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ISLAMIC VALVES: CASE STUDYTEXT KOREOGRAPHY WA YANG ORANGSTORY "KIKIS TUNGGARANA"IN CONTEXT SYMBOLIC INTERACTIONISM¹⁵¹

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ABSTRACT

Wayang Orang was a dramatically shaped performing genre by taking epic tales of Ramayana and Mahabharata. In the wayang described the situation and condition of a country or inter-state relationship, such as 'Kikis Tunggara' (the struggle for border area), was an example of puppet play oriented to ideology-politics (power). The text of the wayang choreography in the context of symbolic interactionism, that form or structure that appears empirically from the outside or surface structure has a depth value with its deep structure. The choreographic texts created by the director of the stimulus of interpretation in the form of art symbols reflect the meaningful interpretation of the audience's interpretation. In symbolic interactionist perceptions, the mind was an individual process of interacting with itself by selecting and using meaningful symbols and causing communication. The concept of self was basically the self was the ability to accept yourself as the object "outside of itself", so as able to evaluate yourself, able to become an object for himself. Society which means the process of selfless social self that precedes the mind and self. The purpose of this paper was the interpretation of meaning was expected to be useful for the effort of the formation of individual characters about the values of perfection of life in the era of globalization.

Keywords: choreographic text, symbolic interactionism, meaning, interpretation

¹⁵¹The topic of this journal is the deepening of the results of a National Competence Grant study entitled "The Change and Continuity of estetic and Choreographical Concept the Wayang Orang Surakarta Style"" Directorate of Research and Community Service Directorate General for Strengthening Research and Development at the Ministry of Research, Technology and Higher Education in 2018.

A. Introduction

The significance of the research journals on the "Text Choreography *Wayang Orang* Story 'Kikis Tunggara' In The Context Symbolic Interactionism" was a symbolic work of art about the conflict of political ideology of the state or between state relations in a meaningful social interaction of the forms of communication. "Kikis Tunggarana" was a story that tells about the seizure of the border area between Bomanarakasura, the king of Trajutrinsa claims that Tunggarana as his territory against Gathukaca, king Pringgadani who also claims that Tunggarana was his domain. Gathukaca won the battle against Bomanarakasura, so politically Tunggarana was under the rule of Gathukaca king Pringgodani.

The *wayang* performances over the centuries have been deeply rooted in the Javanese society and are unlikely to be eliminated. This Javanese lifestyle was rooted in the cultural treasures collected in ancient Javanese literature and *wayang* (shadow game performance accompanied by music and dance). Puppet has religious significance associated with the most important moments in human life such as birth, marriage and circumcision, as well as to circumvent a catastrophe or dispel the disease, and all other destructive influences.¹⁵² This historical fact becomes interesting when the Wali Sanga, especially Sunan Kalijaga adapt the tradition of *wayang* performances as a medium of da'wah of Islam. The guardians of Sanga took to change, refine, and perfect the *wayang*, which is filled with the value of the noble mind that breathes to Islam.¹⁵³The essence of the acculturation of culture between Islam and Hinduism was the most basic and primary in *wayang* version of the guardians was the understanding of the letter *Kilamasada* which is equal to two sentences *sahadat*. The meaning of the Creed is to say with the tongue, to justify with heart and practice through his deeds.

~ f, l = 5, : ~ : -, J, 4 ~

¹⁵²O.H.

Burger, *Structural Changes in Java Society*, Jakarta: Bhratara, 1983, p. 43.

¹⁵³<http://zaen.blog.uns.ac.id/2016/02/20/filosofi-wayang-sebagai>

dakwah- islam/was

means:

'I testify there is no god but Allah'



Means:

'I testify that Prophet Muhammad is the messenger of Allah'

"*Surat Klimo Sodo*" or two sentences *sahadatas* the life of King King Yudistrira of Ngamarta, was the value of the pledge of human life to survive the world and the hereafter. In the epic Mahabharata which became the winner of the war Baratayuda was King Yudhisthira who was always protected by two sentences *sahadat* or in the puppet known as 'Kalimasada'.

Some thoughts of Walisongo genius in wayang, among others: (1). wayang 'beber' from the system of painting on rolled sheets of Majapahit relics changed completely replaced with the principles of drawing techniques one by one, from front facing to replace it with a tilted shape in harmony with the Islamic shari'a that prohibits drawing a human form. The size of the limbs was also unnatural, the hands are very long, the big nose, formed not resemble humans in general to avoid the behavior of shirk from the form of drawing and sculpture of living creatures for idolatry and gods. That was the specialty, anatomically and aesthetically the wayang puppet shapes are wrong, ugly and full of meaning; (2). How to play wayang stories, *wayang* figures run one by one played by each puppeteer in the face of the screen and the official audience was behind the screen by watching the shadow; (3). Sunan Giri equips puppets with ornaments, such as *kelat bahu*(armband ornament),*gelang* (bracelet), *keroncong* (anklet), ear earrings, *badong* (ornament on back),*jamang* (headdress) and others. Sunan Giri also composed many plays of *wayang* and *suluk*, and added the monkeys (apes), while those who added *ricikan* (horse, elephant, soldiers and others) was Sunan Bonang; (4). Puppet has been very fine since the time of the Sultanate of Mataram. Separating between puppets' hands and body to facilitate hand gestures, sculpting hair and clothing, and creating facial features of puppets: Arjuna *wanda mangu*, Sena *wanda mimis* without *dodot*, only pockmarked, Semar *wanda brebes*

and others. The depiction of the *wayang* face to explain its nature so that it can be learned in accordance with the teachings of Islam (5). Hindu Mahabharata story, then created new plays in accordance with the teachings of Islam. The new plays include: Dewa Ruci, Petruk Dadi Ratu, Semar of mantant, Pandu Bergola, Mustaka Weni, Arjuna Wiwaha (Lakon Partodewa) and others; (6). Especially about the wayang story, in the Mahabarata play, puppet genealogy was originally the Prophet Adam. The puppet lineage according to Fiber Kanda written in the days of Mataram Kartasura explains the human genealogy comes from Adam - Sis- Anwas and Anwar - Nurrasa - Wenang-Tunggal (Semar) - Ismaya (Betara Guru).¹⁵⁴

