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Historical sources as ideas for creating fiction films “Simpang Masa: The imaginary meeting among Ronggowarsito, Mangkunegoro IV, and Raden Saleh”

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ABSTRACT

The 19th century was a turbulent time for the island of Java, especially for the Javanese inhabitants, who had just survived a devastating conflict known as the Java War (1825-1830). The policies of the newly established Dutch East Indies government (1818-1942) affected the Javanese. The 19th century was a turbulent time for the island of Java, especially for the Javanese inhabitants, who had just survived a devastating conflict known as the Java War (1825-1830). The policies of the newly established Dutch East Indies government (1818-1942) affected the Javanese experiencing a decline in self-confidence and a sharp recession in their socioeconomic, political, and cultural. Key historical figures: Raden Ngabehi Ronggowarsito (1802-73); Mangkunegoro IV (1811-81; reign 1853-81); and Raden Saleh Syarif Bustaman (around 1811-1880) came of age in this epoch. The research aims to use historical data as the idea of creation, *Simpang Masa*. *Simpang Masa* means Intersection of time In English. A historical approach is used to analyze the available primary and secondary data and to constitute a metaphorical approach for reading art through the prism of these three hugely talented figures. The way they interacted resulted in: (1) A heightened social awareness, which can be seen in the way their thought processes responded to contemporary social conditions; (2) A deepened aesthetic awareness, which enabled them to respond creatively to their environment and contemporary circumstances through their work; and (3) An enhanced spiritual awareness, which informed their individual and collective initiatives to protect Java's circumstance. With a depth understanding of Javanese history, the history of the three selected individuals, and their artwork, the research will be able to capture the spirit and zeitgeist of the 19th century.



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1. Introduction

The story is an important element in the film. Story ideas can come from anywhere. Stories surround us. In childhood, we learn fairy tales and myths. As we grow up, we read short stories, novels, history, and biography [1]. The creation of the film entitled *Simpang Masa* focused on the idea of using historical data as the idea of a story. The historical data will be processed and interpreted into a fictional film. The film is intended to reread historical events, which are the film's main focus. The intervention of the Dutch East Indies colonial government in the internal affairs of the palaces in Java was getting bigger after the end of the Java War (1825-1830) [2]; the war killed 8,000 European soldiers and 7,000 Indonesian nationals, while at least 200,000 Javanese died [3], the Javanese experienced a difficult period because the Dutch East Indies colonial government policy was created after the Java War. The two main palaces in Java, the Yogyakarta Sultanate and the Surakarta Sunanate, were weakened. However, at the same time,

the authority of the two palaces had to be maintained in order to legitimize Dutch rule in Java [4]. This era also marked the beginning of the modern era when modern ideas and inventions entered Java. The modern age that has entered is an important point in the process of taming that is not forced from without but is fostered through "Java" from within, so it also reflects, with a new effect, a discourse that has extraordinary internal dimensions [5]. One of the central intellectual processes occurring in the mid-nineteenth-century Javanese courts: was the accommodation of Dutch science, or perhaps better, the incorporation of certain European ways of thinking, within the larger world of Javanese thought. This process resulted in a profoundly new way of organizing or giving systems to the world [6]. With such conditions, the presence of R. Ng. Ronggowarsito (1802-1873), Ronggowarsito, which means Raden Ng. Ronggowarsito III, Bagus Burhan is his birth name, and his great-grandfather was Yosodipuro 1 (1729-1803); his grandfather was Yosodipuro II (died 1844), who also used the title Ronggowarsito I, then his father RM. Ng Panjangswara who uses the title Ronggowarsito II. Ronggowarsito is a degree for court poets from Kasunanan Surakarta palace. Furthermore, the will-called Ronggowarsito. Mangkunegoro IV (1811-81) and Raden Saleh (around 1811-80) became interested in the intellectual map of Java. The three of them can be called Javanese intellectuals/geniuses or real Javanese artists. Among them have intersections of time and space. Figure 1 is Sketch of Ranggawarsita, photo of Mangkunegoro IV and photo of Raden Saleh.



