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Local Wisdom

for Character Building



FACULTY OF LANGUAGES AND LITERATURE
YOGYAKARTA STATE UNIVERSITY - INDONESIA

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THE TRACE OF YASADIPURA II: A SURAKARTA'S POET, THE DEVOTEE OF FIVE KING

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ABSTRACT

Yasadipura II (YS II) is one of Surakarta's poets who became a servant to five kings, namely Paku Buwana (PB) III, IV, V, VI, and VII. During his life of becoming the palace's poet, YS II had produced literary works that became an integral part of the Renaissance period of Javanese literature. In addition to the works of adaptation and translation, YS II also wrote some original works completed alone or together with his father. YS II was known as a vocal and critical poet in addressing the running of the crippled government. In addition, YS II also wrote extensively about the moral crisis occurred in Surakarta during his lifetime. Although his works are monumental, yet the biography of YS II is not widely known. This is caused by the lack of obtainable data to construct his complete biography. Various reasons are given related to the lack of data about the life and works of YS II. Therefore, this paper tries to reveal in more depth about the figure of YS II, his biography, education, career, and works.

A. Introduction

The Javanese traditional wisdom is recorded in many works of poets of the past. Certain names such as Ranggawarsita, Mangkunegara IV, Yasadipura I (YS I), YS II, IV Buwana Nails, Nails Buwana V etc. have often been heard as poets who produced a master piece in Javanese literature. Those poets mentioned above lived in one period, namely the period of Surakarta. Winter in Zamenspraken (1882) also noted that there were at least fourteen poets at the time. Those poets were YS I, YS II, and Duke of Prince in Semawis, Ngabehi Sastrawijaya, Duke of Semawis, Panembahan Madurese, Ngabehi Kertadiwirya, Rangga Awikrama Mas, Mas Ranggawarsita, Ngabehi Yudasara, Kyai Ranggalasutrasna, and Prince Adilangu.

These poets were the activator of Javanese renaissance's literature. This period was marked by the number of re-adaptation and arrangement of the Old Javanese and Melayu Islam's works. Renaissance period was an often debatable subject among the experts of Javanese literature who consider that Javanese's renaissance is only an imagination not supported by sufficient evidence. But apart from that, rather than debating on whether or not there is a renaissance period, the presence of those poets is a living proof and Javanese literature development is consistent with the development of the cultural life of Javanese people. There have been many scientists who have tried to compile the genealogy and the history of the *past* lives of these poets. However, among the compilations, it is only some of

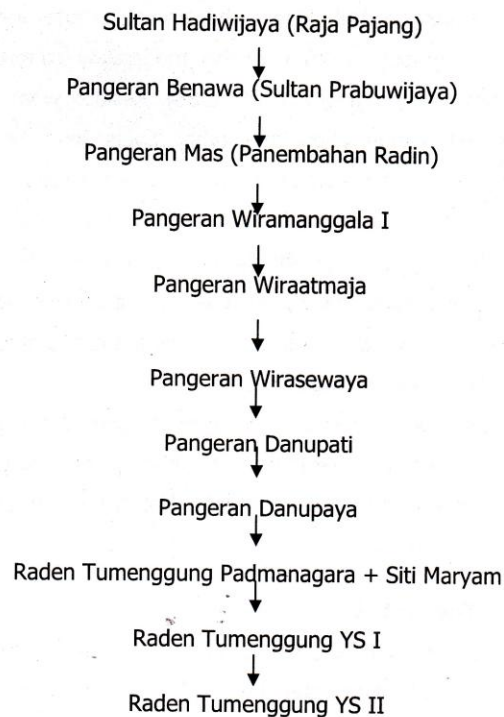
them which are quite complete. It is the CVs of the famous poet, Ranggawarsi, which is mainly accomplished. In addition, the kings who are also poets have fairly complete biography as well. The biography of YS I is also moderately complete along with the publication of *Tus Pajang* (Margapranata et al, 1986). Besides what have already been mentioned above, the information about the other poets have not been sufficiently organized. One of them is YS II who is among those poets of Surakarta in the service of five kings. The Data about YS II is very limited. Apparently, the researchers are not very interested to construct the biography and the life history of YS II. The possibility might be because the incomplete data about YS II, whether because these data were destroyed deliberately, since poets are so vocal in criticizing the king and the official court, or indeed that there are no adequate data recording of this poet.

Through a thorough literature study from various sources, this paper tries to trace back the biography of YS II, whether that involves the history of his descendants, education, and his works. This paper is expected to provide additional information about YS II as one of the great poets of Surakarta palace.