Wayang orang was the personification of *wayang kulit*, that is reflection of human life about birth, life, and death. This symbol was the basis for the creation of *wayang* as the dramatic structure of *wayang* divided into *pathet* structure, namely *pathet nem* (birth), *pathet sanga* (life), and *pathet manyura* (dead) in *laras slendro*, or *pathet lima* (born), *pathet nem* (life), and *pathet barang* (die) in *thelaras pelog*.¹⁵⁵ *Pathet nem*, contains one kingdom scene and another empire that addresses the problems facing each country. *Pathet sanga*, containing the scenes of a knight usually accompanied by the *Punakawan* (Semar, Gareng, Petruk, and Bagong) went to the spiritual leaders or *begawan* to get a clue or how to solve the problem of life, in the middle of the forest blocked by giant Cakil and his army (war Flower); *Pathet manyura*, a scene of how the knight managed to solve the problem marked by the *Brubuh* war that ended with the victory of a knight. Life cycle in dramatic structure (*pathet* structure in *wayang* accompaniment) was a symbol of human behavior in facing problems, seeking problem solving, and solving problems with the aim of maintaining harmony of human life. Below was the scheme of *wayang* structure (*wayang kulit* and *wayang orang*) as follows]:

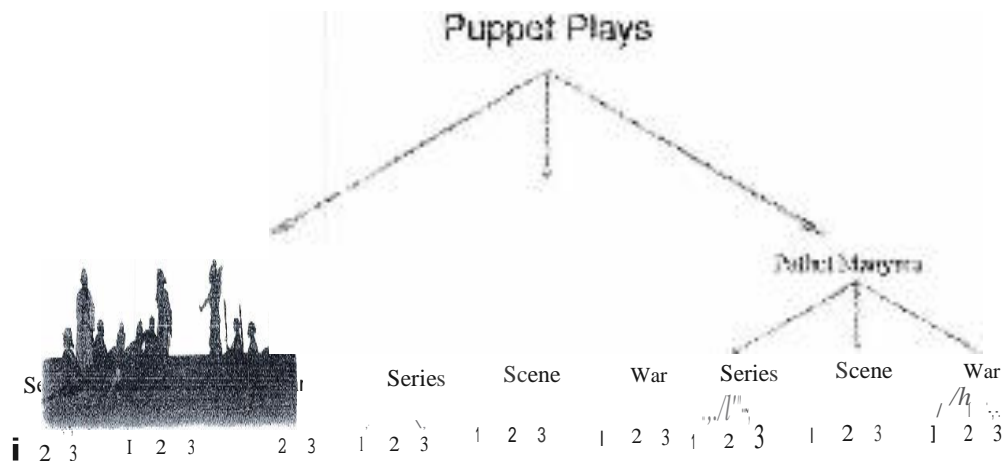


Figure 1. Scheme of puppet plays structure

The meaning of the play "Kikis Tunggarana" was a phenomenon of traditional socio-political conflict between Raden Gathutkaca king of Pringgadani kingdom and Bomanarakasura king of Trajutrisna kingdom. The meaning of this play was a part or an important element and deep to the understanding of an object, that was as a form of delivery of the intent or message implicitly behind the *wayang* texts of people who made the director to be understood audience or connoisseurs of performance art, so the interpretation of audience response gives the depth of value- the value of goodness or truth and evil or evil, which will be chosen as normative references and education of human life. In the *wayang* described the situation and condition of a country or the relationship between countries. The themes of the story/play in *wayang* always have to do with the picture of a country or between countries, an example of a play oriented to ideology-politics (power).¹⁵⁶Therefore, *wayang* was so popular among the Javanese, *thatwayang* function was able to educate and shape the personality character of the Javanese.

The philosophical value of *wayang* that tells of the warrior-oriented value of the perfection of life on the essence can not be separated with the concept of "kawula-gusti", the true symbol of the relationship of human proximity to the

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was

creator. The symbolization of the victory of idol figures or knights *wayang* was those who have a close relationship with the owner of Kalimasada amulet, namely King Yudhisthira. The choreographic text of *wayang orang* story "Kikis Tunggarana" in the context of symbolic interactionism refers to the special character that takes place between humans. That was, the actor does not merely act against other actions, but he interprets and defines each other's actions, especially the response of the actor directly or indirectly always based on the assessment of that meaning. Actor action on response was an option that must be accounted for himself to others and to the creator, namely Allah SWT. The dignity of an individual can be judged when the cosmic power of numinus emanates from his life behavior, characterized by inner calmness, modesty, and psychologically capable of *nrima ing panduning* Gusti Allah, a man who is able to appreciate the blessings given of him, which is derived from the Javanese philosophy personal "*mamayu hayuning bhawana*". This phenomenon of "ideal type" is meant to be a noble Javanese man. All good knights are always trying to be perfect and happy human beings according *mamayuhayuning diri, mamayuhayuning praja, mamayuhayuning bawana*.¹⁵⁷

As stated by Sartono Kartodirdjo, that the works of art and culture was bordered by two aspects, namely (1) spiritual (psychological) creative, (2). social life.¹⁵⁸The creative spirituality of the artist in the symbols of art has a meaning that allows the community to participate in communicating the values that underlie human actions by accompanying the image of the outcome or its consequences. Creative communication as an imaginative form in *wayang kulit* or *wayang orang* were functional meaningful as spectacle (entertainment), guidance (guidance), and order (governance). This *wayang* multifunctional illustrates the complexity of puppet shows, so for centuries the art of this tradition has become an important part of Javanese character formation, and even the *wayang* has been recognized by UNESCO on November 7, 2003 as the World Master Piece of Oral

¹⁵⁷Hazim Amir, *Nilai-Nilai Etis dalam Wayang*, Jakarta: Pustaka Sinar Harapan, 1991, p. 195.

¹⁵⁸Sartono Kartodirdjo, *Pemikiran dan Perkembangan Historiografi Indonesia Suatu Pengantar*, Jakarta: Gramedia, 1981, p. 125.

and Intangible Heritage of Humanity. This UNESCO moral message shows that the local wisdom of *wayang* has universal values of national and international wisdom.