Fig. 1. Ronggowarsito (Sketch of Ranggawarsita. 1939. Serat Condorini. Tan Khoen Swie: Kediri), Mangkunegoro IV (Photo: Woodbury & page, 1865-1870, collection of Rijksmuseum), and Raden Saleh (Photo: Woodbury & page, 1860 – before 1873, collection of Rijksmuseum)

Ronggowarsito, the famous and the last poet of Kasunanan Surakarta created many works such as Serat Pustakaraja, Serat Kalathida, Serat Jaka Lodang, Serat Wirid Hidayat Jati and others. Mangkunegoro IV was the ruler of Puro Mangkunegaran, and he is also known as an artist. Mangkunegoro IV created *Gending Puspawarna*, which would later be sent or rotated into space through the Voyager gold disk in the Voyager I unmanned spacecraft in 1977, as one of the musical representatives of the Earth and as a poet, he wrote Serat Wedhatama, Serat Tripama, and others. Mangkunegoro IV is also known as a successful businessman; his reign was the peak of the greatness of Mangkunegaran. Raden Saleh, the most famous painter in Indonesia, travelled to Europe from 1829-1851 and 1875-1878. Raden Saleh was the first modern Indonesian man. The first Indonesian who spoke a number of European languages. The first Indonesian who had lived for an extended time in Europe. He spent ten years in Holland and another 15 years in Germany, France, Belgium, England, and Italy [7]. After the Java War (1825-1830) failed, the Dutch implemented *Cultuurstelsel* (1830-1870) (cultivation system), better known as the system of *tanam paksa*, and other policies that made the people of Java suffer. Learning from their predecessors, fighting the Dutch by taking up arms was a waste of time. As enlightened human beings and artists, they certainly have their perspective on how to deal with the Dutch East Indies Government and contribute to their society.

The turbulence of the 19th century of Java cannot be separated from the three figures; the intersection of the three includes the intersection of thought, space, and time. As artists, the

three of them cannot be separated from the social and cultural society they live in and shape them. The intersection of the three is still slightly deciphered in historical research. Even at the intersection point of the three, there will be similarities and differences that bring different understandings of 19th century Java compared to general historical understanding. The imaginary meeting of Ronggowarsito, Mangkunegoro IV, and Raden Saleh became important to reread the narration of the 19th century in Java through their thoughts and works. The 19th century greatly influenced Javanese culture and Indonesian politics thereafter - especially in the early 20th century until independence. In addition, the viewpoints of the three figures will continue to be relevant at any time regarding how artists deal with and deal with the chaos of the age in which they live.

2. Method

The form of research and creative creation used a historical approach through primary and secondary data. Primary data come from the Historiography of Java 19th century and the artworks of the three figures (literary works from Ronggowarsito; literary works and gamelan compositions from Mangkunegoro IV; and works of painting, drawing, and letters from Raden Saleh). At the same time, secondary data come from the biographies of the three figures that have been written, 19th-century Javanese historical research, and literary works set in 19th-century Java. In addition to the historical approach, a metaphor approach is used. This metaphor approach is to read the artworks of the three figures. The metaphor comes from the old Latin and Greek words *metaphora*. Meta means with or after: *for/phor /phero/phore* means to move and carry things from one place to another. As a noun, metaphor can be interpreted as the use of a name, term, or phrase (collection of words) that is imposed on an object or action but is not interpreted literally but imaginatively [8]. Figure 2 is the conservation of the basic concept of this research.