B. History Yasadipura Descent II

The Family Lineage of YS II was based on the secondary sources. The Source to identify the life of YS II was difficult to obtain because of the loss of many writings about YS II. It was Perhaps for the political factors, so that the information about YS II was deliberately destroyed. The same opinion was also uttered by the researchers on YS II's manuscript works, among them was Yahya (2008) which also stated that many of these manuscripts and information about YS II were not disclosed to the public. In addition, many manuscripts of the works of YS II were missing. Sukri (2004: 1) also stated that the information about YS II is difficult to obtain due to the unavailability of a representative writing of his memoirs. Secondary sources are used to discover the life of YS II which generally was obtained from books that discuss about his father's life entitled *YS I*, and his grandson namely Raden Ngabehi Ranggawarsita.

Mulyanto (1990: 37-38) explains that the ancestors of YS II are as follows.



Based on the above pedigree, it can be concluded that YS II was born a nobleman who is a descendant of the tenth king of Pajang. Therefore, it is often referred to as Tus Pajang or the descent of Pajang. In addition, the grandmother YS II is also the daughter of a well-known Islamic religious leader (ulama), namely Kalipah Carepu.

YS II was born in 1760 and died at the age of 84 years, precisely in 1844 (Humphreys, 2009: 198). YS II is a great poet who inherited the intellectuality of his fathers. According Witari (1991), Raden Tumenggung Padmanagara is Mataram soldier who gave a big advantage for our country. He helped Sultan Agung of Mataram in the fight against the Dutch colonialists. Because of his services here, Padmanagara was then appointed to be the mayor of Pekalongan. The Dutch later captured and discarded Padmanegara to Palembang, Sumatra, because of his continuous struggle against the Dutch. While in Sumatra, Padmanagara learned from a Kyai named Kyai Jaenal Abidin. Having escaped from the exile, Padmanegara lived in Pengging and was subsequently employed by the palace as Abdi Dalem Bupati Jeksa in Kartasura. Since then on, this was the start of the career Padmanagara continued to his descendants.

YS I of Kraton Surakarta was a great poet, the father of YS II. YS I is considered as the father of Surakarta literary, because he descended many great poets who served for Keraton Surakarta. According to legend, the birth of YS I was extraordinary. He was born covered and encircled by intestine. The possibility of this legend is that for people to believe more toward the legitimacy of his supernatural power. Thus, his birth is likened with the birth of Bhima, the Javanese wayang figure who was also born already wrapped up.

According to a book *Tus Pajang* which was written by his offspring, YS I was born on Friday Pahing, on Sapar month, Jimakir year of 1654. But this history chronicle was refuted by Ricklefs (1997) who stated that Friday Pahing of Sapar in 1654 only fell on 14 Sapar or on 9 September 1729 year 1654, and not in the year of Jimakir but in the year of Je.

According to Ricklefs, the Date of YS I's death mentioned in *Tus Pajang* (1997) is also wrong. It was mentioned that Yasadipura Pahing died on Good Friday (Friday pahing). Friday Pahing of month Sapar in year 1654 of AJ only occurred on 14 Sapar or 9 September 1729. But 1654 AJ was Je year, not Jimakir. If the year remains Jimakir 1650 (AD 1725-6), the combination Pahing Friday did not possible to happen in Sapar. Likewise, in the month of Sapar, Jimakir 1658 (AD 1733-4). Thus, the given data about the birth of YS I contained at least one mistake in the name of the year and there are possibilities of the other errors. Friday Pahing, Sapar 14, AJ 1654 (9 September 1729) is a combination that might occur. Although it is also rational to assume that the writers of *Tus Pajang* do not necessarily comprehend the names of the year during its eight years (windu) moving cycle. The Java Year of 1728 is Be Year and in that year, 20 Dulkangidah Legi fell on Thursday legi, not Monday Kliwon. The accurate date should be 20 Dulkangidah, Wau 1729 or similar to March 14, 1803.

The Devotion of YS I at Surakarta palace began when he was promoted to become soldiers of Nameng Jaya with the special task of carrying arms palace, named Kyai Chakra. After becoming a soldier, his name was changed into Kudapanggawe, and he lived at Sindusena Tumenggung's house. His talent was recognized by Pakubuwono II when he stopped at Panaraga Tumenggung Sindusena's house when he was on his way home from Panaraga and would return to the capital city. Pakubuwana II then entrusted Kuda panggawe to Prince Wijil, a poet who works in the Duchy (Kadipaten) (Margana, 2004: 144-146).

