

The Symbolic Meaning of *Wayang* as a *Sangkan-Paran* Culture



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ABSTRACT: The theories on the life journey of eastern humans, including this nation, are dynamism, animism, polytheism and monotheism. Because of this, the culture was then called the *sangkan-paran* culture. This article aims to find out the symbolic meaning of wayang as a *sangkan paran* culture

The approach to the symbolic meaning of *wayang* culture as a *sangkan paran* culture is carried out in various ways such as semiotics, meaning interpreting existing signs. Hermeneutics, interpreting the narrative. Grammar, interpreting what appears with all its coherence and consistency. Dialectics, asking the experts. References, referencing existing writings in books, journals, newspapers, brochures and the like.

The results of the article, that *wayang* art as a *sangkan-paran* culture, are: 1. reminding humans of God, that God is the One who is omnipotent, 2. reminding humans of humans, that humans are servants of God's creation who are weak and have no value. anything, and 3. reminds people of goodness that goodness is His command to do, evil to be abandoned.

KEYWORDS: symbolic meaning, *wayang*, *sangkan-paran*

A. BACKGROUND

Eastern theories of the course of human life, initially from ancient times (the "*Bahula*" era), are respectively dynamism, second is animism, third is polytheism, and fourth or last for now is monotheism. This means that the theory of the life journey of eastern humans, including this nation, is a theory of the life journey of always seeking God because they see the wonders of nature until they feel small, weak and stupid (Sujuddin, 1981:19). For this reason, then asking, thinking, contemplating, and arguing (reasoning) looking for evidence (guidance or theory), all of this is done continuously over and over again over a very long period of time, years, centuries, who knows? how many years, how many centuries until now.

The theory as presented in line with Jacob (1917:40) also explains that this nation is a nation that always longs for appearance and longs for taste. Who is meant by appearance, and who is meant by feeling, what is meant by appearance and what is meant by taste, there is no one else except God. This nation, also stated by the Ministry of Education and Culture (1983:36), is a nation that always asks itself where it comes from and where it ends. To this question, the final answers found were *sangkan-paran* (from where and where), *sangkane saka ngendi* (where did he come from), *parane ya 'nyang endi* (where did he return), *sangkane saka Gustialah* (the problem came from God), *parane ya 'nyang Gustialah* (return also to God). So, *sangkan-paran* is none other than *Gustialah* (God). A nation that is based on *inna lillaahi wa inna ilaihi raaji'uun* (which is based on belonging to *Allah* and returning to *Allah*), to a nation that seeks God, because it feels that it comes from God and its return must also be to God (Soetarno, 2010:46).

Initially, the journey of life is dynamism, which means the beginning of human life's journey in its efforts to seek God. As for the results, God is the visible thing or thing itself, for example like a mountain, the mountain is God. The ocean, the ocean is God. The big wood, that big wood is God. The big rock, the big rock is God, and so on. With respect to such a God, after who knows how many years, in line with maturity of thought, his presence is rejected, replaced with the second thing, animism, because it doesn't make sense, when you see God as a visible thing you can't do anything.

Second, the life journey of animism, which means human efforts to search for God, the result is that God is mysterious who is behind things or objects, such as mysterious who is behind mountains, mysterious who is behind the sea, mysterious who is behind wood, mysterious who is behind rocks, and so on. With respect to such a God, in line with maturity of thought, no matter how many years or how many centuries, His presence is also rejected. Because, he thought that the mysterious thing behind the sea, wood, stones, and so on must be God, until he replaced it with the third thing, namely polytheism.

The third life journey of polytheism, which means human efforts to search for God, the result is that God, except for the mysterious one who is behind visible things or objects, is also very numerous, for example, there are mountain gods, there are sea gods, there are wood gods or big trees, gods large rocks, and so on. With regard to God like that, in line with the maturity of

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

thought, no matter how many years or how many years, His presence is also rejected, because the thoughts that exist, do not make sense, when you see that there are so many Gods, what if each God has different wills, is there any don't disagree with each other, don't blaspheme each other, don't fight each other, don't they then make this world fall apart, and so on, until it is replaced by the fourth, namely monotheism.