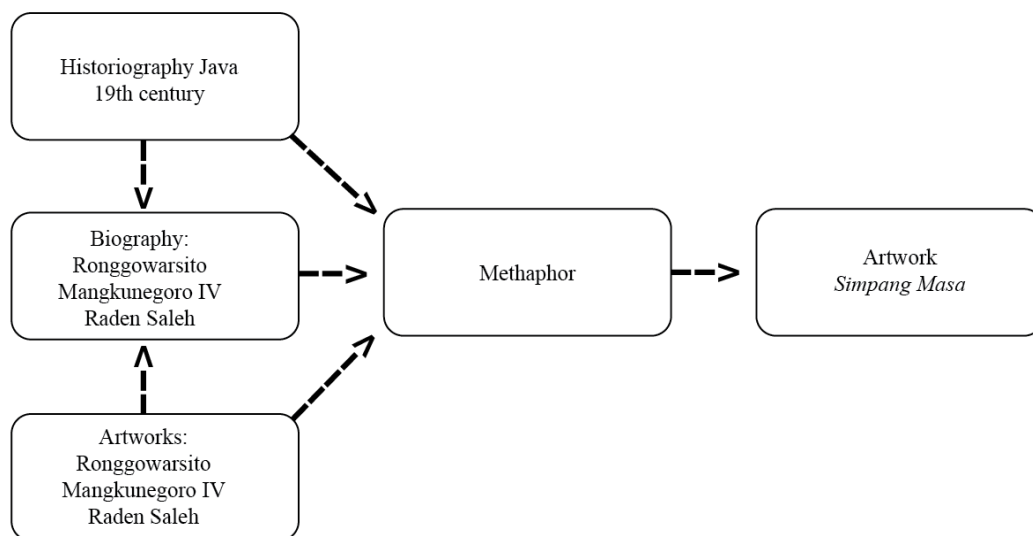


Fig. 2. Conservation of basic concepts

3. Results and Discussion

The result of historical research describes Ronggowarsito, Mangkunegoro IV, and Raden Saleh, all three of whom had different characters and fields, but if observed more closely they have the same spirit, to become free and cherished. At this point, some differences and similarities bring different understandings of the history of 19th-century of Java than common historical understandings. As an artist, they have social awareness. Social awareness will blossom into aesthetic awareness and spiritual awareness. When the time comes, social awareness will blossom into aesthetic awareness and spiritual awareness. The three awareness were the core of what all three figures talked about in "*Simpang Masa*". The three awareness will be shown through variations in the plot of the film.

3.1. Social awareness: the thoughts of the three figures are abstracted from the social, political, economic, and cultural conditions of their life

An imaginary meeting year took place in 1866. Between 1865 and 1868, Raden Saleh visited Yogyakarta twice [9]. What opened up the possibility of Raden Saleh also visiting Surakarta. When choosing a particular year from historical figures, it is also known the data about the lives of the three figures after 1866 until the three died. This opens the possibility to include things that happened after 1865 from each of these characters into the imaginary meeting of the three. These three figures will meet in one of the pavilions in the Mangkunegaran Palace. In the beginning, these three figures will discuss the interrelated relationships, such as the kinship that connects them and the background of why they can meet in Surakarta. The relationship between the three characters is as follows: These three figures will meet in one of the pavilions in the Mangkunegaran Palace. In the beginning, these three figures will discuss the interrelated relationships, such as the kinship that connects them and the background of why they can meet in Surakarta. The relationship between the three characters is as follows:

- Raden Saleh meets up with Ronggowarsito's male cousin, Raden Nganbehi Poespo Wilogo, in The Hague in 1837, who was working to help the Dutch Gospel Society make Javanese printed letters by casting metal, printed letters which formed the basis for making the Bible [10].
- Raden Saleh was painted Ronggowarsito's sister, Raden Ayu Muning Kasari. In 2012, The painting was exhibited in a monograph exhibition titled Raden Saleh and Early Modern Indonesian Painting [11]. Nevertheless, now (2020), This painting is authenticated because there is no initial Raden Saleh on the canvas.
- Uncle and Adoptive Father Raden Saleh, Regent of Semarang Suro-Adimenggolo V, who is married to Ratu Angger, is the youngest daughter of Mangkunegoro I [12].
- Mangkunegoro IV and Ronggowarsito settled in Surakarta. Mangkunegoro IV before enthroning had a relationship with Ronggowarsito, Mangkunegoro had studied Javanese literature to Ronggowarsito. While Ronggowarsito wrote the serat Paramayoga (composed around 1861) for Mangkunegoro IV. In addition, Ronggowarsito's great work in the form of the original Serat Pustakaraja manuscript is currently stored in the Rekso Pustaka library Mangkunegaran.
- In literature, Ronggowarsito collaborated with prince Mangkunagara IV [3].
- In 1831, the *Instituut Voor de Javaansche Taal te Soerakarta* was founded [13], a Javanese language research institute in Surakarta (which lasted until 1842) which Dr J.F.C Gericke managed (1798-1857) and C.F Winter (1800-1859). Mangkunegoro IV and Ronggowarsito have a good relationship with Dr. J.F.C Gericke and C.F Winter.

