immediately destroyed trees and rocks. Even though Togog had warned him, he didn't heed it. Instead, he challenged Ciptaning. At that time, Mamangmurka was hit by the Ciptaning curse, so he had the head of a wild boar. Suddenly Keratarupa from the sky saw a giant with the head of a wild boar. In a loud voice, Keratarupa said: "Wild boar, wild boar, wild boar!" Instantly Mamangmurka's entire body turned into a wild boar. Ciptaning immediately came out of Siwitaraga Cave (in Arjuna form) and then aimed his arrow at the neck of the wild boar. From the opposite direction, Keratarupa aimed his arrow right at the boar's neck, coinciding with Arjuna's arrow. They fought over the truth about shooting wild boars, so a fight broke out. When Arjuna's body was crushed by Kiratarupa's feet, he remembered Narada's message. Soon Arjuna worshiped Keratarupa. Keratarupa changed his form to Batara Guru. Arjuna was given a *Pasupati* arrow carried by a dwarf giant and was given an explanation on how to use it. Batara Guru then returned to Kahyangan. Next, two angels came: Bajra and Erawana, to take Arjuna to Indraloka. Before leaving for Indraloka, Arjuna thanked Gua Siwitaraga for providing support to him, so he received a gift from Batara Guru.

The scene of Indraloka II: Indra received Citranggada's report about his defeat against the Manimantaka troops. Then Arjuna came with Bajra and Erawana. Indra explained his intention to call Arjuna, namely to ask for help to kill Niwatakawaca. However, to find out Niwatakawaca's weak point, Indra first asked Supraba to pretend to surrender to Niwatakawaca. Supraba's journey to Manimantaka was accompanied by Arjuna, who used *Aji Panglimunan*, so that he would not be seen by the enemy.

The scene of The Manimantaka's Places of Princess: Prabasini and Leng-leng Mandanu received the arrival of Supraba who intended to surrender himself to Niwatakawaca. This was immediately reported to Niwatakawaca. Niwatakawaca immediately gave up his intention to follow Saramba to the Repat Kepanasan, then greeted Supraba happily and took him to bed. When he got to bed, Supraba wanted to know where Niwatakawaca's supernatural powers were, so that she could guarantee her safety. Without hesitation, Niwatakawaca revealed the secret. It was explained that because of his devotion to worshiping Hyang Rudra, he was given *Aji Gineng Pangaskreti* which was placed at the base of his tongue. Therefore, he is invulnerable to any weapons. He can only die if a weapon. Arjuna, who was listening from behind the door, immediately kicked the door and swiftly grabbed Supraba, then took her flying. Niwatakawaca was shocked, and regretted his actions. Therefore, he immediately ordered the Manimantaka troops to attack Kahyangan.

The scene of Indraloka III: Indra welcomed the arrival of Arjuna and Supraba who reported their success in uncovering the secret of Niwatakawaca's supernatural powers. Indra immediately ordered the *dorandara* troops to follow Arjuna to Repat Kepanasan to face the wrath of Niwatakawaca and his troops.

The scene of Repat Kepanasan II: *Dorandara* troops, led by Arjuna, faced Manimantaka troops, which were led by Niwatakawaca. There was a big war. The giant Manimantaka can be killed by Brama and Indra, while Bayu can kill Saramba. Niwatakawaca, who learned of the death of his flagship giant, immediately attacked blindly. Arjuna's train, which was being driven by Matali, was destroyed, so Arjuna fell from the train and then pretended to be dead. Niwatakawaca laughed out loud with joy. At that moment, a blue light appeared at the base of his tongue. Arjuna swiftly immediately released *Pasupati's* arrow, which shot straight towards *Aji Gineng Pangaskreti* who was at the base of Niwatakawaca's tongue until he died.

The scene of Kahyangan Tinjomaya: Indra crowned Arjuna as king in Kahyangan Tinjomaya, with the title Prabu Kiritin. Arjuna was given the right to marry seven angels who had seduced him while he was meditating in Indrakila.