The fourth or last for now, is the life journey of monotheism. The journey of monotheism means the journey of human life in search of God. The result is that God, except for the mysterious one who is behind the things or objects in all of nature, is also only one in number, namely God Almighty. It is here (in this monotheism) that humans now exist. Against such monotheism, whatever the religion of eastern humans, including this nation, whether **Islam**, Christianity, Hinduism, Buddhism, and so on, believe that God is one or One.

The theory of the journey of human life including this nation is because this is so, so it is no wonder that many people say that their culture then becomes sangkan-paran culture, meaning culture that is presented in such a way as to remind humans of God-*sangkane saka sapa, parane menyang ngendi. Sangkane saka Gustialah, parane ya menyang Gustialah menyang Gustialah* (God) is manifested in his commands and prohibitions, namely religion (Abdul Karim, 1986:23).

Regarding the *sangkan paran* culture of such a nation, it is interesting to examine, among other things, its relation to the symbolic meanings that exist in its life, be it technology, agriculture, trade, art and so on, especially the Purwa leather puppets which are the favorite of this nation, and have been designated as world heritage. , approved by UNESCO (<https://temanggung.mind-rakyat.com>).

This article will try to find out specifically about *wayang* as a *sangkan paran* culture which is the favorite of this nation in relation to this symbolic meaning. Next, a question: what is the symbolic meaning of *wayang* as a *sangkan-paran* culture?, hopefully it will guide this article to the end.

The importance of this article is because *wayang*, which has taken root and become a favorite among the people, and has also been designated as a world heritage, approved by UNESCO, is a symbol whose meaning is very subtle, so much so that it needs to be explored again and again. If all people are ignorant or don't care, don't want to pay attention, and don't want to convey it on the various opportunities they have, it will gradually develop a perception and understanding that is not what is actually expected. For this reason, the author hopes that this article which examines the symbolic meaning of *wayang* can contribute to goodness in human life in the world.

B. THEORETICAL STUDY

1. Wayang as Sangkan Paran Culture

a. Wayang

Wayang, is a puppet performance art made from buffalo or ox skin, presented by a *dalang* accompanied by musical instruments, there are musicians, *pesinden* (female singers) and *penggerong* (male singers who back up female singers) (Sotarno, 1978:4).

Wayang is a dramatic art, a fusion of various existing arts: fine arts, movement arts and sound arts (Sholihin, 2009: 5-8). Fine art can be seen in *wayang* paintings with various shapes and colors, movement art can be seen in slashes ranging from *cepegan*, movement, to war, sound art can be seen in *karawitan* in which there is sound art in the singer and the striker, and the art of music in the *gamelan* (Adrian Krisna, 2012:34).

Wayang, furthermore, is a performing art and is a drama art derived from various existing arts: fine arts, movement arts and sound arts, there are: 1. devices, and 2. operational presentation. The devices are: a. story (basic material worked on), b. Actors (*wayang* presenters), c furniture (tools used for presentation). Presentation operations include: a. conductor of *wayang*, and b. *wayang* itself (Sujuddin, Adiman, 1981:46).

b. Sangkan Paran Culture

Sangkan-paran culture, which means a culture that reminds humans of *sangkan paran* (God), where God is the aim and purpose, humans are the self who desires God, and goodness is the path taken to reach Him (God) (Budiono, 1984: 17). Because of this, reminding humans of God means: 1. reminding humans of God, 2. reminding humans of humans, and 3. reminding humans of goodness.

Reminding humans of God means reminding humans that God is the essence that created the entire world, including humans themselves. Because it reminds humans that God is the essence that created the entire world, including humans themselves, then it also means reminding humans that God is the most majestic essence, the all-powerful essence, the all-knowing, the all-hearing, the all-giving, and so on, the point is that God is everything.