Methods and Theoretical Basis

This paper emphasizes the choreographic text of *wayang orang* who take the plays "Kikis Tunggarana" was a civil war between Raden Gathutkaca of Pringgodani kingdom against King Bomanarakasura of Trajutsino kingdom. As a *wayang* art work has a meaning about human life, so in the context of symbolic interactionism in the form of political communication has a meaning that can be interpreted by individuals or society. Therefore, *wayang* for Javanese in particular and Indonesian nation is generally a performing art that serves as a medium of entertainment (entertainment), guidance (education), and order (governance nation, state, and society). The text of the *wayang orang* choreography was an aesthetic whole of a performance to be communicated to the audience community, thus obtaining various interpretations from others. The choreographic text was a form or structure that appears empirically from the outside only or surface structure, so it can be sharpened by associating with its deep structure.¹⁵⁹The choreographic text explains the phenomenon of dance by looking at aspect of motion form, motion technique, motion style, number of dancers, gender, spatial structure, time structure, dramatic structure, and stage engineering. The outer-side study of the study points to the understanding of describing or recording the analytical phenomenon of dance from the physical aspect. This was in accordance with the understanding of the term derived from the foreign term that was choregraphie, which means the art of dance record, which is then interpreted as a dance or dance composition, while the dance notation system was called dance notation.¹⁶⁰"

¹⁵⁹Y. Sumandiyo Hadi, *Dance Studies: Text and Context*, Yogyakarta: Pustaka Book Publisher, 2007, p. 23.
¹⁶⁰Soedarsono, "Introduction to Knowledge and Dance Composition," in FX. Sutopo Cokrohamijoyo, et al., Editor of *Dance Elementary Knowledge and Dance Problems*, Jakarta, Art

According to Lois Ellfeldt, choreography was an election and action or process in the selection and formation of motion into a dance. This creative process produces a dance text that has a certain character and meaning to be interpreted on its own or by others in the form of social interaction. The most important statement of meaning in one whole of the dance is through the beginning-middle-end passages, or near the beginning-the time toward the middle-towards the end, the person created by the artist from the stimulus of interpretation is then communicated to the audience in the form of a response stimulus in the process social interaction, so as to produce a certain meaning as a form of interpretation. The understanding of the performing arts and its audiences in the theory of symbolic interactionism can be viewed in the following scheme:¹⁶¹

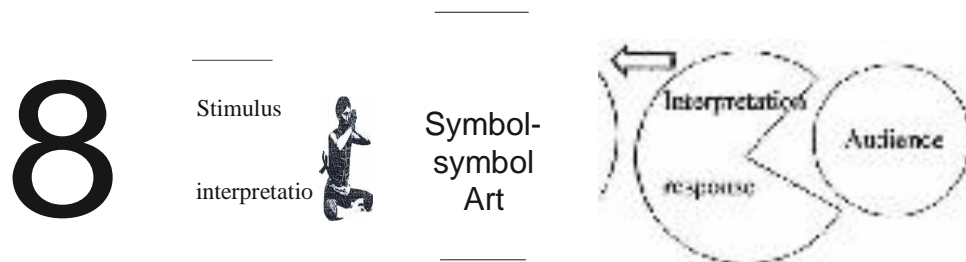


Figure 2. Interaction scheme between the creator and the performing arts audience according to the theory of symbolic interactionism.

The duality between the creator and the audience reflects the understanding of the stimulus of interpretation embodied in the art symbols by the interpretation of the response captured by the audience, so that the communication of meaning creates an inspiration and interpretation of the values of the perfection of life for human life.

According to Charron (1979) cited by Riyadi Soeprapto, the symbol was a social object in an interaction, used as a representation and communication determined by its users by giving meaning, creating and transforming the object

Directorate of the Jakarta Arts Development Project Ministry of Education and Culture, 1986, pp. 97-98.

¹⁶¹Y. Sumandiyo Hadi, *Performing Arts and Community Audiences*, Yogyakarta: BP 151 Yogyakarta, 2012, p. 109.

in the interaction. Social symbols can manifest in the form of physical objects (visible objects), words (to represent the physical objects, feelings, ideas and values), and actions (which people do to give meaning in communicating with people etc.),¹⁶²including movements in the *wayang* orang. Therefore, the symbols of art in *wayang* reflect a mind, self, and society, which educate individuals as its social basis.

According to Mead as quoted by Riyadi Soeprapto, symbolic interactionism is constructed from several notions of (1). The self, that man as a performer, as a being who has "self", that is man is an object for himself. The view of 'self' puts a human being in a mechanism of interaction with himself to face the outside world, acting on his world and interpreting it, (2). Action, that human action produces different characters as a result of the formation of the interaction process in itself. Actions are seen as behaviors shaped by the offender, instead of the internal response, (3) Social interaction, divided into two, ie non-symbolic interaction and symbolic interaction. Non-symbolic interaction means that the man responds directly to the actions or cues of the other person, whereas the symbolic interaction means that humans interpret each other's actions and cues based on the meaning resulting from his interpretation,(4). Object, is anything that can be appointed or referenced, both real and abstract. There are five object analyzes: (a) Natural objects, meaning they are created from people who consider objects, (b). (C) All objects are social products in which they are formed and transformed by the defining process that occurs in interaction, (d) Someone will act on that which points to it, (e) Because the object is something that is appointed, then one can act according to his will to the object,(5). The Combined Action, Mead in this case referred to as 'social act', in which the term refers to a broader form of collective action, derived from the adjustment of different behaviors. This adjustment does not occur mechanically, but through the first

¹⁶²Riyadi Soeprapto, *Interaksionisme Simbolik, Perspektif Sosiologi Modern*, Yogyakarta: Pustaka Pelajar, 2002, p. 126.

identification of a social action, by identifying, interpreting the definition of each social action, it will form a joint action.¹⁶³

Theoretical and empirical studies of symbolic interactionism emphasize the importance of definition, self, interaction, and strength. The definition of society in this perspective is quite useful with the emphasis of the importance of the dynamics of society as well as the interaction between individuals in it, namely through the creation of self, thought, symbol, perspective and social role symbolically through communication.¹⁶⁴

According to Herbert Blumer as quoted by Riyadi Soeprapto, the theory of symbolic interactionism rests on three main premises: (1). Man acts on something based on the meanings that exist in something for them, (2). The meaning is derived from the results of social interaction done with others, and (3) Those meanings are perfected during the process of social interaction in progress. This is related to the principle that man is a conscious and reflective actor who unifies the objects he knows as self-indication, the ongoing communication process in which the individual knows something, judges him, gives him meaning and decides to act on that meaning. Thus, human interaction in society was characterized by the use of symbols, interpretations and certainty of meaning from the actions of others. A symbol is any object or event that refers to something, involving three elements: the symbol itself, one or more references, and the relationship between the symbol and the reference, is the basis for all symbolic meanings.¹⁶⁵ Under this scheme the elaboration of choreographic texts in the context of symbolic interactionism:

¹⁶³Riyadi Soeprapto, pp. 161-165.

¹⁶⁴Riyadi Soeprapto, *Symbolic Interactionism The Perspective of Modern Sociology*, Yogyakarta: Pustaka Pelajar, 2002, 194.

