

CHAPTER II

GENERAL OVERVIEW

Based on the writing of the final report, the writer will give some of the things related research titles submitted such as : wayang kulit, the general characteristics of puppets, and the musical instruments of wayang kulit.

A. Wayang Kulit

Wayang kulit is a traditional Indonesian art developed in Java and other Regions. Wayang is originated from the word “Ma Hyang” which means towards the spiritual spirit, god, or God Almighty. However, another notion states that the Wayang is a Javanese term which means 'shadow', this is because viewers can also watch a wayang shadow only. Wayang kulit is played by a puppeteer who is also the narrator's dialogue wayang figures, accompanied by gamelan music played by a group of nayaga and sung by the singer.

Puppeteer (Dalang) plays Wayang Kulit behind the "kelir". The notion of "kelir" itself is a screen made of white cloth, while the electric lights flashed behind him or oil lamp so that the audience who were on the other side of the screen can see the shadow wayang that falls to the "kelir". To understand the wayang story, the audience must have knowledge of Wayang Kulit characters whose image appears on the screen.

Wayang Kulit are made of buffalo leather that has been processed into leather sheets. The process of making one of the puppets needs about the size of 50 x 30 cm leather sheet which is then sculpted to the equipment used which is the sharp pointed iron made from good quality steel. Steel is made in advance in a variety of shapes and sizes. There are a sharp, flat, small, large and other forms. Each has different functions.

Basically, to organize or create various forms of carving holes are deliberately made to hollow. Furthermore, the installation of body parts such as hands, in the hands of two connections, upper arms and elbows is connected it with a small screw made of buffalo or cow horn. Stalk whose function for dragging the black-colored sleeves are also made from buffalo horn material and its golden color generally by using prada, which is a kind of gold color paper affixed or it could be in bron, painted with powder melted. The result of puppet which uses prada, the results are much better and the color can last longer than the bron

Colors used in the decoration shadow puppets not only beautify the appearance, but also has a deeper value, which deals with the problem of symbols or symbolic. The symbolism relates to the nature or character of the puppet characters, but some are related to the problem puppet show itself. The presence of color in the shadow play is also a depiction of issues related to culture and supporting public confidence in the prototype shadow puppets.

Color associated with leather puppet characters can be observed through the face of the characters. Plain color on the front is some kind of puppet characters such as red or pink, black, white, gold, blue and green with varying disposition anyway.

Based on interviews with Wirawan Rusdi, the puppeteer of Palembang, on 4 March 2015 at 14:00 pm located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah Rt. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan, wayang kulit show has been recognized by UNESCO on November 7, 2003 as a work culture that is admirable in the field of narrative story and legacy of beautiful and valuable (Masterpiece of Oral and Intangible Heritage of Humanity). Wayang kulit are more popular in central and eastern Java, while the Wayang Golek is more often played in West Java.

Wayang (Puppet) as a performance and spectacle had already started there since the reign of King Airlangga. Some inscriptions were made at that time, among others already mentioned the words "mawa that" and 'aringgit' which means the puppet show. Regarding the birth of puppet culture, Mulyono in his

symbolism and mysticism in the Puppet (1979), estimates puppet existed in neolithikum which is approximately 1,500 years before Christ. His opinion was based on the writings of Robert von Heine-Geldern Ph. D, Prehis toric Research in the Netherlands Indies (1945) and the writings of Prof. K.A.H. Indonesian Encyclopedia hiding in 987 pages.

However, since the 1950s, books puppet as already agreed that the puppets are coming from Java, and not at all imported from other countries. Culture puppet estimated to have born in Indonesia at least during the reign of King Airlangga, king Kahuripan (976 -1012), ie, when the kingdom in East Java is its prosperous. Literary works which became the puppet story has been written by poets Indonesia, since centuries X. Among other things, the book of literary texts Kakimpoi speak Javanese Ramayana written during the reign of Balitung (989-910), which is composed of the Book of the Ramayana written by poet India, Valmiki. Furthermore, the Java poet no longer just translate the Ramayana and Mahabharata into old Javanese language, but it is composed and recounted by incorporating the philosophy of Java into it. For example, the work of Professor Kanwa Arjunawiwaha Kakimpoi which is a composition that is orphaned on the book of the Mahabharata. Another spin more tangible difference in her version of the original story is Baratayuda Kakimpoi work of professor and professor Panuluh Sedah. This great work was done during the reign of King Jayabaya, king of Kediri (1130-1160).