Each will praise and respond to the other work before the names of the three figures are widely known. As fellow artists, each is a magnetic field to each other who unconsciously look for each other. Their discussion began with their third concern about the condition of Java at that time. At this point, the main focus is the Javanese self-esteem which slowly declines into an inferior people, easy to bow to and lack pride in themselves. This was due to the defeat of Prince Diponegoro's resistance which was supported by most of the Javanese people in the Java War. Figure 3 is a Painting titled "Ein Historisches Tableau. De Gefangennahme des Javanischen Häuptlings Diepo Negoro", Furthermore, the talk will discuss how the Dutch East Indies government's economic and political policies made the people suffer. The main policy that afflicted the Javanese people was the system of *cultuurstelsel* (1830-1870) (cultivation system) or better known as *Tanam Paksa* (forced planting). The people were required to plant export commodity crops such as coffee, sugar, indigo, and others which only benefited the Dutch. This was the time when the Dutch reaped unimaginable wealth from the forced cultivation system (*cultuurstelsel*) at the expense of the Javanese cultivators who, in certain areas, such as Grobogan and Demak, were struck by a terrible famine (1849-1850) [14].



Fig. 3. Painting titled "*Ein Historisches Tableau. De Gefangennahme des Javanischen Häuptlings Diepo Negoro*", also known as the historic Painting: Arrest of the Javanese Leader, Diponegoro [15]

3.2. Aesthetic awareness: the three figures respond to their society and times extracted from their works

The next three figures will argue about what should be done by the people or Javanese aristocrats. It begins from the anxiety of the three that can be tracked from what they said or their work. Raden Saleh's complaint when he was painting the Flood in Java in 1862 about the racist attitudes of the colonial community and his daily association that made him bored. "*Sucre et cafe, cafe et sucre, sont tout- ce qu' on parele ici. C'est vraiment un air triste pour un artiste* [10]" "Sugar and coffee, coffee and sugar, are all we talk about here. It is really sad for an artist." The Flood in Java painting is one of the metaphors of Raden Saleh's attitude towards his society at that time. Thus, the picture brings the political message as follows: when there was an emergency, the Javanese did not expect the help of the colonial government. If a storm comes, only solidarity with each other will help [10]. In this painting, the one who succeeded in saving the Javanese people is a Wedana, not an employee of the Dutch government. Raden Saleh also painted titled the historic Painting: Arrest of the Javanese Leader, Diponegoro. "*Ein Historisches Tableau. De Gefangennahme des Javanischen Häuptlings Diepo Negoro*", also known as the historic Painting: Arrest of the Javanese Leader, as Painted 1857, two years after the death of Prince Diponegoro. This painting is Raden Saleh's sympathy for Prince Diponegoro's struggle [16]. This painting has a strong metaphor for Raden Saleh's attitude towards the Dutch East Indies government. This painting is like a Trojan horse because it was sent to the then King of the Netherlands, William III. Raden Saleh's paintings show extraordinary attention to detail, and a very subtle sense of the emotional drama contained in the event [17]. The verses of Surat Kalathida, written by Ronggowarsito, even though they were written after 1865 but are capable of describing social restlessness as long as he lived. The verses of *Surat Kalathida* written by Ronggowarsito are shown in Table 1.