¹⁶⁵James P. Spradley, *Ethnographic Methods*, translation by Misbah Zulfa Elizabeth, Yogyakarta: Tiara Wacana, 1997, p. 121.

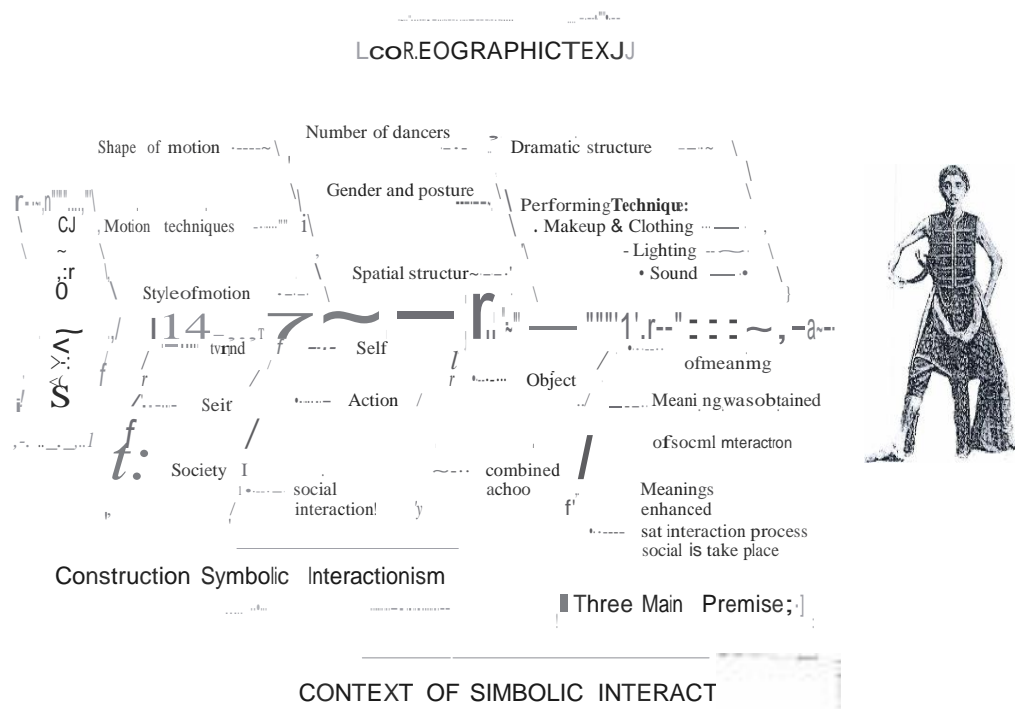


Figure 3. The elaboration scheme of choreography text analysis in the context of symbolic interactionism

Wayang orang as a reflection of human life was a *symbol* of a certain meaning that was expressed aesthetically and choreographically to be communicated with vocal (Javanese), motion, music accompaniment, and staging system, so that the artwork can be enjoyed by the audience. This whole aesthetic symbol was a unified meaning of human life that was interpreted by individuals as spectators when interacting in a performance, thus awakening the communal spirit of the support community. Thus, the synergy between artistic expression in the context of symbolic interaction is a strategic part for the formation of meaningful individual characters for the fullness of human life.

B. Choreographic Text Analysis

The choreographic text of *wayang orang* story "Kikis Tunggarana" is the internal structure of an event of political ideology between countries or relations

between countries. The choreographic text as a form or structure that appears physically from the outside was outlined as follow:

1. Motion Form Analysis

According to Hawkins, the form of motion has a magical power that is very different from the activity of motion that is useful daily life. ¹⁶⁶The magical power in dance is influenced by the power of choice of motion that is strung together and integrated. In *wayang orang*, the form of motion refers to the classification of dance performances namely the official Surakarta style (S) and Yogyakarta style (Y), see table below:¹⁶⁷

<i>Putri (femlae)</i>	<i>Endhel (SJ)</i> <i>Oyi (SJ)</i>
<i>A/us (Male)</i>	<i>Luruh (S)/impur (};</i> <i>Lanyap (S)lkalang-kinantangf (};</i>
<i>Madyataya/katongan</i>	<i>(SJ</i>
<i>Dugangan (S)/gagahan(};</i>	<i>Kambeng</i> <i>Kalang jkinantang</i> <i>Bapang/bapang kesatriyan (SJ</i> <i>Bapang/jeglong (SJ</i>
<i>Kera (Y)</i>	

The classification of dance performances was arranged based on aesthetic and choreographic rules to sharpen the character of individual characters. For example: the type of *kambeng*, for Surakarta style was limited to Werkudara, Hanuman, and Bayu god, while Gatutkaca and Antareja use *kalang kinantang* dance type even though both Werkudara's sons. The principles of motion form

¹⁶⁶Alam M. Hawkins, *Creating Through Dance*, New Jersey: Prcnton Book Company, 1988, pp. 91-92.

¹⁶⁷Edi Sedyawati, *The Growth of Performing Arts*, Jakarta: Sinar Harapan, 1981, p. 8.

include: unity, variation, repetition or repetition, transition or displacement, sequence, comparison and climax.¹⁶⁸

2. Analysis of Motion Technique

The analysis of motion technique refers to the understanding of how to perform the whole process of motion, both physically and mentally the dancers in realizing the aesthetic experience of a dance composition, especially the quality and quantity of skills when dancing certain characters. In motion techniques are distinguished into form technics, medium techniques, and instrumental techniques, which are all aesthetic unity.

3. Analysis of Motion Style

Motion force is a characteristic or feature on the shape and technique of motion, especially concerning character dance. As an expression of art, its "artistic truth" is disguised apart from the fact and its actualization, which was called the biological meaning. The biological meaning was an element of perceived life, objectivized in his work, and makes it acceptable to our understanding, a symbol.¹⁶⁹For example, the symbol of the Gathutkaca character is possessing noblenature and characte, wisdom, love of truth, and justice. He is a hero who is brave, powerful, clever, victorious in war, calm and responsible. The dance motion used is the dance of the brave man of *kalang kanantang*, the asymmetric line pattern. Although asymmetrical, but this category of dance does not reduce the quality of power and dynamic. The location of tranquility and dignity is the quality of motion that is continuity and stability. Bomanarakasura is an antagonist who has an angry, selfish, arrogant, greedy and thirst for power. This figure uses the form of performances of *kalang kinantang* dance. The motive

¹⁶⁸Y. Sumandiyo Hadi, *Basic Aspects of Group Choreography*, Yogyakarta: eIKAPHI, 2003, PP. 72-84.