In the history of the emergence of Wayang Kulit in Palembang itself, Regarding the existence of puppet Palembang since when, until now there has been a lot of found sources that mention the exact connection with it. However, there is one source who states that during Ario Damar (Ariodillah) ruling in Palembang (1455-1486M) at that time there was no set of tools in a puppet show and a "puppeteer". Such information hints that since the Kilkenny under the protectorate of the Kingdom Majapahit in Java and the Duke at the time was Ario Damar (after converting to Islam named Ario Abdillah Dillah puppet has no existence in Palembang.

Based on the interview with Wirawan Rusdi, on 4 March 2015 at 14:00 pm located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah Rt. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan, Mr. Rusdi said the existence of a puppet in Palembang is in line with the presence of palace in Palembang formation by Elite Java. Wayang Palembang continues to grow in the community, it is proved that in 1943 Palembang puppet performed in the title in the Seberang Ulu (Kertapati).

History of Palembang puppet influx began in the 17th century and began to develop in the 19th century BC. Puppet was then continued to grow with the local character that becomes typical of Palembang. Other information regarding anyone mentions the carrier of puppet arts in Palembang, one says that the art of puppet information brought by the son of Sunan Kudus (one of the Wali Songo Islam spreaders in Java) named Mas Shahid (degree Panembahan Palembang) and Mas Nurdin (the title of Prince of Palembang).

Regardless of some of the above sources of which are true, much evidence suggest that the art of puppet whose story came / comes from the tradition of producing works of literary writing, in the form of manuscripts puppet story, never existed in the past in Palembang, including in the Sultanate Palembang.

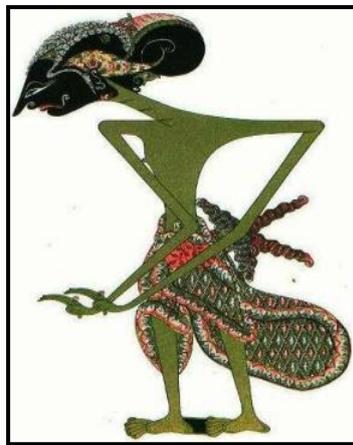
It can be said that the art of Javanese puppet that is what gave birth to the existence of the art "Wayang Palembang". This phenomenon can be understood by the paradigm of "acculturation". Acculturation comprehends reviews those phenomena in the which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either on both groups.

B. The General Characteristics of Puppets

The world of wayang (shadow puppet) through its characters actually contains many symbols and characteristics of human nature like the character of Arjuna as the epitome of handsome figure. Yudhistira is a figure who likes peace, Bima is a difficult figure in terms of love and not easily to attract to women.

Based on the interview with Wirawan Rusdi, on 4 March 2015 at 14:00 pm located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah RT. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan about the characteristic of wayang kulit Palembang and according to Mulyono about wayang kulit in Java. The following are some of the character of a number of puppet characters from Palembang and Java.

1. *Yudhisthira*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

Yudhisthira is the eldest son of the Pandavas, the son of the Goddess Kunthi. When youth named Puntadewa, king Amarta. Puntadewa also known as the title Ludira Seta which means bloody white. It symbolizes man sincere in many ways. Even within a single story, Puntadewa is willingly give his beloved wife when asked by others who admire and love her. Yudhisthira is the epitome of a courageous man, patient and love peace, very faithful to his wife, children and family. Yudhisthira has a black color in his face. black face is intended that the characteristics of the puppet, Yudhisthira had depiction dispositive nature prosperous, wise, eternal, impersonal sublime, and responsible. Yudhisthira is very averse to hostilities. Although drenched possessions, Yudhishtira against polygamy so that his wife is one, Dyah Ayu Draupadi. When young, Yudhisthira loved beautiful dress, but his parents actually looked simple.

2. *Arjuna*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

Arjuna's name is derived from the word "Jun." Which mean vase. That said Janaka's name also comes from the Arabic Jannah which means heaven. The second word contains the meaning of silence or stillness. Arjuna has properties and pure character. Not a few women who are in love to him. The Arjuna form of handsomeness is the epitome of smoothness and grandeur mind of a man. Arjuna is also known like something that is aesthetically pleasing, beautiful, very sensitive soul, and meek. The Arjuna is hard saying the word 'no' and the word 'no', especially against women. That is where the weakness of Arjuna, hence not a few women miss him very much even though they had been married. Arjuna has a black in his face. Black face is intended that the characteristics of the puppet, Arjuna had depiction dispositive nature prosperous, wise, eternal, impersonal sublime, and responsible.