Structural Transformation of the *Arjuna Wiwaha* Story

Based on the description above, the structure of the play *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* is broadly similar to the structure of *Kakawin Arjunawiwāha*'s poetry. However, because *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* is a scenario text for a *wayang kulit* performance, to show its appeal in the transformation process, there are changes, additions, and reductions (Damono, 2018) from *Kakawin Arjunawiwāha*. These changes, additions, and reductions occur in terms of scenes, characterizations, and events in the story.

Based on the description of the story structure of both *Kakawin Arjunawiwāha* and *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, the transformation do not show any changes to the plot and events in the story. The sequence of scenes and events in *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* is exactly the same as the sequence of events in *Kakawin Arjunawiwāha*. Changes occurred in Niwatakawaca's intention to antagonize the gods, character names and forms, initiator figures, and weapon names (see Table 1).

Table 1: Aspects of Change in Transformation
Source: Author

No	Signifier Elements in Text	<i>Kakawin Arjunawiwāha</i> Text	<i>Lampahan Harjuna Wiwaha</i> Text
1.	Niwatakawaca's intention to antagonize the gods	Want to rule Heaven	Want to get Batari Supraba, the jewel of Indraloka
2.	The name of Indra's fourth son	Jayānta	Harjuwinanga
3.	The initiator figure who asked Arjuna for help to defeat Niwatakawaca	Indra	Narada
4.	The name of one of the angels who seduced Arjuna during his meditation	Tilottamā	Wilutama
5.	The figure of Arjuna's wife is shown by the angels to Arjuna during his meditation	Dropadi, Retna Ulupi, dan Subadra	Wara Sembadra dan Wara Srikandhi
6.	The name of the giant whom Niwatakawaca ordered to kill Arjuna while meditating	Murka	Mamangmurka
7.	The giant form of Niwatakawaca's messenger who tried to kill Arjuna while meditating	Murka changed his form into a giant wild boar	The Ciptaning curse hit Mamangmurka so he had the head of a wild boar. Mamangmurka, after being shouted at by Keratarupa, then turned into a wild boar.
8.	Çiwa's pseudonym when he met Arjuna on Mount Indrakila	His name is <i>kirāta</i> , which means hunter	Keratarupa
9.	Bajra and Erawana gender	<i>Apsara</i> or god (male)	<i>Apsari</i> or angel (female)
10.	The location of Niwatakawaca's supernatural powers	Tip of the tongue	Base of tongue
11.	Rudra is the figure who gives Niwatakawaca supernatural powers	Another name for Çiwa	God of darkness (not Bathara Guru or Çiwa)
12.	The name of Arjuna's weapon that killed Niwatakawaca	Nārācāstrasarirabandhana	Pasupati
13.	The name of Heaven where Arjuna was crowned king	Indraloka	Tinjomaya

The reason for this change in signifying elements is probably because Wignyoetarno, when writing *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, did not change it directly from *Kakawin Arjunawiwāha* by Mpu Kanwa, but rather through *Serat Mintaraga Jarwa* which is stored in Reksha Pustaka, Pura Mangkunagaran, Surakarta. It should be noted that the text of *Serat Mintaraga Jarwa* was composed of *Kakawin Arjunawiwāha* or *Wiwaha Kawi*, with the ending of the story in the form of the coronation of Arjuna as king in Heaven Tinjomaya named Prabu Garithi (Wiryamartana, 1990). This possibility makes sense because Wignyoetarno was the puppeteer in the Mangkunagaran Palace who received the trust of Mangkunagara VII to become the teacher of puppeteer at PDMN (statement of Suyatno Wignyosarono, PDMN teacher, 1981), making it easier for him to carry out the transformation of *Serat Mintaraga Jarwa* fiber stored at the Reksha Pustaka, Mangkunagaran Palace.

The additions contained in *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*—which are not in *Kakawin Arjunawiwāha*—include the addition of scenes, characters, character names, place names, supernatural names, and story events (see Table 2). This addition is not only to build the dramatic aspect of the *wayang* performance so that it doesn't seem 'dry', but also to avoid making the story short. This is because a story that ends before the specified performance time limit (called *kebogèlan*) is a prohibition that must be avoided by the puppeteer (Kusumadilaga, 1981)(Kusumadilaga, 1981).