Meanwhile, Mangkunegara IV wrote Serat Wedhatama, a lesson to face the mad era with Sufism values [18]. Sufism thought it was attached to the works of Mangkunegara IV; one of them was *Serat Wedatama*. If seen closely, the thought of Mangkunegara IV in developing the basic economy of production was related to the perception of religious thought [19]. Except for artworks, Mangkunegoro IV also did something great in economic matters. Economically, Mangkunegara IV's success in getting the sugarcane plantations were originally obtained from a source of state revenue derived from the renewal of soil apanage. When Mangkunegara IV took office, the apanage lands were withdrawn and controlled directly by the civil Mangkunegaran. The holders of land apanage began when it was paid with cash, adjusted to the broad breadth of the land has ever ridden [20].

Table 1. The verses of Surat Kalathida written by Ronggowarsito [21]

The verses of Surat Kalathida	translation
<i>Amening zaman edan</i>	Have a mad time
<i>Ewuh aya ing Pambudi</i>	It is tough to think
<i>Melu edan ra keduman</i>	Going mad does not get it
<i>Yen tan melu ngelakoni</i>	If you do not go crazy
<i>Boya keduman milik</i>	Do not get it
<i>Kaliren wekasanipun</i>	Finally starved
<i>Ndilalah kersaning Allah</i>	But it is the destiny of Allah
<i>Begja begjaning kang lali</i>	Happier who forgot
<i>Luwih begja kang eling lan waspada</i>	Be happiest who aware and cautious

3.3. Spiritual awareness: Through the efforts they make to do for society

Spiritual awareness is formed due to a deep understanding of space, time, situation, and personal selves. They started talking about their idea of facing the situation of the times. The possibility of making resistance like Prince Diponegoro's with all analyses of the strengths and weaknesses is an irrelevant choice. Then they talk about the work they want to make as well as other efforts they will make. Like Mangkunegoro IV chose to put more emphasis on economic progress to bring equality between the Javanese and the Dutch. At the same time, Raden Saleh strives to be a free man and wants to show that he can do what Europeans can achieve. Figure 4 is the Lithography of "Watersnood op Midden Java" (Flood in Java) by Raden, 1862. Ronggowarsito, from the meeting, began to get a picture of the prophecy of the future of Java through its ability to read something that has not yet happened.



Fig. 4. Lithograph of "Watersnood op Midden Java" (The Flood in Java) by Raden, 1862 [10].

Finally, the three of them started to contemplate what they were talking about. They feel that all three have the same spirit in the situation, but they have their way of facing the turbulent time they are experiencing. The focus of the talks is not that of a third-person monologue, but there are differences of opinion that make the meeting flow with brilliant drama.

4. Conclusion

Every historical event or historical figure must have a background or story that makes it important to note. An understanding of events or historical character is a must-have for artists who want to elevate them into their work; without those, the artists will find it difficult to capture the spirit of the event or figure. Historical research has helped provide an understanding of the past. From those studies, the artists can explore and understand the historical event or figure they choose. So that historical data can be a bridge for works created,

allowing works of art to be able to fill things that historians have missed, capture the movements of the times, or bring up new interpretations. *Simpang Masa* was created based on an understanding and interpretation of 19th-century Javanese history that included social, economic, political, and cultural conditions at that time through Ronggowarsito, Mangkunegoro IV, and Raden Saleh. The three figures were chosen, read, and interpreted three times, the first about each of them, their lives and works were read in connection with the 19th century Javanese conditions, and the third, their lives and works were read with their interrelationship between them. These three figures can bring out great achievements or works while at the same time they live in turbulent times. The spirit of freedom is the key to facing the times for them. The situation at that time certainly touched their social awareness, which will influence how they think, act, and work. As artists who have social awareness, they will grow aesthetic awareness, leading to spiritual awareness. The research shows the importance of using historical data when creating artwork based on historical matters. Based on an in-depth understanding of Javanese history, the history of the three chosen artists, and their artwork, the film based on history matters will be able to capture the spirit and movement of 19th century Java that is unique compared to the general understanding of history.

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