After being guided by Prince Wijil, his talent was increasingly prominent and was later called a cadet poet (pujangga taruna). His boss then saw YS I's natural talent in terms of literature. He therefore was commanded to be a servant in Prince Wijil's house. In addition to his devotion, the young Yasadipura was also ordered to develop his literary ability,

because Prince Wijil was also known as a good writer. After the Kartasura was moved to Surakarta palace, YS I became the man of the Duchy and was appointed royal poet. YS I was considered the father of the renaissance of Surakarta.

The works of YS I were difficult to be distinguished from the works of YS II because both of them often worked together to produce a work of literature. The language style and the diction among them were almost similar. This was stated by Poerbatjaraka (1957: 129-132) who declared that because Kyai YS I and II had worked together for a long time in doing a work of literature, then it is mostly difficult to distinguish the work of each. It often happened that a work was initiated by YS I and later completed by YS II and vice versa. In addition, there is also this possibility that in writing a literary work, this process was divided into two parts. The first part was written by YS I and the others were written by his son, YS II. If it is identified through *lelewaning basa*, the difference was very subtle in the 'language style' and *kikidungan leting wanci*. Thus, there are many experts who discuss the issues of Yasadipura works will just mix them.

Ricklefs (1997) attempted to discuss the works of YS I which have become the subject of many discussions by literary scholars. Ricklefs retrieve a list of three experts to examine the actual literary works of YS I. Each of the list is compiled by Winter (1911: 352-354), Sasrasumarta (1939), and Poerbatjaraka (1957: 129-45, 159-616). Based on the lists compiled by those three experts, there are sixteen title works which are possible to be the work of YS I. The title of these works are (1) *Tajusalatin*, (2) *Iskandar*, (3) *Panji Anggraeni*, (4) *Babad Nagari Paliyan (Babad Giyanti)*, (5) *Serat Sewaka*, (6) *Serat Anbiya*, (7) *Serat Menak*, (8) *Serat Baratayudha*, (9) *Prayud Chronicle*, (10) *Serat Cebilek*, (11) *Pasindhen Badhaya*, (12) *Arjunawiwaha Jarwa*, (13) *Rama Jarwa*, (14) *Panitisastra Kawi Miring*, (15) *Dewa Ruci jarwa*, and (16) *Babad Pakepung*. Those Written texts were inspired by the contemporary social situation, and partly as an adaptation or arrangement of the old manuscripts. For example, *Serat Anbiya* was a free adaptation of Malaysian version derived from the Persian tales (Riddell, 2008).

Among the 16 works mentioned as the works of YS I, there are at least six doubtful works, namely *Tajusalatin*, *Menak*, *Iskandar*, *Sewaka*, *Arjunawiwaha Jarwa*, and *Cabilek*. *Tajusalatin* was not believed to be the original work of YS I, because the date of this manuscript writing was in 1840, long before YS I died. Then, *Menak* script is also doubted as the work of YS I, because there is one manuscript which mentions that the script was written by Queen Blitar. It is possible YS I rewrote the manuscript. *Serat Iskandar* is also doubted as the genuine work of YS I. This *serat* was composed by Queen Pakubuwono in 1729, and at that time, YS I was still a baby, and it is impossible for him to write the manuscript.

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Similarly, it happened to Serat Sewaka which is often seen as the work of YS I. The oldest manuscript version of Serat Sewaka was found in Berlin Staatsbibliothek MS Or. fol. 402 (Pigeaud 1975:226-7). When Serat Sewaka was written,

YS I was still a child and was learning from Kyai Onggamaya and could not be able to write a script equivalent to Serat Sewaka.

The other manuscript not considered as the original work of YS I was Arjunawiwaha Jarwa. This was proven by a research conducted by Kuntara (1990: 3, 6, 325), which states that the oldest version of Arjunawiwaha Jarwa was authored by an interpreter of the Dutch language, CF Winter. While Serat Cebolek, which is very famous in Javanese community, was also doubted as the work of YS I because this script was written in 1731. In this year, YS I was still two years old and would not likely be able to write a script like Serat Cebolek.

Although there was many pros and cons about the works of YS I, but it can not be denied that YS I was a productive poet. At least ten major works had successfully been produced during his lifetime, and there were always possibilities that many anonymous (no author's name) works are actually written by YS I. Given to the long literary tradition which led an author to not mention his/her name in a literary work? Or it might be caused due to the centric court system. YS I's capability in writing literary works was apparently inherited to his children, grandchildren and great-grandson. After YS I, YS II replaced YS I as the court poet. Afterward, two of his grandchildren were appointed as the palace poet as well. Furthermore, his great-grandson also inherited a big talent of their ancestors, becoming a great poet known as Ranggawarsita. She is the last poet in the literary world of the Palace of Surakarta (Kraton Surakarta).