Table 2: Additive Aspects in Transformation

Source: Author

No	Additional Elements	Signifier in Text	<i>Kakawin Arjunawiwāha</i> Text	<i>Lampahan Harjuna Wiwaha</i> Text
1.	Scenes	Indra sent seven angels	No scenes	Scene of Karang Kawidadarèn
		Preparation of the divine troops to face the giant army of Niwatakawaca's messengers	No scenes	Scene of Paséban Jawi Indraloka
		The battle of gods and giants before Indra asked Arjuna for help	No scenes	Scene of Repat Kepanasan
		Arjuna's servant joking.	No scenes	<i>Scene of Gara-gara</i>
2.	Characters	Envoy Niwatakawaca for proposed and brought Supraba	There isn't any	Saramba
		Niwatakawaca's servant warned him to be more careful in protecting himself	There aren't any	Togog
		Arjuna's loyal servants who guarded him during his meditation	There aren't any	Semar, Gareng, Petruk
		Indra's friend when he met Arjuna in Indrakila	There aren't any	Narada
		Resi Padya's companion when he met Arjuna in Indrakila	There aren't any	<i>Cantrik</i> (his disciple)
3.	Character names	Arjuna's name when he was imprisoned in Indrakila	He is still named Arjuna	Ciptaning
		The names of the seven angels who tempt Arjuna's meditation	Only called Suprabhā and Tilottamā (the other five nymphs are not named)	Supraba, Wilutama, Gagarmayang, Surendra, Warsiki, Irim-irim, and Tunjungbiru
		Indra's pseudonym when he became an old sage and visited Arjuna's hermitage	Anonymous	Resi Padya
		The names of two angels that Indra had given to Niwatakawaca	Anonymous	Prabasini and Leng-leng Mandanu
		Arjuna's name after being crowned king in Heaven	He is still named Arjuna	King Kiritin

4.	Place names	The place where Arjuna meditated	Only mentioned on Mount Indrakila	Siwitaraga Cave
5.	Supernatural names	Niwatakawaca's supernatural powers	Anonymous	Aji Gineng Pangaskreti
6.	Story events	The battle of gods and giants before Indra asked Arjuna for help	There aren't any	The war between the gods led by Citranggada and the giant army led by Saramba

Text reduction in *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha* from *Kakawin Arjunawiwāha* includes character names, weapon names, and story events (see Table 3). This reduction is intended to build the dramatic aspect of the *wayang kulit* performance so that the structure of the play is not so long that it exceeds the duration of the performance. This is because *wayang kulit* performances that exceed the specified time limit (called *karahinan*) are prohibited and must be avoided by the puppeteer (Kusumadilaga, 1981) (Kusumadilaga, 1981).

Table 3: Reduction Aspects in Transformation
Source: Author

No	Signifier in Text	<i>Kakawin Arjunawiwāha</i> Text	<i>Lampahan Harjuna Wiwaha</i> Text
1.	The name of the warlord Niwatakawaca	Krūdhāksa, Duṣkṛta, Wirakta, Karālawaktra	Saramba
2.	Various kinds of <i>kirāta</i> or Keratarupa weapons when fighting with Arjuna	Crescent arrows, rock peak arrows, fire arrows, snare weapons, and eagle arrows	Not mentioned
3.	Niwatakawaca's weapon when fighting with Arjuna	The fire arrow gifted by Hyang Tripurāntaka	Not mentioned
4.	The event when Arjuna was crowned king in Heaven	Arjuna enjoyed all the gifts from the gods, including making out and sleeping with the angels	It is only mentioned that Arjuna was crowned king in Tinjomaya Heaven
5.	Events after Arjuna was crowned king in Heaven	Arjuna descends to earth accompanied by Matali in a heavenly chariot, to reunite with his four brothers	Nothing, because the story ends with the coronation of Arjuna as king in Kahyangan Tinjomaya

Textural Transformation of the *Arjuna Wiwaha* Story.