¹⁶⁹Suzanne K. Langer, *Problematic Art*, translation by FX. Widaryanto, Bandung: Sunan Arnbu Press, p.67.

of the *kalang kinantang* movement has an asymmetrical line pattern. The asymmetric line pattern gives the impression of dynamic, but less robust.¹⁷⁰

4. Number of Dancers Analysis

The number of dancers in the puppets of people is determined by the needs of each cultivation of the plot taken, especially the minimalist or cultivated clothing that depends largely on the amount of production costs. The case of the play "Kikis Tunggoro" which puts a feud between Gathukaca against Bomanarakasura in the fight over the territory of its colonies, namely "Kikis Tunggoro". The focus of a center of attention, "Kikis Tunggoro" seems to place two opposing camps, each of which has a supportive power. For example, Gathukaca's core strongholds are Yudhisthira, Werkudara, Arjuna, Nakula-Sadewa, Antaseno, Dewi Arimbi, and 4 garden princesses; For the core of Bomanarakasura, namely Krishna, Baladewa, Samba, Setyaki, Dewi Hagnyanawati and 4 daughter park, and warrior.

5. Sex Analysis and Posture

Sex analysis and dance posture is a choreographic analysis based on iconographic considerations of the character. For example Gathukaca figure, male sex, medium body posture, handsome with his thick mustache, calm yet brave or courageous and responsible as a warlord of Pandawa; Suteja or Prabu Bomanarakasura figures, male sex, moderate posture, malignant, emotional character (Java: *brangasan*), lack of responsibility. Examples of Gathukaca's protagonist and Suteja's antagonists illustrate the character's opposition in *wayang*, so that the meaning captured by the audience will be used as an educational model to shape his personality.

¹⁷⁰La Meri, *Dance Composition: The Basic Elements*, Massachusetts: Jacob's Pillow Dance Festival Inc, p. 24.

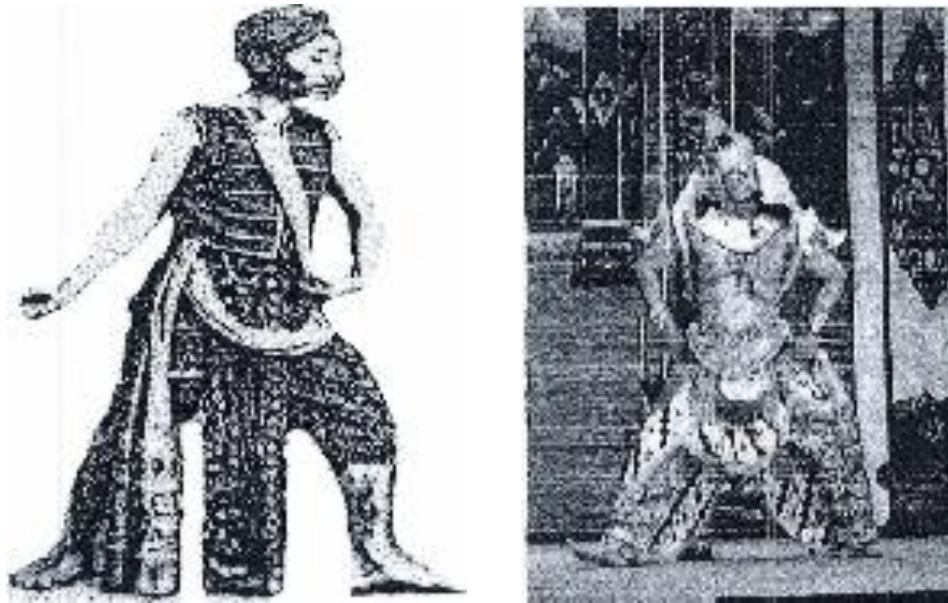


Figure 4. Gathutkaca figures, male gender, moderate tubub posture, handsome face with mustache, perfume *dancekalang kinantang*; sounds antep tones 3.5,6,1 high-sized low sounds after the tones in the barrel of *slendro* and *pelog*, dress makeup with black base color with artibut "*kotang antakusuma*" and *praba* (left); Figure Bomanarasura, male gender, moderate posture, hard-faced mustache, performances *dancekalang kinantang kasatria*, sounds *antep* tone 3.1 12 tone of high-low sound in accordance with the tone in the laras *slendro* and *pelog*, makeup - clothing with red with attribute *praba* (right) (Photo collection Hersapandi 2009).

6.Spatial Structur Analysis

The spatial elements of dance have an inherent relationship with the motorizing forces and the rhythmic structure of the motion pattern. According to Rudolph Arnheim as quoted by Hawkin, that space and power of space must be understood as the dancer's path and distance created by actors and special qualities with the forces that seek to manifest for it, awaken to it, and be governed from it.¹⁷¹The effectiveness of spatial relationships causes changes in space, further aesthetic purposes are clearly influenced by the rhythmic structure or time aspects of the movement, such as the existence of "shape, direction, and dimension".¹⁷²Some of the dance room can be understood as the following schematic drawings:

¹⁷¹Alma M. Hawkins, *Creating Through Dance*, translation by Y. Suamdniyo Hadi, Yogyakarta: Manthili, 2003, p. 61.

¹⁷²Y. Sumandiyo Hadi, *Basic Aspects of Group Choreography*, Yogyakarta: eIKPH I, pp. 24-29.

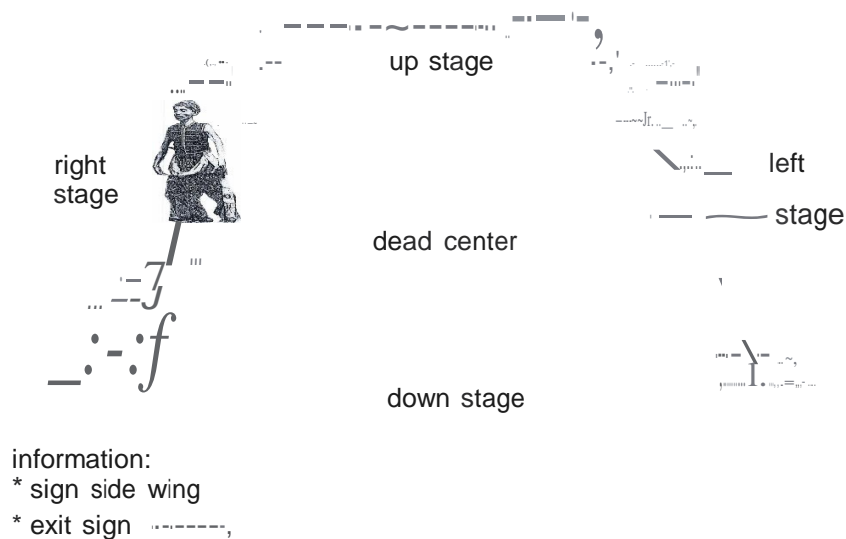


Figure 5. The stage scheme of the Prosenium.

