

## AESTHETIC-SYMBOLIC PRESENTATION OF ACT OF PANJI IN THE WAYANG TOPENG MALANG

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### ABSTRACT

The local aesthetic object research was Mask Puppet (Wayang Topeng) in Malang, East Java. The aesthetic was realized because of the creation of inter-ritual relational relationship and performing arts. Issues raised (1) What factors that create the artistic-symbolic of Malang Mask Puppet, (2) How to build a relational system of aesthetic-symbolic. This research approach was qualitative with functional-structural methods. Collecting data was performed through interviews and observation. Results of the analysis presents an overview of the inter-ritual relationships and performances as a source of aesthetic-symbolic, research findings (a) estetika *manunggal* (unified aesthetic), (b) estetika *sih langgeng* (lasting aesthetic), (c) estetika *pancer*.

**Keywords:** Aesthetic, Mask, Rituals, Performing Arts.

### INTRODUCTION

Wayang Topeng is a dance drama developed in Malang, East Java. Its function is as a ritual to clean a particular village. The ritual was held in the village of pundhen as a form of public service to the village dhanyang. Village Pundhen of Kedungmangga Pakisaji District of Malang in East Java is called Belik Kurung Several villages in Malang using Wayang Topeng to enhance the ritual (Dhalan, interview June 13, 2014). Sugu pundhen ritual during Majapahit Kingdom was called straddha. An ancestral devotion ritual commemorating 12 years of the death of Sri Rajapatni, grandmother of Hayam Wuruk (Earl Drake, 2012). In addition to straddha ritual, in the days of the Old Javanese there was also known manusuk sima ritual (Suwardono, 2013). An affirmation ritual of tax-free village. Obligation of the village is conducting religious rituals established by the state (Haryono, 2004). In both rituals, there will be Wayang Topeng. The tradition was also carried out during sugu pundhen ritual. If we were to take into account, sima villages establishing Wayang Topeng generally are close to dharma in a form of temples (Boechari, 2012). Tulus Besar village in Tumpang close to Jago Temple, Gelagahdawa Village close to Kidal Temple, and Kedungmangga Village close to Ratub Katu. In addition to these, Kedungmangga is located in the riverside of Metro. Malang community believes that the river is relevant with ancient Javanese myths about Amarta River, meaning water of life: prawirta sari (Suwardana, 2013).

Wayang Topeng associated with the ritual of cleansing a village is a reflection of the value system and ethics, which is a manifestation of the existence of the teachings of the spirits of the ancestors of the days of the kings of the East Java; Singasari kingdom, Jenggala, Kediri, Ngurawan, and Gegelang (Hidajat, 2008). Departing from the explanation above, there formulated research problems 1) What factors that create the artistic-symbolic of Wayang Topeng Malang, (2) How is the relational system building aesthetic-symbolic.

Ritual element sought is the relation between *suguh pundhen* ritual and performing arts. Wayang Topeng Malang presents Panji play. This act is a motivation as self-actualization transmission of existential of attitudes and behaviors that shape the values of society.

## RESEARCH METHOD

Research articles was using qualitative paradigm with the functional-structural approach mazab Talcott Parsons (1902-1979), namely by looking at the cultural development determined by the aspects of the function and structure interrelated (Rocyce, 2007). Coverage of theory (1) Society is a unified whole in interaction activities between individual (holistic principle); (2) The interaction may take reciprocal or unidirectional, which uses symbolic communication; (3) Society is dynamic in systemic unity; and (4) changes take place gradually in the process of transformative and adaptive. Analysis of data was using the theory of ritual (Victor Turner), the theory of symbols (Geertz, 1992), and the theory of etnokoreologi (Soedarsono, 2007). The data used in this study was verbal statement, behavior or action, records or documents, and the news of media. Data retrieval tool in addition to stationery, electronics and digital audio-video was the researcher itself. The presence of researcher in the field had strategic significance in order to build empathy, which is typical in the pattern of *verstehen* analysis (Mulder, 1996).