YS II is a mixture of two breed of nobility and students. The Royal blood was inherited from his ancestor, who was the main royal of Pajang kingdom. Therefore, the descendants of Pajang Royals, specifically after YS I, were known as Tus Pajang or Pajang descent. The religious nobility blood was inherited from her grandmother who was the daughter of a renowned scholar in the areas of Caripu. Since childhood, YS II lived in palace neighborhood. On 10th of July 1741, there was a big outbreak occurred in Kartasura called geger Pacinan, it was a rebellion carried out by Chinese people because they felt that they were unfairly treated. The Chinese troops took over the palace of Kartasura. However, with the help of the Netherlands, Pakubuwono II could eventually seize back Kraton Kartasura on 21 December 1742. The kingdom had been ravaged and ruined. Finally, on February 17th 1746, Kartasura palace was officially moved to Surakarta (Suara Merdeka, 2004). At this point of time, YS I began to serve as a poet in Surakarta palace.

When YS II was born, his father had already become a poet in the palace for fourteen years. His father had already had steady position and his father even had become a poet of trust in the Surakarta palace. The Father of YS II had contributed a lot to Pakubuwana III. Therefore, Pakubuwono IV once considered YS I to be elected governor (patih). However this was rejected by YS I by the reason of advanced age. While the three sons of YS I were also appointed as regent. They were (1) Raden Tumenggung Sastranagara who held the rank of Carik Regent, (2) Raden Tumenggung YS III who was appointed as a Duchy Regent, and (3) Raden Tumenggung Amongpraja who was appointed as an Attorney Regent (Margapranata, 1986: 25).

C. The Life History of YS II

1. The Childhood of YS II

Yasadipura was born in 1760 and died on 3 Rabiulakir Ehe 1772 or 21 April 1844 AD (Mulyanta, 1972: 16). Shortly after birth, YS II was given the name Good Vasistha. Cassier (1990: 41) states that man is an *animal symbolicum*, which means that the symbolic ownership and symbolic behavior are the typical of human traits and that all cultural advancement is based on those conditions. Based on the above signification, it can be said that man can not be separated from symbol, because what is done by humans above is a symbol for himself and for others. Similarly the name giving in Javanese tribe also contains certain symbols that show the degree of nobility and the expectations for the child.

The word *Bagus* in the name of *Vasistha* showed that he was the descendant of an aristocrat or a noble. The noble label of Kasunanan Surakarta is divided into several levels. According to *Serat Andhel Kasunanan, carik: 112: 69* in Mulyanto (1990: 21), the titles are as follow:

Grad V (Wareng King)

No.	Children	Adult
1.	Boy: <i>Raden Bagus</i> Girl: <i>Raden Rara</i>	<i>Raden</i> <i>Raden Nganten</i>

Grad VI (*Udheg-Udheg*)

No.	Children	Adult
1.	Boy: <i>Mas</i> Girl: <i>Mas Rara</i>	<i>Mas</i> <i>Mas Nganten</i>

Grad VII (*Gantung Siwur*)

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No.	Children	Adult
1.	Boy: <i>Bagus</i> Girl: <i>Rara</i>	<i>Mas</i> <i>Mbok Nganten</i>

Grad VIII (*Goprak Molo* atau *Goprak Senthe*)

No.	Children	Adult
1.	Boy: <i>Bagus</i> Girl: <i>Rara</i>	<i>Mas</i> <i>Mbok Nganten</i>

Grad IX (*Ranawa* and so on)

No.	Children	Adult
1.	Boy: <i>Bagus</i> Girl: <i>Mbok Rara</i>	<i>Bagus</i> <i>Mas Nganten</i>

YS II was permitted to use the title *bagus* because he was a direct descendant of King Pajang. But already been a descendant of *Ranawa* or *grad V* and etc, he was still entitled to have the title *bagus*, despite the fact that that he had already grouped as *little people*.

If following his title as a descendant of King Pajang, the title of *bagus* still may be used. This title showed that the wearer was still king despite being distant descendants. However, the title of *bagus* was also obtained by YS II because his father was the progenitor and Abdi Dalem who bore the title Raden Tumenggung.

Thus Wasita still deserved to use the title Great. *Wasita's* name derives from the word *Wasis* or *wasita*. Those two words have the meanings "smart and able to give advice" (Poerwadarminta, 1937: 657). The name *Wasita* is the hope that someday the child can be smart, is able to give advice to the other fellow human beings.