The use of the stage of the prosenium certainly has the plus value and minus because of the distance spectacle and spectators are only from one direction, so that a dance performance looks like a picture of action players/dancers that pass in a two-dimensional perspective as in a "box" or "room". Dramatic action or action of a player/dancer such as exit or entrance (out-of-game) players / dancers from or towards the side wing up left or side wing up right angles can be analyzed for emotional touches such as "go or come" from a distance close. But vice versa if from or to the direction of the corner side wing down left or the corner side wing down right, the impression is like "go or come" from a distance.

7. Time Structure Analysis

The timing or rhythmic structure is one of the aesthetic elements in a very strong dance, as an organizer and a tool of understanding.¹⁷³ The time structure in dance can be analyzed for the aspects of rhythm, tempo, and duration. The structure of time in a dance can not be separated with the accompaniment of music. Dance and music is a harmonious and unique marriage, so together they

¹⁷³Alma M. Hawkins, 2003, p. 75.

provide an aesthetic experience for the connoisseur. Music is not as a dance servant, or otherwise music should not dominate dance. The presence of music as a dance accompaniment aims to build a dramatic atmosphere, so the dance becomes more lively and interesting to watch.

8.Dramatic StructureAnalysis

The dramatic structure is the arrangement of the emotional development of a composition to achieve climax, as well as the arrangement of how to complete or end a dance. In a dance composition must have a beginning, a development to the peak and end by an impressive moment. The climactic point is a part of a dance composition featuring the peak of emotional strength or structural effectiveness. The dramatic structure analysis is to identify that a dance performance is a sequence of events that starts from the beginning, development, climax and completion. In wayang people are shaped dramatari, then used a double cone design.¹⁷⁴The double cone design refers to the understanding that every jejer, scene, and war tend to have a climax between up to the climax and the completion of a core in the play.

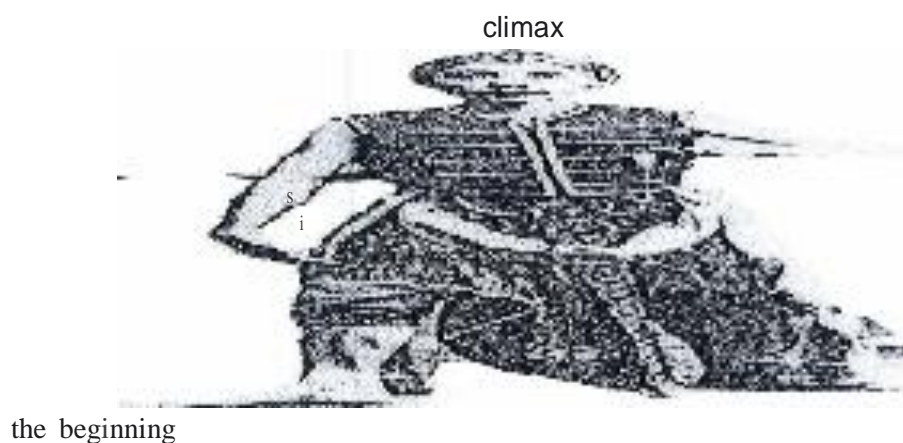


Figure 6. Dramatic Structure "double cone".

¹⁷⁴Sal Murgiyanto, 1986, pp 137-138

The entire text of the choreography is an integrated aesthetic and structured as a cultural symbol to be communicated to the individual audience as a social base of the performing arts. Thus, the history of art may explain the fact that on the one hand the work of art and culture is determined by its social role as a means of communication and on the other hand the artwork of culture itself changes the social environment that has aroused it.¹⁷⁵The social role and function of changing the work of art and culture is explained in the next discussion, namely borrowing the theory of symbolic interactionism.

B. Analysis of Symbolic Interactionism

Wayang orang as a representation of human behavior that contains the teachings of universal perfection of life certainly from time to time experience a shift in value when the dominance of global culture penetrated in the life of the Javanese today. This phenomenon brings logical consequences to understanding the meaning of *wayang* in the life of the Javanese today, especially the understanding of values among the younger generation. Therefore, George H. Mead's thought of the "Mind, Self, and Society" of symbolic interactionism theory becomes important to be the theoretical foundation, so as to be able to answer the meaning of *wayang orang* as the actualization of social interaction of modern Javanese society.

The theory of symbolic interactionism is constructed on a number of basic ideas, referring to problems of human or social groups, social interactions, objects, human beings as actors, human actions and interconnection of channels of action. This frame of mind includes the nature of society, the nature of social interaction, the characteristics of the object, the human being as the acting creature, the nature of human action, and the relation of action.¹⁷⁶In the view of symbolic interactionism, that changing a person is by changing his interaction, his

¹⁷⁵Sartono Kartodirdjo, *Thought and Development of Indonesian Historiography An Introduction*, Jakarta: Gramedia, 1981, p. 128.

¹⁷⁶Riyadi Soeprapto, 2002, pp. 142-146.

social world, his reference group and his perspective.¹⁷⁷Therefore, in understanding the *wayang* world must be in line with the thought of symbolic interactionism developed by Mead with some modifications. Action is seen as something not caused by something that comes from the past, but by a symbolic interaction within / between humans themselves. This perspective also emphasizes that an action will have a long history and that every action changes direction from time to time.¹⁷⁸Thus, understanding the meaning of *wayang orang* tends to change from time to time in accordance with the spirit of the era.