Reminding humans of humans means reminding humans that humans are servants of God's creation who have faith in Him, who are weak - have no strength, are small - have no greatness, are stupid - don't know anything, in essence humans are creatures who don't know anything. there is value on the side. Regarding human values, people joke: chickens, their value is in their edible meat, swallowtails are in their saliva, tigers are in their skin, humans are in what ?

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

Reminding people of goodness means reminding people that goodness is His command to do, and on the contrary, it is forbidden to abandon it. By carrying out His commands and abandoning His prohibitions, humans will reach Him (Budiono, 1984:18). There is nothing more valuable, more valuable to humans than the arrival of humans to God (Abdul Halim Mahmud, 2003:5).

Sangkan-paran culture, which reminds humans of: God, humans and goodness is very important. The importance of *sangkan-paran* culture is to remind humans of: God, humans, and goodness, because humans as weak servants of God desire God, the Most Great, and only with the goodness of His commands and prohibitions will humans reach Him. (God) (Attauhid, 2011).

2. Symbolic Meaning

a. Understanding Symbolic Meaning

Symbolic meaning, meaning is meaning, symbolic-symbol-symbolon (Greek), meaning sign. A symbol is a sign, or something that appears (Hoed, 2011:16). What is visible means not only what appears to be seen, but the point is also what appears to be sensed, such as what can be seen with the eyes, can be heard with the ears, and can be touched with the hands.

Symbolic meaning is the meaning behind a symbol, sign, or something that appears. For example, in a *wayang*, what can be seen and sensed is the *wayang* itself, its strokes and its accompaniment (Pala, Aynur, 2011:46). Dance that can be seen and sensed are its elements, namely: movement, accompaniment, make-up and clothing. *Karawitan*, which appears to be sensed and heard, is the song and music (Suryono, 2011:40).

b. Symbolic Meaning Approach

The symbolic meaning approach, or ways to find out the symbolic meaning of something, can be sought using various theories or methods such as: the semiotic method, the hermeneutic method, the grammatical method, the dialectical method, and the referential method (Nasir. Purba, Amal, 2021). The rest, Nasir and Purba, explained as follows.

It can be searched using semiotic methods, which means it can be searched through the signs or symbols in the material, then the signs or symbols in the material are given meaning according to the rules.

It can be searched using hermeneutics, meaning that the existing meaning can be searched based on existing language narratives. The existing narratives are interpreted according to rules such as they must be consistent, they must be coherent, and they must be accountable for their truth.

It can be searched using grammatical methods, meaning that the meaning is searched for in the material based on what it looks like with all its coherence, consistency, and can be accounted for as correct. In this method, researchers are highly required for their accuracy, expertise and objectivity.

Medium Can be searched dialectically, meaning that the existing meaning can be asked to existing experts, who are truly experts without ignoring their psychology regarding the material being asked.

It can be searched using referential methods, meaning that the meaning can be searched for through writing such as books, journals, newspapers, brochures, or similar things that have existed for a long time.

C. RESULTS AND DISCUSSION

1. Wayang

a. Story

The story as the basic material used in *wayang* is the *Pandawa-Kurawa*. In essence, the *Pandawas* and *Kurawas* always fought over the world: wealth, throne and women, with winners and losers. Losing is always on the side of the *Kurawas*, winning is always on the side of the *Pandawas*, and cannot be reversed. If in reverse, winning on the side of the *Kurawas*, losing on the side of the *Pandawas*, would be unethical, because that is the ethical standard (guideline) (*wayang* ethics), the *Kurawas* must lose, the *Pandawas* must win (Magniz Suseno. 1985:17).

b. Perpetrator

The *wayang* performer is the *dalang*. The *dalang*, as the *wayang* performer, has *purba wasesa* (has absolute power) to turn the *wayang* on and off, win and defeat the *wayang* (Amidjoyo, 1961:15). The *dalang* also creates *wayang* stories, including how long and short the story is, how the story ends, whether it is happy or difficult, whether it is tragic or not, and so on.

