

THE SYMBOLIC MEANING OF THE ROLE OF THE WAYANG TOPENG IN MALANG, EAST JAVA, INDONESIA

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ABSTRACT

Role, the Lakon Panji in Wayang Topeng; traditional performing arts in the village Kedungmanga, Malang, East Java. It is the role of Dewi Sekartaji, Klana Sewanana, and Panji Asmarabangun. That role is not just a figure expressed as a performance. This research uses a qualitative approach. The data used is interview, observation, and document analysis. The key speakers of this research was Moch. Dahlan (50 years) village officials called Kamituwa (traditional elder), Soeroso (41 years) masked dancer 4th generation, and Sumantri (63 years) Traditional music experts (East Javanese gamelan music). Theory analysis using interpretation. The findings of the research is internalized by the public meaning Kedungmangga village of symbols Wayang Topeng roles related to the environment. Panji Asmarabangun is one relationship with the entity 'Pundhen,' symbol 'pancer' that is the center of life. Kelana Sewandana is one relationship with; 'village,' the symbol of the 'laku' experience of human life. Dewi Sekartaji is one relationship with 'river,' symbol 'urip.' ie forces that make life survive.

KEYWORDS: Puppets, Masks, Relationships, Performance

INTRODUCTION

Malang Mask Puppet (Wayang Topeng Malang) (thereafter called WTM) is the manifestation functioning as the ritual means for Kedungmangga Village, Pakisaji Subdistrict of Malang Regency. Such the ritual is intended mainly to respect the ancestor spirit. The spirit of ancestor is believed by Kedungmangga Village as Pundhen, pepundhen (those respected). This pundhen is the existence of ancestor spirit called dhanyang (Hidajat, 2013) To conceive the belief of the community endorsing Wayang Topeng, a surrealistic approach is used to find out the relational aspect among Wayang Topeng performance, Pundhen, 'River,' and 'Village. The term 'village' and 'hamlet' is used in exchange in the discussion not related to administrative status of government. If followed by certain village or hamlet name, it means the administrative location.

RESEARCH METHODS

This rresearch employed a qualitative method, that is, to explore the definition and the meaning of data description as the result of observation, interview and document study. The maininstrument of collecting data was the outor equipped by moting tool, audio and vidual recorder. The informants of research were A kamituwa (elder) of Kedungmangga Hamlet, Moch. Dahlan (50 years) and Suroso (41 years), the Mask pupper's heir in Kedungmangga Village. Malang Karawitan artist, Sumantri (63 years). The author's credibility and the data validity were examined using triaqnulation technique. The technique of analysis employed was intepretative one to look for the answer to the problem based on relations analogy, the statements arising were corelated the phenomena from the resuslt os obervation,

informant statement and finding from informant's personal notes and document.

EXPOSURE DATA

The territory of Kedungmangga Hamlet is under Karangpandan Village government system. Administratively, Karangpandan Village consists of three hamlets: Bendo, Karangpandan and Kedungmangga. A kamituwa (elder) of Kedungmangga Hamlet, Moch. Dahlan (50 years), tells about the relation of Karangpandan Village and Kedungmangga Hamlet, and other hamlets as follows: A long time ago, according to my great grandfather, there was an elder in Kedungmangga, whose post was aris. I do not know, what the name of aris post, whether or not it is the same as Chief Village or Official. In 1930s, before war (military aggression), Pakisaji Subdistrict consisted of twenty six villages, and then integrated into twelve hamlets. At that time, Kedungmangga was integrated with Bendo and Karangpandan hamlets. Those three hamlets took lottery to choose their village office (Kantor Kelurahan). The lottery was won by Karangpandan hamlet. For that reason, up to now the name of village is Karangpandan, and its village office is located in Karangpandan Hamlet (Dahlan, interview on May 3rd, 2005).