The texture of a *wayang kulit purwa* performance includes the puppeteer's narration (called *janturan* and *pocapan*), dialogue/monologue of the *wayang* characters (called *ginem*), the movements of the *wayang* figures and *wayang* characters (called *sabet*), music supporting the atmosphere of the performance (called *gendhing*), and puppeteer's singing to create the atmosphere certain parts of the performance (called *sulukan*). Because this research focuses on studying scenario texts, not *wayang* performance, the transformation analysis is limited to aspects of puppetry discourse (puppeteer narratives and *wayang* character dialogue/monologues). Some of the results of the transformation are revealed implicitly and some are revealed explicitly. The implicit transformation of the narrative text is only revealed through the dialogue of the *wayang* characters, nothing is revealed through the puppeteer's narrative (see Table 4).

Table 4: Transformation of the *Kakawin Arjunawiwāha* Text which is Revealed Implicitly
Source: Author

No	<i>Kakawin Arjunawiwāha</i> Text		<i>Lampahan Harjuna Wiwaha</i> Text	
	Issue	Signifier in Text	Issue	Signifyier in Text
1.	Niwatakawaca wants to rule Heaven	<i>Pupuh I</i>	Niwatakawaca wants to propose to Supraba	Indra's dialogue with Narada in the scene of Indraloka I

				Indra's dialogue with Arjuna in the scene of Indraloka II
2.	Indra ingin meminta pertolongan Arjuna guna menghadapi Niwatakawaca	<i>Pupuh I</i>	Narada menyuruh Indra untuk meminta pertolongan Arjuna guna menghadapi Niwatakawaca	Narada's dialogue with Indra in the scene of Indraloka I
		<i>Pupuh XIV</i>	Indra ingin meminta pertolongan Arjuna guna menghadapi Niwatakawaca	Indra's dialogue with Arjuna in the scene of Indraloka II
3.	Indra mengutus tujuh bidadari Indraloka guna menggoda tapa Arjuna di Indrakila	<i>Pupuh I</i>	Narada menyuruh Indra untuk mengutus tujuh bidadari Indraloka guna menggoda tapa Arjuna di Indrakila	Narada's dialogue with Indra in the scene of Indraloka I
4.	Niwatakawaca mengutus Murka guna membunuh Arjuna yang sedang bertapa di Indrakila	<i>Pupuh VII</i>	Niwatakawaca setelah diperingatkan oleh Togog, kemudian mengutus Mamangmurka guna membunuh Arjuna yang sedang bertapa di Indrakila	Niwatakawaca's dialogue with Mamangmurka in the scene of Manimantaka Kingdom
5.	Arjuna ingin mendapatkan senjata sakti dari dewa sebagai wujud baktinya kepada Darmaputra, kakaknya	<i>Pupuh VI</i>	Arjuna ingin mendapatkan senjata sakti dari dewa guna mengayomi saudara-saudaranya kelak dalam Baratayuda	Ciptaning's dialogue with Resi Padya in the scene of Indrakila Hermitage
6.	Niwatakawaca memiliki kesaktian di ujung lidahnya yang diterima dari Rudra saat bertapa di lereng Gunung Himawan	<i>Pupuh XIX</i>	Niwatakawaca memiliki <i>Aji Gineng Pangaskreti</i> pemberian Hyang Rudra saat bertapa di dasar samudra	Niwatakawaca's dialogue with Supraba in the scene of Manimantaka's Places of Princess

Explicit narrative text transformation is found in Resi Padya's dialogue with Ciptaning in the scene of Indrakila Hermitage as follows (see Table 5).

Table 5: Transformation of the *Kakawin Arjunawiwāha* Text which is Revealed Explicitly
Source: Author