c. Furniture

The furniture, in this case the tools used to present the *wayang*, are the *wayang* themselves, there are approximately 300 of them. This *wayang* has human characters, there are animal characters, each of which has male and female characters. *Wayang*, their lives and deaths are not of their own free will, nor are their wins and losses. *Wayang* also cannot create their own stories, including how long and short they are, how they end, whether they are tragic or happy, and so on. In essence, the *wayang* can't do anything.

d. Presentation Operations

Operational presentation of *wayang*, starting from 1. the conductor of the *wayang*, then 2. the *wayang* itself.

1). Wayang Delivery

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

The presentation of the *wayang* in question is the presentation of the musical pieces before the actual *wayang* is presented. Clearly, the presentation of musical pieces before the *wayang* is actually presented is: (a). *uyon-uyon*, and (b). *talun* first, then the *wayang* itself as it is actually presented.

(a). *Uyon-uyon*

Uyon-uyon or *manguyu-uyu* (welcoming guests), is the presentation of musical pieces before the *wayang* begins. The purpose of presenting the musical pieces before the *wayang* begins is to welcome the arrival of guests, in this case the audience. Among the *karawitan gending* in *uyon-uyon* that is served or percussed, is *ladrang Slamet*.

(b). *Talu*

Talu is the rope that guides the audience to see the real *wayang* presented, so that they can concentrate fully. As for the river banks that were hit, they are consecutively: *Cucur Bawuk*, *Pareanom*, *Sukma Ilang*, and *Sri Katon*, *Ayak-ayak*, *Srepeg*, and *Sampak*.

2). *Wayang*

Wayang, is a performance that is actually presented. This movie starts from the wooden drum until the last look. It is clear that this *wayang* starts from the wooden drum to the last one, it is: 1. *bedhol kayon*, 2. *jejer*, 3. *jaranan*, 4. *perang gagal*, 5. *gara-gara*, 6. *kapandhitan*, 7. *perang kembang*, 8. *perang amuk-amukan*, 9. *tayungan*, 10. *adegan tancep kayon*, and 11. *Goleka*.

(a). *Bedhol Kayon*

Bedhol kayon, is an uprooted piece of wood, where the piece of wood is in the middle of the color and then pulled out by the puppeteer who rotates it several times, slows down, and massages it while praying to be given safety, convenience, and success in presenting *wayang*.

(b). *Jejer*

Jejer, is the first scene as the beginning of the story. The first scene as the beginning of this story should be the kingdom, it can be the kingdom of *Ngamarta*, it can be the kingdom of *Dwarawati*, or *Hastina*, until the one who appears is the king or queen in front of the *patih* and *punggawa* (kingdom officials). In this topic, there are no problems that lead to conflict, so all the characters are still in good condition, still balanced.

(c). *Jaranan*

Jaranan or commonly referred to by the term *kapalan*, is a scene of riding a horse (horse) performed by the soldiers of the kingdom leaving the square to go to a destination according to the story, it could be to the opposite country, or it could be not to the opposite country, but only around to keep the security of the country, and so on.

(d). *Perang Gagal*

Perang gagal, failure itself means failure or failure, failure to achieve ideals (Prawiraatmodjo, 1976:25). This *perang gagal* was the initial war between the *Pandawas* and the *Kurawas* as a result of the existing conflict, and the *Pandawas* lost this war, but however they lost, the point is that the *Pandawas* are not finished yet and will continue to fight to achieve their goals.

(e). *Gara-gara*

Gara-gara (chaos), is a scene of very terrible natural damage with: there is an earthquake, tsunami, erupting mountains, ravines, landslides, the situation is dark because of thick dust, and so on, then continued the arrival of the *panakawan*: *Semar*, *Gareng*, *Petruk*, and *Bagong*, then the chaos stopped, they chatted by serving the drumsticks.