That is all about the origin of Karangpandan to Kedungmangga Hamlets relationship. Though, there is a belief that in the past, Kedungmangga hamlet is an area at village level as stated by an aris, just like what stated by majority populations of Kedungmangga hamlet. This post, after 1930s, was no longer used, but became a hamlet-level area headed by a kamituwa (elder) (Mesti, interview on March 10, 2012). From such the information, it can be assumed that Kedungmangga Hamlet can be one of central village or punjer. The layout of Kedungmangga Hamlet can be seen from the constellation of site areas considered as sacred, as follows: Kedungmangga Hamlet is located in the area between two rivers. They are Metro river in the east and Babar River in the west. In the south there is village Pundhen called Pundhen Belik Kurung. In the south there is kedung or coban called Kedungmangga.

Kedungmangga Hamlet borders on Jatisari Hamlet in the north, Bendo Hamlet in the east, Permanu Hamlet in the west, and Lowok Hamlet in the south. Thus, the location of Kedungmangga is as if at the center or as the central village. It is that is called concentric, showing the presence of a hamlet layout structure pattern called macapat. Regarding macapat, Denys Lombard (2000) states that in the villages there is also a spatial concept – perhaps older – macapat concept. The macapat system remains to reflect on central advantage, but with an increment that the peripheral area is divided into four parts (pat “four”), that are interconnected with one direction. The division of space “into four” has been suggested as the heritage of an age when Javanese people was divided into four complementary clans. Certainly, the macapat system has long prevailed in rural area.

Sumukti in her dissertation citing Hooykas about macapat concept in Javanese cosmology originating from panca-kusika concept, the one about Hindu cosmic from India. Hooykas (in Sumukti, 2005) observed on various ancient legends, as follows. The Indian ancient legends represents gods in relation to human being who need means (vehicle), one of most prominently created is Dunia (World) Mount. Kailasa Mount and Gangga river emit water then make one ocean. Then, around the Dunia mount, four other mountains were created from four direction controlled by four gods: god Iswara in the east, god Brahma in the south, god Mahadewa in the west, and god Vishnu in the north.

Sumukti (2005) explains further Hooykas' argument about Panca Kusika (five Kusika) concept. They were believed as emerging in 860 M. The Indian ascetics (resi) believed that God Shiwa is the oldest. This sect came to Central

Java in about IX century. In Java island, panca-kusika was known as the gods created by Sang Hyang Widhi Wisesa. Many ancient Javanese writings believed in panca-kusika or panca-resi (five wise men), including: Ramayana, Pathayajna, Kunjarakarna, and etc.

Macapat, Mancalima, or Panca-kusika concept is implemented continuously in Javanese life. The Javanese cosmic thought model always relies on the concept. Even Javanese perception on the origin of human being is relied on the concept, just like understood by Revianto Budi Santoso. Javanese people in conceiving the existence of Bumi (earth) “world) when comprehending a baby’s birth, ari-ari (placenta) of baby (is a part of “four siblings” taking care of an individual: kakang kawah (fetal membrane), terbumi (placenta), getih (blood), and puser (navel cord) are buried near the house. Such the burying is intended to follow “his/her brother” or the fetal membrane that has poured onto earth first. An earthenware holed on the bottom is put inversely and then buried. It is intended to integrate all manifestations into earth (Soetarno, 2000).

The implementation of baby birth phenomena also believes the presence of cosmic ‘space’, a dimension requiring more concrete perception, by understanding “kiblat (direction), the position of direction. The direction is called kiblat of spatial perception according to Hindu concept. The direction is, according to the concept, is the position of gods (Hooykas in Sumukti 2005). Soedarsono (1997) explains the positions of gods as follows: (1) Wisnu in the North, (2) Sambu in the North East, (3) Iswara in the East, (4) Mahesora in the South East, (5) Rudra (in the South West), (7) Mahadewa in the West, (8) Sengkara in the North West, and the Siwa at the center.