3. *Krishna*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

When young, Krishna named Narayana. He later became king in Dwarawati. Although physically this man is black, bloody black and fleshy, but Krishna is not 'black' his actions. Krishna is the epitome of a man who is friendly, sociable, many friends, and playful (humor). When giving edicts, he uses a variety of satire is so soft so that the advised not feel hurt. Krishna is visited by many young and old friends and male-female for sharing or consultation. Generally, after consultation of Dwarawati, the 'relation' Krishna home by grasping spirit. Krishna is known to be very strategic in dealing with complaints of her. Krishna has a career that is hard to match, especially in the political field. In the eyes of others, Krishna has a very high prestige and influence incredible. Dedication and loyalty is okay because that is all the men of Krishna obedient to him. In households, Krishna did not disappoint. Although he has the three wives, Krishna is very fair. Famous advice of Krishna to the wife is that they promote a sense of humanity and the exclusion fashion glamor. Krishna has a black color in his face. black face

is intended that the characteristics of the puppet. Krishna had depiction dispositive nature prosperous, wise, eternal, impersonal sublime, and responsible

4. *Bima Wanda*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

Virility named Bima certainly is not in doubt. Bima character is very far from haughty and arrogant character, though endowed with extraordinary powers. Bima is very high affection towards their parents and siblings. Bima is also famous honest when talking, even never lie. However Bima less like formalthing. Bima always be steadfast in principle, is not easily provoked or influenced by anything, even the instigator uses various tricks and ways. Bima also has a very deep tolerance against anyone so that he will not necessarily bring relief to those who are being hit by the disaster and distress. He is also a very strong hold on sariat pangeran (prince of sariat) religion and state. Bima is a patriotic figure who is always faithful to his environment and his own country. In social communication, Bima is known respect women. Bima is also not the kind of guy 'womanizer'. When he was interested and marry Goddess Arimbi, he is interested solely in virtue and grandeur of the Dyah Ayu. Bima has a black color in his face.

Black face is intended that the characteristics of the puppet, Bima had depiction dispositive nature prosperous, wise, eternal, impersonal sublime, and responsible.

5. *Durna*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

When young, Durna named Bambang Kumbayana. Resi Durna is so handsome and good-looking. Bambang Kumbayana always wear dress so that the appearance is very convincing. But because of his bad character, then his face turned into ugly after beaten up by his enemies. Receipt Durna is always costumed paranormal robe (Jw: Pandhita), but very contemptible and despicable behavior. Durna is known as the character 'duplicity'. Men who are not strong opinionated and full of prejudice, although he claimed to be the 'paranormal'. Durna is also known to be very like visited by the students, because there will be respected by students and their families. All needs are provided even sometimes he asked picked up by the Kauravas. Behind his cloak, Durna actually bear to take advantage of every person who asks for help, for the sake of his own Durna. He even has the heart to take advantage of distress 'client' for his own personal enjoyment. However Durna often talked about his success in helping others so

that the guests anesthetized by persuasion. He as paranormal, it is only to make profits. But the official, Durna is a spiritual adviser of Astina and Pandavas. Durna has a yellow gold in his face. Yellow gold face is intended that the characteristics of the puppet, Durna described as having a character who is sometimes grumpy or wise.

6. *Semar*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

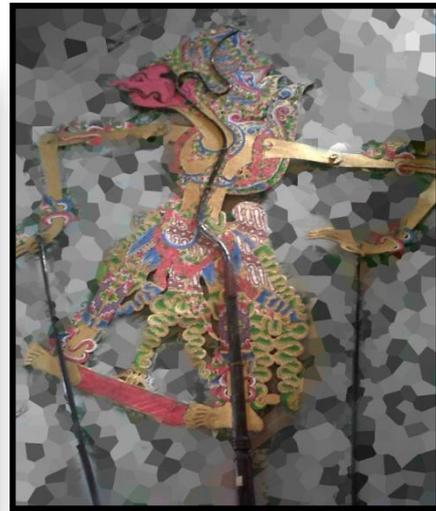
If readers are women, and married to a man who is very good at nurturing and very wise, it means not much different from the characteristics of Semar. Although only a clown, actually Semar is a derivative of the nobility, even brother Sang Hyang Guru Nata (god of all gods) in heaven. Although Semar is known as the father, he has a very sharp instinct, intuitive, and has a godlike character. Semar is always fair and wise in deciding any matter or case. When ruled quell insolence, Semar will show his authenticity. But in everyday life, Semar is always dressed as a mere figure sawantah decree. Semar is Goddess Kanistri wife, who is always left out because of a noble task of the husband in the worship of the leader and his people. Semar family life more forward than sparkling lakutama worldly. Semar has a black colour in his face, a black face is intended that the

characteristics of the puppet, Semar had depiction dispositive nature prosperous, wise, eternal, impersonal sublime, and responsible.