(f). *Kapandhitan*

Kapandhitan, is a scene of the priest in front of the knight, the knight followed by the *panakawan-Semar*, *Gareng*, *Petruk*, and *Bagong*. In this scene, the story goes that the knight came to *Begawan Abiyasa* to heal, or that is to ask the teacher, to ask about any problems such as dreams, *wangsit* (whispers from the supernatural realm) or *wisik* (messages from divine beings), so that they can be resolved.

(g). *Perang Kembang*

Perang kembang, is a war of knights in *keroyok* (one versus two or three people) blind *Cakil* and his companions: blind *Pragalba* and blind *Galiyuk*. This war of flowers was won by the knight, the blind *cakil* was killed by the knight with his own weapon, then the blind *Pragalba* defended the death of the blind *Cakil*, likewise the blind *Galiyuk* died, each blind *Pragalba* and blind *Galiyuk* were hit by the arrows of the knight.

(h). *Perang Amuk-amukan*

Perang amuk-amukan, or commonly referred to as *brubuh war*, *badar war*, *Pandawa war* against *Kurawa* without rules in it. This raging war is the last war, containing the core of the story where the *Pandawas* have succeeded in achieving their goals with a very great struggle which is the *perang amuk-amukan*.

(i). *Tayungan*

Tayungan, is a scene of *Werkudara* dancing or *Anoman* dancing, or whoever, essentially the person dancing is *Terah Bayu* (descendant of *Batara Bayu*). This performance was witnessed by other *Pandawa* relatives who were in the last scene, such as *Puntadewa*, *Janaka*, *Nakula* and *Sadewa*.

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

(j). *Tanceb Kayon*

Tanceb kayon, is the final scene. In this scene, the complete *Pandawa* characters are: *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, and *Sadewa*, plus *Kresna*, if necessary you can add *Panakawan*. In essence, this scene contains a scene to thank God for the success and victory that has been obtained.

(k). *Golekan*

Golekan, is a *wayang golek* dancing scene performed in the middle of a complete *Pandawa tanceb kayon* scene: *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, *Sadewa*, and so on.

(Murtiyoso, 1977:16)

2. Symbolic Meaning of Wayang

a. Story

The stories used as the basic material used in *wayang* are the *Mahabarata* and *Ramayana*. The *Mahabarata*, meaning the *Pandawas* and *Kurawas*, was worked on in such a way that there was always war with winners and losers. Losing is always on the side of the *Kurawas*, winning is always on the side of the *Pandawas*. If in reverse, if the *Kurawas* win and lose for the *Pandawas*, it would be unethical, because that is the standard or ethical guideline, the *Kurawas* must lose, the *Pandawas* must win. Likewise, the *Ramayana*, meaning *Rama-Rahwana*, was also fought in a war, indeed on *Rama's* side, he lost on *Rahwana's* side.

The symbolic meaning of the story is to remind humans to always do good and abandon evil (Ismunandar, 1988:53). The *Pandawas* are a symbol of good, the *Kurawas* are a symbol of evil, and it is the *Pandawas* who win, just like *Rama* is a symbol of good, *Rahwana* is a symbol of evil, *Rama* is the victor. This means that goodness wins. Good and evil always offer humans to choose. However, so that humans choose goodness. Because goodness is God's command. By doing good, humans will gain victory, will gain understanding, meaning understanding of God, their Creator

b. Perpetrator

The *wayang* performer is the *dalang*. *Dalang* as a *wayang* actor (*wayang* presenter), has *purba wasesa* or the freedom to turn on and turn off the *wayang*, win and defeat *wayang* wars. The *dalang* is also the one who makes the *wayang* story whether it is long or short, the ending is tragic or happy, and so on.

The symbolic meaning of the perpetrator (*dalang*) is to remind people of God, that God is the Almighty, the Almighty, the Almighty who wills everything (Ismunandar, 1988:51).

c. Furniture

Wayang furniture is the puppet itself. This puppet exists, its life and death are not of its own free will, nor are its wins and losses. *Wayang* also cannot create their own stories, including how long and short they are, how they end, whether they are tragic or happy, and so on. The point is that the *Wayang* can't do anything.