The geographical location of Kedungmangga suggests cosmic space property of universe, just as represented by Mircea Eliade (Eliade, 2002). The creation of world into a perfect pattern of every human being’s movement replete with creativity, whatever the level. We have seen that a place’s residents repeat cosmogony. Now when the central cosmogony started to be clear, we still can obtain better understanding about why every human’s creation repeats the creation of world from the center (navel). Just like the universe spreading from the center to the four directions, a village is developed around an intersection. In Bali, just like in several parts in Asia, when a new village will be built, the population finds a natural intersection, in which two ways intersects in a correct angle. A spacious land made at the center is imago mundi. The division of village into four parts, at a glance, suggests a similar grouping within the society – related to the division of universe into four horizons.

The geographical location of Kedungmangga reveals the presence of imago mundi concept. Regarding this, it is similar to the geographical location of Kediri, Jenggala, Gegelang, or Ngurawan, and Singasari kingdoms. A perception on spatial constellation has experienced anachronic phenomena from historical and spoken facts; Thus, Sumardjo observed Javanese cosmology during East Java empire reign in XII-XIII centuries. Sumardjo (2002) suggests cosmic spatial scheme as follows: In (East) Java, at that time there were 4 states the kings of which still had kinship relationship. They are: Jenggala or Kahuripan (North), Daha or Kediri (South), Singasari (East), Gegelang or Urawan (West) (Suwardono, 2014).

In addition, there is macapat concept with Panji mythology. Such the concept is related to the origin of Gunungsari as the incarnation of Samba, and Panji is the incarnation of Arjuna, Sekartaji or Panji’s wife is that of Subadara (Sembadra), and Ragil Kuning is the incarnation of Haknyanawati. This Panji legend appears in the elaboration of Tjerita Panji dalam Perbandingan book by Poerbatjaraka (1968), telling about Batara Guru who had decided to send Ardjuna and

his wife, Sybadra, to the earth. Similarly, Samba and his wife, Djanawati (Yajnowati), would be sent to the earth. Through this, it was expected that Sang Jang Tunggal and sang Jang Wenang would be willing to go down onto earth. Ardjuna saw Djanawati changing into serodja flower. He (Arjuna) himself could change into pollen and hide behind the flower and then fell down into Kuripan King's lap, who was preoccupied revering. When His Majesty saw a fragrant serodja flower felling down into his lap, he and his wife were then faint. Daha King, having heard his messenger's report, then encouraged his wife to ask for a beautiful daughter to gods. This couple then tried to pray. Hearing their pray, Subadra and Samba remembered with their promise to be serodja flower and etc (like the happening in Kuripan king).

The citation above suggests the relationship between Samba and Gunungsari. The narrator (dhalang) of wayang topeng called them as titisan (incarnation), while Panji Asmarabangun is identical with Arjuna. Sekartaji is identical with Subadra. The marriages between Jenggala and Kediri (Daha) Kingdom's son and daughter made these two kingdoms united. The marriage was between Arjuna and Subadra in the form of Panji Asmarabangun and Sekartaji or Candrakirana and between Gunungsari and Ragil Kuning.

DISCUSSIONS

Punjer or Pancer

The concept of punjer appears in Kamituwa (elder); the chief of hamlet as the symbol of village center or pancering desa. The village ritual event is the turning point toward the basic domain called adam, Pundhen or Pepundhen. In this case, the Village is defined as the physical element (wadak), while Kamituwo is defined as 'spirit' or 'soul' united as Syiwa or the people called 'teacher,' those enlivening, the symbol of Sing Gawe Urip. The physical manifestation is frequently featured as 'yoni' called lajer, the upright beam. The manifestation of lajer in Kedungmangga Hamlet is epek tree (female) in the lower part near the belik, and apak tree (male) above the belik (Hidajat, 2004).