2. The Education of YS II

The Dutch restricted the access of the indigenous population to get formal education. During the time of Yasadipura, formal education did not exist yet. Although as a royal, YS II was privileged to have education, but all of that should be taken seriously by the family, not by the royal party. The childhood of YS II was spent in the palace. Since child, he was familiar with the rules in the kingdom, in terms of talking and behavior. He was also taught about Islamic religious manner since child, but on the other hand, He also learned about the culture of Java. His father was an intellectual and occupied an important role at the palace. Therefore, YS II had many privileged in terms of treatment and education. Before the age of seven, YS II got education in the family environment. In this period, children were taught to

read short surahs from the Qur'an by his parents. Then he was also taught to write and read the Qur'an (Mulyanto, 1990: 31). Because his father was a poet, there is a possibility that YS II was also taught about the culture and philosophy of Kejawanan from the manuscripts written by his father, and the other poets. Therefore, although YS II was a devout follower of Islam, but he still had a thick soul of Javanese and it influenced the soul and the literary works he produced (Yahya, 2008).

YS II's mastery of Kawi language was also inherited from his family and the education he achieved at the palace. However, family of poet was the only one who wanted to study the tradition of learning Kawi language; it is because Kawi Language did not attach with it great importance or the concrete benefits except for them to be able to read script written in Java (Margana, 2004: 131).

YS II studied Kawi language conscientiously whether by translating several Kawi books or by authoring his Kawi own books. Even many people said that the language ability of YS II on Kawi language was better than his father's.

Because not taught specifically, the ability to perform Javanese Kawi language of the poets such as YS I and II were not very good either. This ability is only studied in a self-taught, without the presence of a teacher. This statement is in tune with the opinions of Perbatjaraka (1953: 130-131), which says that YS I changed Serat Rama by leaving the parts that are not understood by the author.

This section is then replaced by not changing the story line, for instance the ornaments and so forth. However, in certain less comprehensive places yet can not be abandoned, think it over and become one of intent. This is understandable because the author does not have the means to learn Kawi language. However, the ability of the author in composing sentences in the chant in the other manuscripts are often the result of an author's reading of the serata in Kawi language which already exists or is still present.

Then at the age around seven to eight, YS II was sent to a boarding school to receive religious education. Since the time of Mataram, Sultan Agung already required every *kawedan* and village to build a mosque. The mosque is used as a means for the society to learn religion. Young children also learn from a muezzin at the mosque. Once the children can fluently read the Qur'an, they are then obliged to finish his first Koran reading in order that parents send them to a boarding school.

Children up to seven years of age who have not been able to read the Qur'an will be missed and certainly be ashamed of his friends (Yunus in Sukri, 2004: 222-224). Datuk YS II was an exceptional diligent student. In his youth, he learned the order in Palembang.

Besides, he also became a poet. His famous work is *Suluk Tekawardi*, as famous Sufi teachings (Florida, 2000). Following the footsteps of his father, YS I also studied at a boarding school. He studied under Kyai Honggamaya in Kedu. YS I began to study Arabic literature and literature of Java. At age 14, He completed his studies in Pesantren Kedu. YS II's father was a devout religious pupil, a pupil who was pious and run Islamic religion well. Therefore, since childhood YS II had also started to teach Islamic preaching.

Similar to his grandfather, Padmanagara and also his father, YS II took formal education at an Islamic boarding school. The boarding school in which his father chose as YS II's place to learn was Tegalsari boarding school in Ponorogo. This boarding school was owned by Kyai Imam Besari I. it was founded by Pakubuwono II as a reward for the services Kyai Imam Besari gave. This place has a high historical value, because Pakubuwono II fled here to get a spiritual peace (Florida, 2000). The close friend of YS II during his stay at that boarding school was Kyai Faith Besari II (1762-1862) who later continued his father's leadership at the seminary. Kyai Imam Besari II then married a widow as a gift of Pakubuwono IV and had a son who later became Panaraga Regent (Margana, 2004: 133). This boarding school will also be used to learn Bagus Burhan (Raden Ngabehi Ranggawarsita), the grandson of YS I, which was known as the closing poet of Surakarta palace.

Islamic Boarding School is a non-formal educational institution chosen by the descendants of Yasadipura to give his descendants a great number of knowledge. Islamic Boarding School is an important social institution that contains the entities toward social life which surrounds them. Until the present time, the system of Islamic boarding school education still exists and grows in the Javanese society. During its development, many famous Islamic boarding schools are shifted into Modern, traditional, and semi-modern boarding schools.