Before giving meaning to something, the actor first performs a series of mental activities: selecting, examining, grouping, comparing, predicting and transforming meaning in relation to the situation, position, and course of action. The giving of this meaning is not based on normative meaning, which has been standardized before, but the result of mental process which was continuously perfected along with its instrumental function, that was, as the direction and formation of actor's actions and attitudes to such thing. Therefore, human action was not caused by the "external forces" (as structural functionalists mean), and the causes by the act of "inner power" (as psycho-reductionist) means, but the action was based on the meaning of something faced by a process that Blumer called self-indication. The process of self-indication is the process of communication in the individual that begins with knowing something, assessing it, giving it meaning, and deciding to act on that meaning in a social context in which the individual anticipates the actions of others and adjusts his actions as he takes action by being bridged by the use of symbols, by interpretation, and by the certainty of the meaning of the actions of others, not merely reacting to each other as the stimulus-response model.¹⁷⁹

Wayang orang as a work of art must adapt to the world of social reality, especially the social structure of society as its social base. Society forms

¹⁷⁷Riyadi Soperapto, 2002, p. 187.

¹⁷⁸Riyadi Soeprapto, 2002, p. 198.

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individuals through the symbolic creation of self, thoughts, symbols, perspectives and social roles; and the individual engages in active interpretation in various roles with other individuals through communication.¹⁸⁰Gathutkaca was a protagonist, an individual formed by a tradition of ethical and moral values in order to be a good person and an example whose life was dedicated to eradicating the wrath on earth. He was a good Pringgadani king and became a model of all his people. Told, Raden Gathutkaca time will run he swears *Padakacarma*, which makes him able to fly without wings. *SquattingBasunanda*, even when the heat was not hot, when the rain does not hit the rain. He tucked the ragged fabric, the cloth was wrapped around the back of the body immediately tapped his shoulders and refused his legs earth, felt the earth was brooding under his feet. Take him captive. Gathutkaca's rays of sunshine as lightning hunted him down. So stop the Pringgadani knight in the transverse cloud, facing the other cloud by looking to the right and to the left. After the silence of Gathutkaca, he descended from the sky to the earth, Raden Gathutkaca a knight who never preened, only modestly dressed, far from women. But after Gathutkaca saw the daughter of Raden Arjuna, Dewi Pregiwa, when accompanied by Raden Angkawijaya, Raden Gathutkaca fell in love because the princess was ornately decorated. Finally, Raden Gathutkaca and Dewi Pregiwa became a married couple over family blessings.¹⁸¹

Regarding the Pandavas, the Pandavas' sovereign Judistira on his head (*sumping*) wore a piece of white paper, "Jimat Kalimosodo" when the paper was opened there was a creed. Werkudoro, wearing *gelang supiturang*, his face always bowed and rear high, just like the image of the prayer people. Werkudoro principled will not serve the others if his work is not finished yet. He was in the form of a mighty and great, becoming the main pillar of the Pandavas. Has "aji-aji ponco noko" which means power of five. His Aji-ajinya was always held firmly as a weapon of war. That was the principle of prayer, it must be done seriously. Arjuna, his soul was steadfast and happy to be imprisoned (fasted), his face

¹⁸⁰Riyadi Soeprapto, 2002, p. 194.
¹⁸¹

beautiful. The gesture that the person likes fasting his soul becomes strong against all the trials, so that his face beaming. Nakula and Sadewa, both work hard, dress well. Like people like to pay zakat and pilgrimage. Typically people who are able to pay zakat and pilgrims are generous and hardworking people.¹⁸²

In contrast, Suteja or Prabu Bomanarakasuara was an antagonist who has an emotional, arrogant, cruel, and greedy character. It is these qualities that allow for conflict when it annexes Kikis Tunggarana of the autonomous region of the Pringgodani empire. On the other hand, the mind, the character of itself, and the society formed by Bomanarakasura tends to inflict conflict on the mind, self, and other societies, thus fatalizing the occurrence of victims of soldiers on both sides. When Raden Suteja succeeds in defeating King Bomantara, the evil Prabu Bomantara soul then infiltrates Raden Suteja's body. Since then in the body Raden Suteja ago there are two personalities, namely Raden Suteja a good temper and Bomantara, which was evil. Raden Suteja also carries Aji Panca-Sona-Bumi (aji-aji 'Rawa-Rontek') into the body of Raden Suteja, ie aji-aji that can make himself unable to die, if his body touches the earth (the ground). This situation, only known King Kresna, after he asked about some peculiarities he saw in the behavior of his son, to the gods..¹⁸³The phenomenon of this Suteja figure tends to encourage him to be an arrogant and cruel individual, so this greedy nature leads to conflict by involving Krishna (his parents) and his own brothers. Gathutkaca who wanted to eradicate the anger of wrath was forced to involve Wrekudarta

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(his parents), Yudhisthira, Arjuna, Nakula-Sadewa, and Antasena to solve the problem of injustice.

Referring to Blumer's opinion, there are five basic concepts in symbolic interaction, namely: **First**, self-concept (self), as "an organism having a self." Theme of 'Kikis Tunggarana' plays two warrior figures between Gathutkaca and Suteja of different characters. Gathutkaca, son of Werkudara was a Pandavas knight figure who has a character of example, that is always under the guidance of King Yidistira holds Kalimasada letter. While Suteja or Prabu Bomanarakasura, the eldest son of King Kresna, who was unable to restrain his emotions. **Second**, the concept of action (action), because the actions of Bomanarakasura less praiseworthy by colonizing Kikis Tunggarana subordinate Pringgodani kingdom, thus causing a war that caused many victims on the part of the people. Man faces various problems of his life by assuming that he is not controlled by the situation, but feeling himself above all. **Third**, the concept of the object (object), the vital object of Kikis Tunggarana is not determined by its intrinsic features, but by the interest of the person and the meaning imposed on those objects, especially the greedy attitude of King Bomanarakasura over the small kingdom of Kikis Tunggarana, causing the conflict to occur. **Fourth**, the concept of social interaction, interaction means that each individual each transfer themselves mentally into the position of others. That was the mental attitude of Raden Gathutakaca over the arbitrary actions of King Bomanarakasura who seized his autonomous region, so it takes social interaction with political attitudes to ask him back to who has the right to power. Social interaction in the form of war resulted in two big families fighting to get the rights taken by others. **Fifth**, the concept of joint action (joint action), meaning collective action born from the actions of each individual are matched and tailored to each other. The two brothers' tomb conflict was a joint action with the hope of resolving the issue of regional autonomy rights. This political ideological conflict means the cessation of communication and political diplomacy in the issue of seizure of the territory, thus compelled to sacrifice innocent people.