## DISCUSSION

Cleansing ritual is organized by the villagers of Kedungmangga village falls on a monday legi, *Ruwah* month; before *Ramadhan*. This ritual is a symbolic presentation of material, namely *suguh*, offerings, and performances of Wayang Topeng. Dramatari played by a masked dancer. In the cleansing of the village led by a 'dalang.' People referral perform symbolic interaction with the transcendental spirit. Puppeteer role sometime in the past held by Kamituwo or demang which controls the village teretorial the same level with ward. The situation behind the 'mask' is a source of inspiration to penetrate the mysteries of the past. It is said that the kings and nobles also played a masked character in front of the public. It can be a form of show attractions or vice versa. The nobles endowed with divine soul charismatic is seen as a taboo to be seen, stare, or looked at directly by the general public. The researcher understands the phenomenon as a form of 'pseudonym.' Hiding from the real face of course has the consequence that is conceptual, whether it is artistic or symbolic, artistic or symbolic. A growing local aesthetics associated between rituals, performing arts, and spiritual beliefs of society.

### a. Central Aesthetic

The reality of the cleansing ritual of the village and the performances of Wayang Topeng and understood by the public should be properly internalized; the local term would be as 'pener.' Seen from the actions and appreciation of the dalang animating anak wayang is also grounded in the principle of pener. It was revealed in the vocal of the dalang. *Bapak dalang rika cerita sing waspada, dalange pada karo wayange. Waspadakno suwara kelawan rupa, lek gak iso wayange gak isa ngelakonana* (Chattam, interview January 2, 2013). Apabila dalang tidak mampu mengungkapkan 'benar', *anak wayang* (masked) cannot express themselves correctly Puppeteer must be 'pener' in animating the characters in the play. Because the movement is a gesture full of meaning, for those who become leaders, especially leaders of the ritual must be able to act and speak honestly as what it is. The principle of pener is parallel to the philosophical thought of India philosophy 'Nyaya,' which means guiding mind achieving the

goal of 'right or straight' (Ali, 2010). Implementation of this research is intended for aesthetic sense (wonderful) obtained on the union between the means or spoken media and arguments expressed by actors of Wayang Topeng. An understanding of the Nyaya to gain knowledge according to Indian philosophy in line with the principle of 'pener,' exactly right in place namely *pancer* (center) (Chattam AR, interview January 2, 2013).

Every dalang of Wayang Topeng are trying to eliminate the true nature of human nature and enter into imaginary realm, namely wearing a mask as a headstone image (depiction of spiritual behavior). *Maesan* which is now made of wood or stone is the burial traditions of Javanese tradition oriented on siwanisme. The reason is that, headstone is the transformation of bollard stone of buffalo (*Maesa*) for offerings at the cemetery in pre-Islamic culture in Java. The ritual of buffalo offerings is a legacy of the megalithikum days, which is then experiencing acculturation with Indian mythology (Hindu); Durga Mahisasuramardini; wife of Lord Shiva who massacred tangible giant buffalo (Lombard, 1996). Relating to the headstone, linked to the death rites and Topeng. Assuming it was indicated at the time before the performance, dalang always give a *suguh* chanting (*puja*). Noticing the term of *tenger* (mark) or *tetenger* (marked) it is intended to know the origin, the spiritual term of *pancer* (straightener pole at a time of growing plants). The term is applied to the tomb, which is called headstone. Existential symbol of the bodies from someone who has been buried. *Maesan* is *tenger*, that the spirits of the dead are all around one particular area. Puppeteer as a leader, controller, and authorities of the show. Dalang is the 'center' of astmoswir of the ritual and performances. 'Center' for the formation of *solah* (motion). Motion of the figure standing upright with the power centered on the navel. Legs sticking with strong stance, hands-free movement alternatively, right and left. Likewise, the formation of ngendali prajurit grebeg. Formation of labas (path) circular as pradagsina and prasawiya (Sumardjo, 2002). Attitude and formation which are centered present on the altar of ancestor worship, it means the power of thought and feeling united (fused) leads to the hope of prosperity, salvation through fertility.