The Boarding schools during which YS II studied was of course still a traditional boarding school with the characteristics of: (1) had no Modern central handling system. The maintenance was centered to the rules made by Kyai and was translated by the accomplice of the boarding school, (2) firmly attached to the figure of Kyai as the central figure. Each policy was the authority of Kyai, in this case was Imam Besari I. At this time, kyai occupied the role as Hakam, namely the cult and he held a central role, which sometimes made the dialogue process not occur. The Leaders also act as a conduit of fatwa to those who were responsible for solving problems occurred at the seminary. Kyai's decision must be accepted by the conflicting parties, (3) the pattern and the system of education was still traditional, one-way teaching. The Leaders spoke, and the students listened cautiously and (4) the

structure of the building was simple and it usually integrated with the surrounding communities (Farchan, 2005: 1-2). During his stay at the seminary, YS II studied religious sciences and books. Armed with knowledge from this pesantren, YS II was able to write *babat Sasana Sunu* and *serat musa*, who carries the philosophy and the teachings of Islam.

According to Fokkens in Sukri (2004: 6), at that time, education in Tegalsari boarding school was distributed in two levels. They were beginners and advanced levels. The beginner students were taught writing and reading in Arabic. If the students had already been good at reading and writing in Arabic, they can proceed to advanced level. The Material at an advanced level was learning by employing books written in Arabic letter & language. However, to ease the students, the Java script language was also used as a *selingan*. After finished completing his education at the seminary and YS II then returned to the palace and helped his father as the *carik* of *kapujanggan*. The carrier of YS II during his stay in palace will be explained next.

3. The Career of YS II

The career of YS II as the *keraton*/palace poet began when he graduated from his study in Tinatar Panaraga Gerbang Islamic boarding school. The Grandfather of YS II was Raden Tumenggung Padmanagara and the father of YS I was a servant in Surakarta Palace. If the young intelligent or small people were to be aristocracy class, they are required to go through several stages. They were *suwita*, internships, and graduation.

After obtaining the rank of *kliwon*, YS II deserved to use the title *Raden Ngabehi*. Raden designation was given to the descendants of the king in grad V and beyond. Therefore, the giving of raden title had already been attuned to the position of YS II as the tenth descendant. While *Ngabehi* title was given because this was a title for someone who had the official *panewu*, *kliwon*, and *mantri* positions, (Mulyanto, 1990: 25). After that, the name 'Pajang Wasita' was re-named into Ngabehi Ranggawarsita Raden. This name was derived from the word *warsita* or *wursita* which meant 'sayings, advice, or creating, composing'. Thus, nowadays, the word can give meaning into Warsita discussion or assessment in the field of poetry (Mulyanta, 1972: 16).

At the present time, literary scholars often refer to Java as Raden Ngabehi YS I Ranggawarsita I to distinguish YS I from his son and grandson. The oldest son of YS II also uses the same name, *Raden Ngabehi Ranggawarsita II*. He also worked as a poet at the palace before he was captured and exiled by the Dutch. This name is also used by the grandchild of YS I, who later become known as a great poet, *Raden Ngabehi Ranggawarsita III*.

The career of YS II was increasingly brilliant at the turn of the century from XVIII century to XIX century. He was like a shining star at Keraton Surakarta because it works brilliantly within the field of literature. YS II wrote many original literary works of his own. In addition, he also worked with his father in writing a piece of work. YS II also worked with the other authors, mainly those working in Kraton Surakarta. He also translated several works of in the classical Kawi language. In 1803, YS I's father died.

Later at the same year, YS II was appointed poet by Kraton Surakarta in which he inherited his father's title. He was later given the gift of the name *Raden Ngabehi YS II*. From 1810 to 1820, YS II was increasingly active in writing and translating several literary works.

In 1826, YS II promoted to be the *Carik of Regent Duchy*. After receiving this rank, YS II then used Tumenggung title. The name of *Raden Tumenggung YS II* was often called *Raden Tumenggung Sastranagara*. This was the last rank and title carried by YS II until his death in 1844.

YS II was among the well-respected and appreciated writers by the king. It was proven by the regular visit carried out by PB King IX and X to his tomb in Umbul Pengging (wartawarga.gunadarma.ac.id). A Pilgrimage to visit the tomb is one of the important processions for the Javanese. Pilgrimage is usually carried out before the month of Ramadan. For adherents of the pre Islamic teachings, a pilgrimage is intended to ask for blessings from the dead. Giving an Offering to the deceased in order to survive and be helped by the deceased. PB IX, and X were the follower of Islam. For adherents of Islam, the purpose of pilgrimage is to pray for the dead ancestors to be forgiven from their sins and get a good place on God's side. In addition, the grave pilgrimage also aims to reward people who have died for his services, so the living can imitate it. The other goal is to remember the dead, so that every human being who is still alive remembers about death (John 2009:70-71).