7. *Baladewa*



Wayang Kulit Jawa



Wayang Kulit Palembang

Description :

When his youth, named Raden Kakrasana Baladewa, Krishna's brother is king. Baladewa is as a tourist reddish white (Caucasian). He is the epitome of a man who likes to meditate, like starch body and penance. He was more involved in the world of the unseen. The other time was also forging war strategy. Baladewa has the character of a very loving family, especially to his sister, Dyah Ayu Sembadra. Wherever go, Sembadra always in the escort by Baladewa. Characters that stand out from Baladewa was irritable but also forgiving back. Kinship with the Pandavas is a bit tenuous, as Baladewa many settled in Astina. But Baladewa also immediately moved from Astina, after knowing that the family Astina has deviated from the agreement and the message of the ancestors. Baladewa can be represented as the image of a man whose every act is always haphazard, without thinking long in advance, eventually even ashamed of himself after his mistake caught. Another advantage of Baladewa is the top male dared

acknowledge errors and mistakes. Baladewa has a face red or pink. Baladewa is described as having characteristics harsh, impatient, easily emotions and brave.

C. The Musical Instruments of Wayang Kulit.

The Wayang Palembang can be said not much different from the existence of Wayang Kulit in Java. Therefore, the existence of Palembang puppet can not be separated by the history of Javanese elite to form a government in Palembang in the past such as the use of the instruments. The instruments used in Wayang Kulit Palembang and Wayang Kulit in Java are Gamelan.

According to Ferdiansyah (2010, p.23) Gamelan is derived from the word “nggamel” (in the Java language) or gamel which means hitting or beating, followed by the suffix "an" making it as a noun. While the term gamelan has meaning as a single musical instrument played together.

According to Sumarsan from the title of his book Hayatan Gamelan, the main components of the composition of the gamelan instruments are bamboo, metal, and wood. Each instrument has its own function in a gamelan music show. For example gong instrumental music that closes a long and gives balance after the music was decorated by the musical rhythm.

Gamelan consists of several kinds of musical instruments, among others:

1. Bonang



Bonang has the form "kettles" or "pots" are placed horizontally into a string in a wooden frame, either one or two rows wide. All kettles have a center / bulge in the middle. And if the center hit will cause noise.

2. Celempung



Celempung is a stringed instrument wire which is framed in a sort gerobongan (also serves as a resonator) which are two pairs of legs, shaped almost like a grasshopper. And at the top there is a vertical wires formed like a toothbrush. Wire consists of thirteen pairs, stretched between nails to tune (above) and spikes of small (below). Pieces of metal are placed on the top side gerobongan as a separator bridge wires. Celempung is played with the thumb left and right hand, while the other hand fingers are used as the cover of the wires that are not picked.

3. Gambang



Gambang is an instrument made of wooden planks that framed the gerobongan which also serves as a resonator. The shape is almost like a tombstone at the tombs of Java and there are wooden planks on it. Blade is numbered from seventeen to twenty slats. Gambang is played with a round-shaped drum with a long stalk usually from horn and hit in the top of the wooden planks.

4. Gender



Gender is an instrument consisting of metal blades tightened with a strap on top tube of resonator. Resonator tube is created from bamboo which are arranged in a cylindrical shape parallel to the horizontal when viewed from the side face of the shape of a rectangle.

5. Gong



Gong is a musical instrument that is hung in vertical position. Gong has round shape and large or medium. In the middle there is a central boss /bulge, usually sounded in the middle of the center boss with percussion round upholstered.

6. Kemanak



Kemanak is an instrument shaped like a spoon. Spoon made of brass. The shape is simple, light, and easy sounded. How to ring it with each tapped / struck against each other.

7. Kendhang



Kendhang have geometric shapes, which is shaped like a tube, with a two-sided with the skin side of the rope tightened with leather or rattan organized in a "Y" which is placed on a wooden frame (plangkan) in the horizontal position.

8. Kenong



Kenong is a set of instrument types of gongs that looks almost similar to bonang which is shaped like kettles and in the middle there is a center / bulge. But the different is the amount less than bonang. Kenong horizontal position is superimposed on a rope stretched on a wooden frame.