The symbolic meaning of the *wayang* furniture is to remind humans that humans are servants of God's creation who are weak, who have no strength, who are small, who have no greatness, who are stupid, and who don't know anything. In essence, humans are creatures that don't exist. the value is nothing (Ismunandar, 1988:55).

d. Serving Operations

The operations for presenting puppets, as has been stated, start from 1. the delivery of the *wayang*, then 2. the *wayang* itself. The *wayang* conductor is: (a). *uyon-uyon*, and (b) *tal*. As for the *wayang* itself, starting from the *bedhol kayon* until the last *golekan*. Clearly starting from *bedhol kayon* until the last *golekan* are: 1. *bedhol kayon*, 2. *jejer*, 3. *jaranan*, 4. *perang gagal*, 5. *kapandhitan*, 6. *perang kembang*, 7. *perang amuk-amukan*, 8. *tayungan*, 9. *tancep kayon*, and 10. *golekan*.

1). *Wayang Delivery*

(a). *Whoops*

Uyon-uyon, as has been said, is the presentation of musical pieces before the *wayang* begins. The purpose of presenting the musical pieces before the *wayang* begins is to welcome the arrival of the audience. As for the musical compositions in *uyon-uyon* that are served, one of them is *ladrang Slamet*.

The symbolic meaning of *uyon-uyon* is that among the *karawitan gendings* presented, there is the *ladrang Slamet gending*. The song *Ladrang Slamet* means praying for the audience to always be safe in the sense of *aslama-yuslimu-Islam*, still in a state of faith and *Islam*.

(b). *Talu*

Talu, as has been said, are musical pieces that introduce the audience to seeing the actual *wayang* being presented, so that they can fully concentrate. The *gendings* presented in the *tal* are in sequence: *Cucur Bawuk*, *Pareanom*, *Sukma Ilang*, and *Sri Katon*, *Ayak-ayak*, *Srepeg*, and *Sampak*.

The symbolic meaning of *tal* with the *gending* presented in sequence: *Cucur Bawuk*, *Pareanom*, *Sukma Ilang*, and *Sri Katon*, *Ayak-ayak*, *Srepeg*, and *Sampak*, is to remind humans of birth until death. *Cucur Bawuk*: birth, *Pareanom*: *nom* (big or mature), *Suksma Ilang*: death, and *Sri Katon*: no matter how humans are born until they die, there will be times of glory. Sifter;

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

still refined in carrying out good deeds, *Srepeg*: already serious in carrying out good deeds because time is limited or tight, and *Sampak*: already more serious in carrying out good deeds compared to *slepeg*.

2). *Wayang*

Wayang, as has been said, is a performance that is actually presented, where *wayang* as a performance that is actually presented starts from *bedhol kayon* until the end of *golekan*. To be clear, starting from *bedhol kayon* until the last *golekan* are: 1. *bedhol kayon*, 2. *jejer*, 3. *jaranan*, 4. *perang gagal*, 5. *kapandhitan*, 6. *perang kembang*, 7. *perang amuk-amukan*, 8. *tayungan*, 9. *tancep kayon*, and 10. *golekan*

(a). *Bedhol Kayon*

Bedhol kayon, where the *kayon* which is stuck in the middle of the screen is then pulled out by the puppeteer, rotated several times (3x), then loosened, massaged while praying for ease and success in presenting the *wayang*.

The symbolic meaning of *bedhol kayon* is to remind humans, in this case, birth. Humans are not born of their own will. Because humans are not born of their own will, humans are actually weak, have no strength, are small and have no greatness, are stupid and don't know anything. In essence, in God's eyes humans are creatures that have no value whatsoever (interview with Jumpono, 2 February, 2023).