No	<i>Kakawin Arjunawiwāha</i> Text	<i>Lampahan Harjuna Wiwaha</i> Text
1.	<i>Pupuh V, verse 5:</i> ... nghulun mābyāsātirth[w]agamana mahas ring giriwana anon tja (n)dan (ng)ke para-parah ikang lakṣaṇa katon pili(h) tīrtha tēkang madhan<u>ha yatan pandita-tapa ksamā tānt<ē>n tan pa(ng)lalara<n>a samādhi kadi kita. .) (Wiryamartana, 1990) (I went on pilgrimages, went on pilgrimages to places of worship, and went in and out of mountain forests. Looking at the light, this is where the address looks. Maybe it was the lightning that was shining, if not the asceticism of a priest. Sorry, colleague, there was no intention of canceling the meditation of someone like you.) (Wiryamartana, 1990)	... Manawi Paduka handangu, palihbaya punika ugi pandhita. Tirtagama wastaning pandhita, liripun hanggung angalaya bumi, anjajah madyaning wana wukir, kathah godhaka kula lebeti, tèki-tèki tetakèn mring para tapa, miwah bawa raos saangsal-angsal. Dupi palihbaya tumingal, wonten tēja langkung sumunu cahyanipun, gupuh-gupuh palihbaya parepegi, ing ngriki tanjaking tēja. (Wignyosoetarno, n.d.) (... If you ask, I am also a priest. <i>Tirtagama</i> is the name of a priest who likes to travel, exploring forests and mountains' I entered many caves, to discuss with ascetics. When I looked up, I saw a sparkling light, after I approached it, it turned out that this was the source of the light.)
2.	<i>Pupuh V, verse 6:</i> iku(ng) yogābhyāsātīsayā bapa kandēg ngwang umulat kaworan [a]hi(ng)sākarma kawaca laras ka(dga) humadang panonan <r>y ambēk ni[kaj]ng mangusira sukhākarya wibhawa namū	<i>Duh Anggēr Sang Wikudibya, langkung kagyat manah kula, dupi tumingal asrama 'di patapaning pandhita mudha kadi angganing wikudibya, tur katingal sampun katarimah ing kasutapan, nanging teka taksih kersa mundhi saradibya tuwin nyandhing kawaca raras kawuryan. Ing mangka Anggēr Sang</i>

	<i>heman yatan pakaputusa sang hyang kalēpasēn. .)</i> (Wiryamartana, 1990) (Your yoga efforts are indeed powerful, son. But I was stunned to see, mixed with acts of violence: armor, bows, and swords ready to clash. It's like seeing the mind of a person who seeks pleasure and power. Alas, what a shame, if you don't come to the conclusion of achieving Sang Hyang Moksa.) (Wiryamartana, 1990)	<i>Wikudibya, punika satuhu dados aling-aling angga, kawasa hanenangi hardaning pancandriya ...</i> (Wignyosoetarno, n.d.) (Oh, child, how stunned my heart was when I saw the asceticism of a young monk who had received his worship but still wore a bow and armor. In fact, son, it actually becomes a shield that can ignite lust)
3.	<i>Pupuh V, verse 8:</i> <i>... yayâtaḥ kasakitan ang[h]el de ning pañcendriya sidi<g>awe mogha wulangun mungē(ng) tan wruh (r)y āwaknya wuta tēkap ing rāgawisaya. .)</i> (Wiryamartana, 1990) (... Tired of the five senses always disturbing me, I suddenly became confused. Dazed, not knowing that he was blind to the target of his lust.) (Wiryamartana, 1990)	<i>... Awit hardaning pancandrya punika bangkit nilapaken kawaspadan. Candranipun kados tiyang ningali ringgit. Manawi ringgit pinuju sisah, ingkang ningali tumut sungkawa, manawi ringgit pinuju bingah, ingkang ningali tumut suka. Ing mangka menggah yektinipun, amung carma ingkang pinetha jalma, ngucap molah sungkawa miwah bingah, namung ki dhalang yektinipun, parandéné sami kepéncut haningali.</i> (Wignyosoetarno, n.d.)
4.	<i>Pupuh V, verse 9:</i> <i>Anāntonon ringgit manangis asēkēl mudha hidēpan huwus wruh towin ya(n) walulang inukir molah angucap atur ning wwa(ng) trsnēng wiṣaya malahā tan wi(hi)ka[nhi]na r<i> tattwan(y)a-n (m)āyā sahana-hana ning bhāwa siluman. .)</i> (Wiryamartana, 1990) (There are people watching <i>Wayang</i>, crying, sad, and confused. We also know that it is the carved skin that moves and speaks. That's what it looks like for people who are attached to the target of the senses, just gawking, until they don't know that in reality everything that exists is virtual, just a sleight of hand.) (Wiryamartana, 1990)	(... Because uncontrolled desires can eliminate vigilance. It's like people watching a puppet show. If the puppet is in trouble, the audience is in trouble, if the puppet is happy, the audience is happy. In fact, it's just skin that looks like a human, talking, moving with difficulty and joy; in essence, it's done by a puppeteer, but many people want to watch it.)