## b. Sih Langgeng Aesthetic

Supporting traditional artists performing art of Wayang Topeng Malang encourage and motivate for a process of ecstasy, entered the appreciation of the meaning of spiritual life sustainability. Celebrate the presence of the spirits of ancestors in the cleansing village party, through *suguh*, offerings, eat drink and excitement at the same time strengthen solidarity, mutual feeling bound to one and the other, and enhanced with performances of Wayang Topeng. Village cleansing ritual is a means to build the spirit of the cosmos duality, kesetangkupan. The establishment of estetik *sih langgeng* (eternal love). The love of God in His creatures (Suroso, interview July 20, 2014) infinitely. The spirit of *sih langgeng* establish community spirit expressing the symbolic value of respect to the ancestors called devotion (Hindu spiritual), dharma (Buddhist spiritual), or alms (Islam spiritual). The form of its disclosure is found in the ritual activity of the village cleansing, inside *suguh* and *gebyak* of Wayang Topeng. Suroso, heir to the Wayang Topeng in the village of Kedungmangga interprets as a living space that is not 'here or there.' Life is the one that occupies the space of time that exists, but still fused. Known locally, *gumolong* (rounded). Rounded is naturally *cakra manggilingan*, strong bond based on the same expectations, ie slamet. The symbolic meaning of life, power, and oneness. Present as a fraternity between individuals who always aware of the meeting of man has a bad side and the good side (Suroso, interview 12 November 2014). Then there is no reason to hurt each other, oppress, or kill the evil, or vice versa. Aesthetic-symbolic appears at the conflict between Panji Asmarabangun and Klana

Sewardana. The crime performed by Klana Sewardana is one side of goodness of Panji Asmarabangun.

### c. Manunggal Aesthetic

Panji Asmarabangun and Dewi Candrakirana are related to the social norms in the kinship, the meeting of man and woman as husband and wife. Provisions divine (God) lowers and reunite Arjuna and Subhadra (Poerbatjaraka, 1968). Their destiny as *sajodo*. Panji Asmarabangun and Gunungsari is the symbol of the meeting of man and woman with a different essence, the meeting between Harjuna and Semar. Semar is the embodiment of Lord Manikmaya, virtual or pseudo symbols, Buddha Manang Munung or Jejangan Asmara Santa. Semar is a perfect man. Semar is identical with Raden Gunungsari or Samba, son of Krishna. Samba is a figure that is feminine (feminine), lasting relationship unity without distinction, so there is no conflict of both. As Ramawijaya picture and Lesmana, ie *loro-loroning a -tunggal* (without conflicts). In the form of social behavior can be observed in the activity of the village cleansing. Villagers unite themselves with the spirit of the ancestors, reuniting themselves in ritual salvation or wilujengan. This arranged marriage relationship needed symbols to deliver a spectacular prestige i.e. building Panji Asmarabangun and Dewi Sekartaji (Galuh Candrakirana) figure symbolism, ie shown as the cycle of day and night, Panji is the Sun and Candrakirana a Full Moon. Embodiment of symbolic objects of worship found in the East Javanese is the principle of spirit of fertility, in the form of *lingga-yoni*, or *lumpang-alu*, *cowek-muntu*, or a waistband (gem shell) and *akik* (jewel).

## CONCLUSION

Wayang Topeng in Malang, East Java is functional in the ritual of village cleansing as the *suguh pundhen* media. Values that grow as the belief worth spiritual in building awareness and transcendental and immanence. The unification of the ritual and performing arts performances generates spiritual energy and the establishment of *sih langgeng* mentality and *manunggal* in *pancer* entities (center). The presentation of Wayang Topeng creates artistic-symbolic relationships sympathetic magic and spirituality of connective. Artists taking part in the unity of consciousness, supernatural power, it is believed that tankena kinaya apa (nothing like anything) is a total surrender. Personal attitude formation, humanistic, and collective. Spiritual life that builds awareness of the synergistic relationship of the formation of the aesthetic-symbolic *sik langgeng* (eternal love), *manunggalan* (unification), and realize the core (center).

## Notes Offerings

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