When viewed from the constellation, the direction of mount (north) or sea (south) determines a representation of pundhen's position as pancer, the beginning or bibit kawit (seed) of the next settlement called 'village.'

Village as the center can be perceived vertically, the constellation of 'upper world' (Sing Gawe Urip), 'middle world' (urip), and 'lower world' (sing nguripi). This vertical constellation also suggested hierarchical relationship between Wayang Topeng, pengrawit, dalang (narrator) and ancestor. Therefore, it is identical with the main character in Wayang Topeng performance, Panji Asmarabangun. Or in the history it is called Panji Inukertapati, the prominent prince of Jenggala Kingdom.

Laku or Lelana

Pundhen is the sacred site existing in every hamlet, pundhen is the 'trace' of an individual considered as meritorious in opening the settlement land. In its development, the people put special sign to memorize the merit of village opener (bedah kerawang), just like grave or considered as a grave. Pundhen has the characteristic as ruler, first man, and or being masculine. Therefore, it is identical with the characteristics of Klana Sewandana.

Klana Sewandana called raja sabrang (opposite king), is perceived as deriving from word lelana or wandering, an individual's decision of leaving from his residence to look for something, either science or occupation. The word wandering is frequently used to represent Javanese knights who look for kamukten (glory), generally existing in Mahabarata story; Raden Harjuna or Janaka, one of Pandawa five siblings who always made journey to look for kanuragan

or Jayakawijayan science. Klana Sewandana in Panji story is perceived as a personal action, or laku to look for experience, knowledge, and divine power. The word laku then used as action (verb) became lelaku or ngelakoni (carrying out asceticism). It was enacted generally to Javanese knights, including Panji. Panji is the term generally known in the characters originating from Panji Cycle, a romantic story of the knights during Kediri (Daha) kingdom age. Panji is represented as Harjuna who always wandered to look for his wife, Dewi Candrakirana, who was lost or left the kingdom silently. This wandering has analogy with middle knight of Pandawa called Harjuna; he always left the kingdom wandering with the expectation to get advantage in Baratayuda big war. Panji or Harjuna is perceived as having shared objective, to look for 'glory' or kamukten in the future, leading to the achievement of kamukten, or glory.

Lelana or wandering laku or ngelakoni is a limited condition, a situation existing in the process or an expectation, the expectation to achieve certain level. Such the condition frequently indicates the representation of human being in labile condition, replete with emotion, ambition, including materialistic, secular, and sexual passion,

The characterization of Klana Sewandana character that is dynamic, ambitious reflects on the community's passion and enjoyment that always look for pleasure. For that reason, it is symbolized in the presence of village party focusing on pundhen, called bersih desa. It is an expression of joy replete with cheer, emotional feeling and fun.

River

River is human's living source, because water flowing on it has connected mount, where the gods reside and become the protector of human being, to ocean, where the evil spirits harming or threatening human being's security reside. River is an ancient belief in fertility; it is a birth cycle and a regeneration process. The mount located in the north and sea in the south has been connected by the axis called "river". A connector path between upper, middle, and lower worlds (Suroso, interview on April 12, 2012). This analogy frequently cannot show off visually that Wayang Topeng discusses about love topic, but conceptually, there is a possibility to enter into mystic area about fertility. This domain is particularly related to the presence of human trait, character, and element as the manifestation of life, Dewi Sekartaji.

River is the main part of a village (hamlet) or a permanent settlement. The presence of river stream inhibits the human from being the wandering human. They had entered into new life, agrarian culture or new world, the one creating fertility, river as the place to purify the self. Self-purification rite was carried out by means of washing some or entire body; the symbol of human's effort of expelling evil spirit from the dark world that threatening the human spirit and physique (Hidajat, 2014). According to Mircea Eliade (2003), this purification rite served as a temporary reintegration with the origin, followed by new creation, a new life, or a 'new man,' and death washing (siraman kematian) with baby revival or bathing ritual to get health and kesuruban. Such the rite had created gugur gunung or gotong royong (mutual cooperation) tradition as well to clean the environment during bersih desa event. The main expectation of this work was to expel various diseases, evil spirits, and disaster threat (Dahlan, interview March 23, 2012), as suggested in gending Sapu Jagad (world broom) (Rasimen, interview, February 25, 2012).