9. Kethuk-kempyang



Kethuk-kempyang are two types of instruments like small gong. However, the shape is like bonang and kenong, round and in the middle there is a large center / bulge, if hit will produce sound. Kethuk has smaller size compared

with kenong, but higher. While a rather large kempyang is short and wide. Placed in a horizontal position, superimposed on a rope stretched on a wooden frame.

10. Rebab



Rebab is a stringed instrument with a 2 wire that stretched on wood with the body shape of a heart. The heart-shaped body made from coconut shell which is then covered with a membrane (thin skin) from cow skin.

11. Saron



Saron is an instrument in the form of keys with six or seven blades, mounted on a wooden frame which also serves as a resonator. These instruments sounded the drum made of wood and horn. Tools at its shaped are like a hammer.

12. Slenthem



Slenthem includes into musical instruments "panembung" or hit with a hammer to play it. But slenthem has blade like musical instrument saron which has 7 blades. Slenthem has golden yellow color.

13. Flute



Flute is a musical instrument of the woodwind family of instruments. Bamboo flute instrument in the form of short pieces and in body have holes that can produce sound when one of them is closed in turn while blowing on the edges.

Based on the interview with Wirawan Rusdi, on 9 May 2015 at 10:30 am located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah Rt. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan. The Wayang Palembang can be said not much different from the existence of Wayang Kulit in Java. The musical instruments used in the performance art of Wayang Kulit Palembang can be said not much different from the existence of Wayang Kulit in Java, but the puppets Palembang have differences in terms of the use of musical instruments being played. Wayang Kulit Palembang only use Gambang, Saron with large and small size, Gong with large and small sizes, Gendang and Kenong with large and small size. The raw materials used in the

manufacture of musical instruments and Javanese shadow puppets Palembang have similarities. The raw materials used for musical instruments made from bronze.

Mr. Rusdi said the song used in the performances of Wayang Kulit Palembang is Cup Ma Ilang (to scenes on figure Petruk and Semar), while using of Java songs aims to attract audience such as Sue Ora Jamu, Lenggang-Lenggang Kangkung. In a wayang story, the use of musical accompaniment in certain scenes is also needed with the aim to revive the story, for example in the use of appropriate musical accompaniment to scenes of war and on the way of the wayang figures.

D. The Costume of Puppeteer

The costumes worn by the puppeteers of Wayang Kulit Palembang and Java also have similarities and differences. Based on the interview with Wirawan Rusdi, on 9 May 2015 at 10:30 am located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah Rt. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan, the costumes used by puppeteer of Wayang Kulit Palembang are beskap, songket and tanjak in their heads, while puppeteer of Wayang Kulit in Java uses beskap, batik cloth, keris and blangkon on their heads.



- Costume puppeteer of Palembang



- Costume puppeteer of Java

E. Players of Musical Instrument

Based on the interview with Wirawan Rusdi, on 9 May 2015 at 10:30 am located at his residence Jln. Pangeran Sido Ing Lautan, Lrg. Cek latah Rt. 10 Rw. 01 No. 234 Kelurahan 36 ilir, kecamatan Gandus, Palembang, Sumatera Selatan, players who participate in playing a musical instrument as well as a puppeteer of Wayang Kulit Palembang are 13 people such as :

- 1 person as a wayang kulit puppeteer
- 1 player as a puppeteer helper (behind only puppeteer)
- 1 person as a player of gambang
- 1 person as player of small saron
- 1 person as a player of big saron
- 1 person as a player of kendhang
- 2 people as players of small kenong
- 2 people as a player of big kenong
- 1 person as a player of small gong

- 1 person as a player of big gong
- 1 person as a technician.

The discussion about the number of Wayang Kulit players in Java, the writer cites an article sourced from <http://kebudayaankesenian indonesia.blogspot .com>, a complete puppet show takes approximately as many as eighteen supporters. One person IS as a puppeteer, two women are as waranggana / sinden (female singer), and fifteen people are as gamelan concurrently as wiraswara (male singer).

In singing a song, Wayang Kulit Palembang does not wear sinden (female singer). because according to Mr. Wirawan Rusdi, sinden (female singer) in Java wears slightly open like wearing kemben (which only cover clothing covers the chest and legs but does not cover the area of the shoulder), while customs of Palembang society does not allow women wearing revealing clothes like that because most Palembang community are descendants of the original people of the east-central (Arabic). Therefore, in singing the song accompaniment only puppeteer himself sings the song helped by other musical players.