Conclusion

This research reveals the scenario text for the *wayang kulit purwa* performance *Harjuna Wiwaha*, composed by Wignyosoetarno, has the same storyline and events as the *Kakawin Arjunawiwāha* text composed by Mpu Kanwa. However, in the writing of the story of *Harjuna Wiwaha*, Wignyosoetarno does not simply move from narrative text to wayang kulit performance scenario text, but he made changes, additions, and reductions to the story structure. Changes occur in terms of scenes, characterization, and events of the play.

It shows that additions occur in terms of scenes, characters, character names, place names, supernatural names, and story events. Reductions occur in terms of character names, weapon names, and story events. As for the transformations related to the texture of the story, especially in puppetry discourse (the puppeteer's narrative and the wayang character's dialogue/monologue), some are revealed implicitly and some explicitly.

These forms of transformations in puppetry circles are known as *sanggit*; the puppeteer's interpretation of the *wayang* storyline, the *janturan* and *pocapan* narratives, and the conversations of the *wayang* characters. They aim to bring the story to life in the *wayang* performance (Feinstein et al., 1986; Murtiyoso, 1981; Sumanto, 2007).

This paper thus reveals the plot of *Kakawin Arjunawiwāha* and *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*, and their similarities and differences. It also unearths the forms of transformation seen in the two texts.

It is argued that further research is needed to probe deep in to nuances of these transformations and to help preserve and nurture the multi-cultural practices of Indonesia.