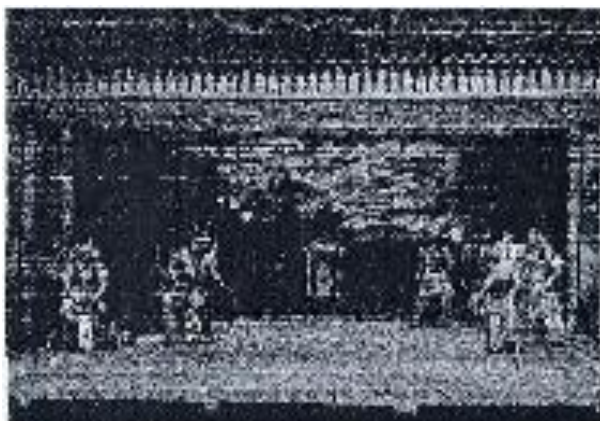


Figure 7. Confronted Gathutkaca camp supported by Yudhisthira, Werkudara, Arjuna, Antasena (left) with Bomanarakasura stronghold defended by Krishna, Baladewa, Samba, Setyaki (right) (Photo collection of Herspandi, 2009).

In this case war is a way out which must be chosen to solve socio-political problems. The essence of this concept is the harmonization and fusion of many meanings, goals, thoughts and attitudes.¹⁸⁴ That was, that war is the last resort to be followed if negotiations can not be achieved together. These five basic concepts are based on assumptions: (1). Humans, acting against other human beings based on the meaning that others give to them, both in human interaction and modified through an interpretive process. (2). The importance of the concept of self (self concept). Self-concept forms an important motif for behavior expressed as: "The particular kind of role thinking - imagining how we look to another person" or "ability to see ourselves in the reflection of another glass". (3). The relationship between individuals and society. That is, the relationship between individual freedom and society is bounded by social norms, each of which individually determines the choices that exist in the social community.!"

The symbols of art in *wayang orang* by artists are created from the interpretation of the stimulus of the idea of a particular theme, then the artistic symbols get an interpretation response by the audience community, so that the

¹⁸⁴Didi Ahmadi, "Symbolic Interaction "An Introduction" in Mediator, Vol. 9 No. 2 Desember 2008, pp. 303-304.

¹⁸⁵(<http://nurdewisetyowati.blogspot.co.id/2012/03/teori-interaksi-simbolik.html>downloaded on October 15, 2017 at 05.50 Western Indonesia Time.

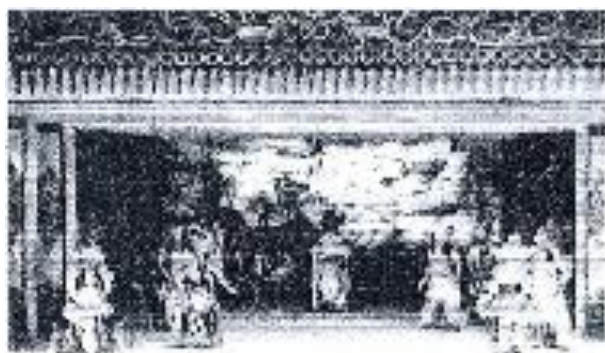


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results of the responses arise various interpretations according to the understanding of the individual audience. What is enjoyed on the stage by the audience is based on the overall performance of the performance, such as the form of motion, motion techniques, motion style, the number of dancers, the sex of the posture, the spatial structure, the dramatic structure, and the stage technique is choreographic text that gives the impression of outside ordinary and able to give the inner satisfaction of every audience. Interpretation of each individual audience tends to be different to what he captures, thus providing entertainment and education to be a character-forming factor.

Gathutakaca figures as Pandavas senopati in war Baratayuda was a descendant of Werkudara with his mother named Arimbi a raseksi who turned into a beautiful woman. Despite the giant descendants, but because he was guided by the Pandavas, he belongs to the category of the Javanese heroic and becomes a role model in everyday life. In contrast to Bomanarakasura, although he was descendant of Krishna incarnation of Lord Vishnu because in him is influenced by the evil nature of a giant, then he belongs to the category of evil or arrogance. The phenomenon of the theme in this puppet has a strategic value to be a medium of da'wah. . According to Effendy Zarkasi in the book "Islamic Elements In Pewayangan" (1978), for the Java community in particular was a very popular spectacle, both by ordinary people and by kings. Raden Fattah who was the Sultan of Demak, was very fond of *wayang*, but because of violating the teachings of Islam, asked the guardians to change the form and story of the puppet in accordance with the guidance of Islam.⁸⁶ All the changes made by the guardians are used as a normative aesthetic reference and the *wayang orang* choreography, so that the essence of Islamic praise in puppet in *wayang kulit* remains a reference in *wayang orang* performance.

⁸⁶1, <http://www.kanigoro.com/wayang-ku-lit-karva-ieni-us-ul-ama/> ampidownloaded on Jaquuari 23, 2017 at 03:33 Western Indonesia Time.

D. Cloculding Remarks

In the perspective of symbolic interactionism, mind (mind), self (self), and society (society), that individuals are always born from society, and society that actually gives them the characteristics of them. Individuals are the formation of society, and society actually gives them the characteristics of them, as the symbol of that character is the center that arises from interaction. The self was a social object, and the object that makes changes like all other objects in the interaction. The self enables us to be active in creating self-control, self-direction of any self-imposed manipulation. Therefore, the self in Islam was required to be a pious Muslim person in which every thought and society should be imbued with the spirit of Islamic teachings.

'Kikis Tunggarana' as one of the plays in *wayang orang* was a performing arts world that serves as a spectacle (entertainment), guidance (education), and order (constitutional ethics), so *wayang* was a medium of communication and character form the Javanese. Therefore, the universal values in *wayang* by the wali sanga are adapted as the medium of propagation of the spread of Islam in Java. The essence of the acculturation of Islamic and Hindu religious values was able to make the majority Javanese became converts to Islam. The mission strategy of the Sanga's guardians succeeded in transforming the *wayang* image of hindu into an Islamic *wayang*.

The duality between the creator of *wayang* art that was so popular among the Javanese community was the form of an interpretive stimulus embodied in the symbols of art, so that the creative imagination of the artwork is responded by the audience through various interpretations into an interesting performance and becomes the lifestyle of the Javanese as a base social, so intertwined communication meaning of artworks that inspire and interpret the values of human life to be used as the handle of life, especially to build the noble character of man. The text of *wayang orang* choreography in the context of symbolic interactionism has a meaning to educate individuals through the process of stimulating interpretation through art symbols that are responded to based on the interpretation of others in society. Even, UNESCO on November 7, 2003 as the

World Master Piece of Oral and Intangible Heritage of Humanity. This IJNESCO moral message shows that the local wisdom of *wayang* has universal values of national and international wisdom.

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