D. the Works of YS II

1. The Works of YS II According to Experts

Literary scholars have expressed their diverse opinions about the literary works written by YS II. But in general, they say that the works of YS II is difficult to separate from the works of YS I because they had worked together for years to produce literary works. Below are several opinions by literary experts about the works of YS II, summarized as follows.

No.	Nancy Florida (2000)	Roby Muh. Yahya (2007)	Poerbatjaraka (1957)	Nancy Florida (1993)
1.	Lokapala	Lokapala	Arjunasasra (Lokapala)	-
2.	Babad Pakepung	Babad Pakepung	Babad Pakepung	Babad Pakepung
3.	Wicara Keras	Wicara Keras	Wicara Keras	Wicara Keras
4.	Serat Musa	Serat Musa	-	Serat Nabi Musa
5.	Serat Anbiya	Serat Anbiya	Serat Anbiya	-
6.	-	Panitisastra	Panitisastra Kawi Jawa	Panitisastra
7.	-	-	Babad Prayud	Babad Prayud
8.	Centhini	-	Serat Centhini	-
9.	-	-	Dewa Ruci Jarwa	Dewa Ruci
10.	Bima Suci Kawi Miring	Bima Suci	-	-
11.	-	-	Serat Menak	Serat Menak
12.	Suluk Burung	-	-	Suluk Burung Puyuh Kutuk Pelatuk
13.	-	Dasanama Kawi-Jawa	-	-
14.	-	Bratayudha	-	-
15.	-	Ramayana	-	-
16.	-	Uran-uran Semut Ireng	-	-
17.	-	Serat Sastra Cetha	-	-
18.	-	-	Darmasunya	-
19.	-	-	-	Bratasunu
20.	-	-	-	Sewaka
21.	-	-	Serat Tajusalatin	-
22.	-	-	-	Serat Jaka Pengasih
23.	-	-	-	Sasana Sunu
24.	-	-	-	Suluk Panduking Dudunungan
25.	-	-	-	Serat Candrageni
26.	-	-	-	Serat Pranacitra

According to (Yahya, 2008) *serat Lokapala* was written in 1824 AD. YS II translated *Serat Lokapala Kawi* in Modern Javanese traditional songs and in songs returned to *Italic Kawi of the Old Javanese language*. Serat Arjuna Sasra or Lokapala was written by YS II from seras Arjuna Wijaya. This manuscript was made during the reign of PB V (Poerbatjaraka, 1957: 137). This script was the script adaptation of the Kawi language of Javanese script. On the other hand, *Babad Pakepung* was a script written by YS II. This manuscript is the documentation of 1790's Crisis in Surakarta and is the subject of *Babad Pakepung*, a manuscript of sixty-one pages in length. This manuscript was probably written in the 19th century by R. Ng. YS II (Ricklefs, 1997).

Babad Pakepung is a story about tumultuous state of Kraton Surakarta. The cause of the chaos was the attitude of Pakubuwono IV in defending three *guru dalem* (*dalem teacher*) who were considered to give bad influence toward Pakubuwono IV. These *guru dalem* influenced Pakubuwono IV to take over the Netherlands' administration and unify Mataram. Moreover, they were accused of teaching heresy. Although they acknowledged themselves as pious students, they still used magic and amulets. It was also mentioned in *babad Mangkubumi* that teachers were still breaking things forbidden by religion. However, the opinion of the palace servants and the Dutch residents in the authoritative of Greeve were not trusted by Pakubuwono IV.

Therefore, the Netherlands, the Sultanate of Yogyakarta, and the Mangkunegaran held a meeting to discuss issues related to Pakubuwono IV's attitudes. The three parties finally agree to cooperate in carrying out an attack to Kraton Surakarta. The Dutch began to make strategies. *Susuhunan* ought to be stopped and if necessary, attack the *susuhunan*. The Dutch received additional troops from Europe and Batavia; they also hired soldiers from Madura. It also received support from Mangkunegara with the promise of being given 4000 *real* each year. Furthermore, the agreement was also made with the Emperor and the crown prince of Yogyakarta (Ricklefs, 2002: 518-524). Finally, Kraton Surakarta was besieged for days. The situation was extremely tense because this was the first military action undertaken by the Dutch after there was no military action in the past thirty years. However, Pakubuwono IV could finally be persuaded by *sentana dalem* and *abdi dalem* to hand over the students, in order for the weapon contact could be avoided.