References

- Ardiyanto, M. & Hidayati, F. (2015) Makna Spiritualitas Begawan Ciptaning dalam Lakon Arjuna Wiwaha pada Pelaku Seni Pedalangan. *Jurnal Empati*, 4(4), 347–352. <https://doi.org/10.14710/EMPATI.2015.14368>
- Aryanto, A., Rochimansyah, N., Sholeh, K. & Setyowati, H. (2021) Spiritualitas dan Kekuasaan dalam Lakon Wayang Arjunawiwaha Karya Ki Nartosabdo: Analisis Wacana Kritis Michel Foucault. *Widyaparwa*, 49(2), 315–324. <https://doi.org/10.26499/WDPRW.V49I2.799>
- Astawan, N. & Muada, I. K. (2019). Kajian Aspek Naratif dan Religiusitas Gaguritan Arjuna Wiwaha. *Stilistika : Jurnal Pendidikan Bahasa Dan Seni*, 8(1), 1–20. <https://doi.org/10.59672/STILISTIKA.V8I1.574>
- Bandem, I. M. (1988) *Transformasi Kesenian dalam Pelestarian Nilai Budaya Bali. Puspanjali*. Editor Jiwa Atmaja. Denpasar.
- El Firdausy, S. W. (2014) *Bahasa Simbol dalam Arjuna Wiwaha: Perspektif Filsafat Jawa*. https://www.researchgate.net/publication/344198670_Bahasa_Simbol_dalam_Arjuna_Wiwaha_Perspektif_Filsafat_Jawa
- El Firdausy, S. W. & Yunos, Y. (2014) Konsep Rasa dalam Arjuna Wiwaha. *The 5th International Conference on Sosial Sciences and Humanities (ICOSH) Universiti Kebangsaan Malaysia*, 1–16.
- El Firdausy, S. W., Yunos, Y. & Idris, Z. (2015) Konsep Cipta dalam Arjuna Wiwaha. *Jurnal Melayu*, 14(1), 1–16.
- Feinstein, A., Murtiyoso, B., Kuwato, Sudarko, Sumanto, ASKI & Foundation, F. (1986) *Lakon Carangan Jilid I*. Proyek Dokumentasi Lakon Carangan Akademi Seni Karawitan Indonesia.
- Indriyani, J. G., Sunni Nafisah, K., Rosidah, A., Nashichah, D., Fahrur Rozi, M., Istiani, E., Millah, S. & Aulia Familasari, Y. (2019) Adaptasi Cerita Kakawin Arjuna Wiwaha pada Pewayangan Jawa Lakon Arjuna Wiwaha. *Suluk: Jurnal Bahasa, Sastra, dan Budaya*, 1(1), 31–36. <https://doi.org/10.15642/SULUK.2019.1.1.31-36>
- Jirnaya, I. K. (2016) Arjuna di Gunung Indrakila dalam Kakawin Arjunawiwaha: Sebuah Kajian Ekosemiotik. *Prosiding Seminar Nasional Sastra Dan Budaya*, 144–153.
- Kano, R. (1979) *Mintaraga Arjuna Wiwaha*. Departemen Pendidikan dan Kebudayaan, Proyek Penerbitan Buku Bacaan dan Sastra Indonesia dan Daerah.
- Kusumadilaga, K. P. A. (1981) *Serat Sastramiruda*. Dialihbahasakan oleh Kamajaya, dialihaksarakan oleh Sudibjo Z. Hadisutjipto.
- Miles, M. B. & Huberman, A. M. (1984) *Qualitative data analysis: A sourcebook of a new methods*. Berverly Hills: Sage Publication.
- Murtiyoso, B. (1981) *Seni Pedalangan (Jawa): Unsur-unsur Pokok*. ASKI Surakarta.
- Padmosoekotjo, S. (1982) *Silsilah Wayang Purwa Mawa Carita Jilid III* (1st ed.). CV Citra Jaya.
- Pane, S. (1978) *Mpu Kanwa: Arjuna Wiwaha, Disalin dari Bahasa Jawa Kuno*. Departemen Pendidikan dan Kebudayaan, Proyek Penerbitan Buku Bacaan dan Sastra Indonesia dan Daerah.
- Samodro, W. & Sarwanto. (2019) Struktur Dramatik Lakon “Mintaraga” Sajian Wayang Wong Sriwedari. *Panggung*, 29(1). <https://doi.org/10.26742/PANGGUNG.V29I1.816>
- Soedarsono. (1986) *Serat Pocapan Ringgit Tiyang Lampahan Mintaraga*. Proyek Penelitian dan Pengkajian Kebudayaan Nusantara (Javanologi), Direktorat Jenderal Kebudayaan, Departemen Pendidikan dan Kebudayaan.
- Sudirga, K., Santosa, H. & Kustiyanti, D. (2015) Jejak Karawitan dalam Kakawin Arjuna Wiwaha: Kajian Bentuk, Fungsi, dan Makna. *Segara Widya: Jurnal Penelitian Seni*, 3(1), 35-47, <https://doi.org/10.31091/SW.V3I0.218>
- Sumanto. (2007) *Dasar-dasar Garap Pakeliran, Teori Pedalangan: Bunga Rampai Elemen-elemen Dasar Pakeliran*. ISI Press.

- Suyanto. (2013) Pertunjukan Wayang sebagai Salah Satu Bentuk Ruang Mediasi Pendidikan Budi Pekerti. *Panggung*, 23(1), 1–108. <https://doi.org/10.26742/PANGGUNG.V23I1.90>
- Van Groenendael, M. C. (1987) *Dalang di Balik Wayang*. Pustaka Utama Grafiti.
- Wignyosoetarno. (n.d.). *Pakem Pedhalangan Ringgit Purwa Lampahan Harjuna Wiwaha*.
- Windya, I. (2019). Kakawin Arjuan Wiwaha: Kajian Teologi Hindu. *Genta Hredaya*, 3(2), 58–67. <https://doi.org/10.55115/GENTAHREDAYA.V3I2.465>
- Wiryamartana, I. K. (1990) *Arjunawiwaha Transformasi Teks Jawa Kuna Lewat Tanggapan dan Penciptaan di Lingkungan Sastra Jawa / oleh I. Kuntara Wiryamartana*. Duta Wacana University Press.
- Zoetmulder, P. & Hartoko, D. (1985) *Kalangwan: Sastra Jawa Kuno Salayang Pandang / P.J. Zoetmulder, penerjemah, Dick Hartoko* (Cet 2). Djambatan. <https://opac.perpusnas.go.id/DetailOpac.aspx?id=212755#>