(b). *Jejer*

Jejer, is the first scene at the beginning of the story. The line as the first scene at the start of this story must be a kingdom, it could be the *Ngamarta* kingdom, it could be the *Dwarawati* kingdom, or the *Hastina* kingdom, so that what appears is the king or queen in front of the courtiers (ministers). In this series there are no problems that lead to conflict, so all the characters who appear are still in a balanced state and are fine.

The symbolic meaning of *jejer* as the first scene at the beginning of the story showing the kingdom is to remind people that they are born as babies who don't have any problems, everything is still fine as a baby, all the necessities of life for food, drink and clothing are provided for. Also having to display a kingdom, where the leader is a king or queen, is to remind that babies are queens, meaning that whatever they ask must be obeyed (interview with Jumpono, 2 February, 2023).

(c). *Jaranan*

Jaranan, is a horse-riding scene performed by royal soldiers leaving the square and going to a destination according to the story, it could be going to a foreign country, or it could be just traveling around to guard the security of the country.

The symbolic meaning of *jaranan* carried out by royal soldiers is to remind people that humans are not yet adults (interview with Jumpono, 2 February, 2023). When humans are not yet adults, they cannot control their desires, they must study well and seriously. *Jaranan*, *jaran* means horse. Horses are a symbol of lust (Imam Ghojali in Masroer, 2015:15)

(d). *Perang Gagal*

The *perang gagal*, failure means it failed or didn't happen, or didn't reach the goal, didn't achieve the goal. This *perang gagal* was the initial war between the *Pandawas* and the *Kurawas* as a result of the existing conflict, and in this failed war the *Pandawas* lost, while the *Kurawas* won. Even though the *Pandawas* lost, the *Kurawas* won, but the point is that the struggle is not over and will continue.

The symbolic meaning of the *perang gagal* is a reminder that humans are not yet mature, when they reach their goals they still cannot achieve them, aka they still fail (interview with Jumpono, 22 February 2023).

(e). *Gara-gara*

Gara-gara (riot), is a scene of very devastating natural damage with: there are earthquakes, tsunami waves, volcanic eruptions, *jugrug* ravines, landslides, so that the situation becomes dark because the dust is very thick, and so on, then continued the *panakawan* came: *Semar*, *Gareng*, *Petruk*, and *Bagong*, then the riot stopped, they started gossiping by presenting *dolanan* music.

The symbolic meaning of this, is to remind humans of the course of nature where in the future there will be riots caused by damage, and humans' own mistakes or negligence regarding their understanding of God, where humans, when damaged, mistaken or negligent, do not want to carry out the commands. and do not want to leave behind His prohibitions, then there will be destruction of nature, until this is what is called world damage due to human actions. This natural damage stopped, after humans realized and immediately repaired themselves, which was symbolized by the arrival of the *panakawan*: *Semar*, *Gareng*, *Petruk*, and *Bagong*.

(f). *Kapandhitan*

Kapandhitan, is a *pandhita* scene facing a warrior, where the warrior is followed by the *panakawan*-*Semar*, *Gareng*, *Petruk*, and *Bagong*. In the *Kapandhitan* scene, *satria* comes to *Begawan* *Abiyasa* to give him a lesson, meaning to learn to ask about a problem, such as a dream, idea or wisdom, so that it can be solved.

The symbolic meaning of *Kapandhitan* is to remind people of the importance of learning knowledge from people who know. In learning this knowledge, humans will be guided and taught in such a way that they gain adequate knowledge (Amidjoyo, 1961:16).

The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

(g). *Perang Kembang*

The *perang kembang* is a war between warriors who are beaten by blind *Cakil* and his friends such as blind *Padasgempal* and blind *Galiyuk*. This *perang kembang* was won by the knights, where the blind *Cakil* died and was killed by the knight with his own weapon, while the blind *Pragalba* and *Bua Galiyuk* died from the knights' arrows.