This event was immortalized by YS II through his writing, *Babad Pakepung*. This work is the last work made by YS II before he died. *Wicara Keras* was also written by YS II. This manuscript is closely related to *Babad Pakepung* manuscript. The idea of the story written in this manuscript is also almost similar although it has different emphasis. *Babad Pakepung* emphasized on the blockade of Surakarta, while *Wicara Keras* criticized the leadership of Pakubuwono IV including his policies concerning *guru dalem*. It is possible that *Babad Pakepung* was made in collaboration with YS I.

YS II also wrote *Serat Musa* that contained the biography or the life of Prophet Moses. YS II was indeed fond of writing manuscripts about leadership. The writing of this manuscript is one proof of his admiration toward the leadership of Moses. Prophet Moses was an example model of leadership. Hadi W (2009) stated that Prophet Moses was a leader who carried the category of 'Ulil albab. A leader who had the power to govern his people, yet still led a simple life and not shackled by materialism and worldly pomp. They exercised power for spiritual purposes, not for the mere material purpose. This script was written by

YS II in 1810-1812, in Surakarta (Florida, 2000). Although *Serat Anbiya* manuscript appeared in the three of the above list, but Ricklefs (1997) argued that this manuscript is the work of YS I, the father of YS II. *Serat Panitisastra* is also the work of Yasadipura. According to Poerbatjaraka (1957: 135), *baboon* or the core of the serat is *Nitisastra*.

In 1798, this manuscript was made into italic Kawi, later in 1808 it was made into Kawi Jarwa. Then in 1819, it was recomposed by Puspawilaga into a prose. Kawi Panitisastra Miring was made by YS I. while in Kawi Jarwa, it was made by YS II. *Serat Panitisastra* was also copied by PB III in the Surakarta era into Kawi Sekar Miring Javanese. This literary work contains the instructions to become a good state *servant/abdi*. The Stem writing of this script employed *Serat Panitisastra*, a work by YS I.

One of the great works of literature in the history of Java is *Serat Centhini* or sometimes called *Suluk Tembang Raras*. *Centhini* is similar to *Modern Javanese encyclopaedia* containing the Javanese various sciences and indigenous values. *Centhini* is an adaptation from *Serat Jatiswara* that had ever been observed by T.E. Behrend (1995). *Centhini* was written by the suggestion of Pakubuwono V. It contains any life aspects of the Javanese society. There is also knowledge about religion, livelihood, living equipment, art, language, culture, etc. According to Wikipedia (2010), *Centhini* was written in collaboration by Raden Ngabehi Ranggasutrasna, Raden Ngabehi YS II (formerly named Raden Ngabehi Ranggawarsita I), and Raden Ngabehi Sastradipura.

Those three poets have their own tasks in terms of the collection of the material. Ranggasutrasna was responsible to explore the eastern part of Java Island, and YS II was in charge to explore the western part of Java, and Sastradipura was responsible to do a pilgrimage to Mecca and to perfect his knowledge of Islam. Ranggasutrasna commenced it first, and then it was followed by YS II and the collection was arranged by Sastradipura. Prince *Adipati Anom* then compiled chapter 5 until chapter 10 by himself.

Serat Dewa Ruci Jarwa is a manuscript having a vague author. It is caused by the possibility that this manuscript was also written in collaboration between YS I and YS II. However, Poerbatjaraka (1957: 140-141) stated that *Serat Dewa Ruci Jarwa* is the work of Kyai YS II, on the New Testament V initiative. This script has frequently been printed. The adaptation of this script is not brilliant because it was deficient in terms of knowledge about the *Kawi* language. *Dewa Ruci* made by YS II is the adaptation version of *Dewa Ruci* made by Raden Ngabehi YS I. When his essay was written, *Surakarta palace* had just recovered from a crisis caused by internal rebellion, but the VOC further intervened in the politics of the kingdom. The threat of disintegration had long been apparent. This was worsened by the emergence of tension at the coastal areas resulting from the theological conflict between the

defenders of Islamic orthodoxy and the heterodox society (Ricklefs in indonesiafile.com, 2008).

E. Conclusion

YS II was a poet who served five kings. Until now, there are still a lot of works by YS II that have not been studied in depth. YS II was a critical and outspoken poet. His social criticism is especially reflected in the works written during the reign of PB IV. The investigation of YS II's life is expected to help researchers who work on his manuscripts, particularly in tracing the writing and the historical background of a literary work.

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