River (kali) in Kedungmangga is called Metro (transformation the name is amarta); its source comes from Kawi mount. On the river bank, there are three water fountains called belik for bathing (babakan). It is the place to take a bath, to wash clothes/kitchen appliances and cattle, to wash, and to defecate for the people of Kedungmangga Hamlet (defecation in the river is not defined as contaminating the environment but removing physical dirt into the sea).

The Kedungmangga Hamlet people's habit of taking a bath in belik is as if the irremovable one. They feel more fresh, passionate, and satisfied with taking a bath in the river. Some people tell that taking a bath in the river in early morning will make our body warm and fresh. This Kedungmangga Hamlet people's habit is a personal rite carried out regularly to purify the self, to remove body dirt, and to unite the self into 'water' constituting the source of life. River is only the need for taking a bath, washing, and defecating. In the north, there is a place called sumber gong, the substantial source to irrigate farm and field throughout Kedungmangga Hamlet.

In Pijiombo Village – Gunungkawi (Kawi Mount) there is bersih desa tradition by means of bathing two masks: topeng patih (patih mask) (two masks called bang-tih mask in Kedungmangga Hamlet) in a belik. Then, having the mask used by the dancer, it is followed by preparing sesaji (offering) and dancing in a village pundhen. It suggests the presence of self-purification cycle rite, repeating a cycle related to birth. The expectation requested is to make the human personality and also the village reborn, clean, just like an unstained cloth.

Water becomes the symbol of life meaning a substance (being) existing on this universe. For that reason, water flowing from the mountains is like God's gift, irrigating the farming valley.

In Wayang Topeng, three sacred values can also be observed, appearing in the character, as follows: Sekartaji is the symbol of Goddess illuminating the world in the night, 'moon.' Its light is always waited for any time cycle, every month. Sekartaji is the essence of femininity, or essence of 'mother,' the woman becoming the vehicle of human life sustainability. The essence of fertility, the river has relational life spirit with the essence of Dewa Wisnu (God Wisnu); the god taking care of universe.

The interrelationship between river and Pundhen indicates the history of asal-usuling dumadi (the origin of an object); it is a very fundamental statement, because every Javanese's behavior is always attempting to know the bibit kawit 'the origin,' or wiji 'seed.' It is the encounter between male and female.

CONCLUSIONS

The perception of WTM proponents in Kedungmangga Village about Panji story. Panji is a story containing conflict (conflict between persons) between Panji and Klana Sewandana, or love story between Panji and Sekartaji. However, Panji, 'Klana Sewandana' and 'Sekartaji' is the symbol of 'cycle,' by Karimun, perceived as mobah-mosik or dynamic movement. Essentially, such the mobah-mosik occurs because there is tritunggal (trinity): sing gawe urip (those enlivening), sing nguripi (those giving life), and urip (life). Live is 'move' or obah. Such the spirit gives a conviction that Javanese perspective about life is divine power felt in the presence of mobah that in turn brings about initiating mosik. It is so and so on. It is an interaction between space and tempo.

Notes Offerings

The finished article on the results of research with doctors at the expense of BPPS-Higher Education through a grant writing a doctoral dissertation in 2014/2015. The author would like to thank: (1) Prof. Dr, Y. Sumandiyo Hadi as a promoter, (2) Prof. Dr, I Wayan Dana as co-promoter, (3) Chattam AR. and Sumantri as key informants, (4) Mask Puppet artists in various villages in Malang, mainly in the village of Kedungmangga. In this moment I can not write their names one by one, and (5) all reference point the author of this article references.

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