The symbolic meaning of the *perang kembang* is to remind adult humans (people who have matured), that adult humans, after wanting to learn knowledge, then these adults will then be able to control their own desires, which is depicted by blind *Cakil* being killed with his own weapon. blind *Pragalba* and blind *Galiyuk* died from warrior arrows (Amidjoyo, 1961:16).

(h). *Perang Amuk-amukan*

The *perang amuk-amukan*, namely the war between the *Pandawas* and the *Kurawas* without any rules in it, contains the essence of the story where the *Pandawas* have succeeded in achieving their goals with a very great struggle, namely the raging war.

The symbolic meaning of the *perang amuk-amukan* as a war between the *Pandawas* and the *Kurawas* without rules in it contains the essence of the story where the *Pandawas* have succeeded in achieving their goals, is to remind humans, that when there is enough effort, they will be able to achieve their goals, will get victory, will get glory (Amidjoyo, 1961:16).

(i). *Tayungan*

Tayungan, is a scene of *werkudara* or *Anoman* (essentially sometimes *Bayu*) dancing witnessed by other *Pandawa* relatives, such as *Puntadewa*, *Janaka*, *Nakula* and *Sadewa*.

The symbolic meaning of the *Werkudara tayungan* or *Anoman* dance is to remind humans to be grateful to God for all the blessings they have been given, especially the blessing of being born as a human, not being born as an animal or as wood, stone, and so on. Because if you are born as an animal, such as a chicken or goat for example, it will definitely be slaughtered by humans and the meat eaten (Amidjoyo, 1961:17)

(j). *Tanceb Kayon*

Tanceb Kayon, is the final scene. In this scene, the complete *Pandawa* characters are: *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, and *Sadewa*, plus *Kresna*, if necessary you can add *Panakawan*. In essence, this scene is a scene that contains thanksgiving to God for the success and victory that has been obtained.

The symbolic meaning of the *Tanceb Kayon* scene as the final scene of the *Pandawas* complete with: *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, and *Sadewa*, plus *Kresna*, and the *Panakawan*, is to remind humans of their death, where humans will not possibly live on, but will definitely get sick, and will definitely die (don't expect to escape pain and death) (Amidjoyo, 1961:17)

(k). *Golekan*

Golekan, originally from the word *golek* (*Javanese*), meaning to search, is a scene of *wayang golek* dancing-performed in the middle of a complete *Pandawa tanceb kayon* scene which includes *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, and *Sadewa*, plus *Kresna*, and the *panakawan*.

The symbolic meaning of *golekan* as a scene of *wayang golek* dancing - performed in the middle of the complete *Pandawa tanceb kayon* scene which includes *Puntadewa*, *Werkudara*, *Janaka*, *Nakula*, and *Sadewa*, plus *Kresna*, and the *panakawan*, is to remind the human *golekana sing apik nggonen, sing ala guwangen* (look for the good to use, the bad to throw away) (Amidjoyo, 1961:18).

D. CONCLUSION

The symbolic meaning of *wayang* as a *sangkan-paran* culture, as has been explained at length, is:

1. Reminding humans of God, that God is the Almighty, the Most Great, the All-Knowing, the All-Hearing, the Most Giving Sustenance, and so on, essentially reminding humans of God, that God is the Almighty everything, until God is the place of human desire.
2. Reminding humans of humans, that humans are servants of God's creation who are very weak, who have no strength, who are very small, who have no greatness, who are very stupid, who don't know anything, in essence humans are creatures who don't know anything. there is no value whatsoever, up to the desire of God.
3. Remind people of goodness, that goodness is a commandment from God Almighty to do, and a prohibition to abandon. It is by doing good deeds and abandoning His prohibitions that humans will understand Him, that is, they will achieve their desires towards God.

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The Symbolic Meaning of Wayang as a Sangkan-Paran Culture

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Source Person

- 1) Jumpono, Ki. 53 years old, young puppeteer from Kalasan, son of puppeteer Hadi Sugita

Attachment



Wayang as sangkan-paran culture (Photo: Muh. Mukti, 2024)



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