

THE FORM STRUCTURES AND THE MEANINGS OF PANDAWA *LIMA* *PURWA* SHADOW PUPPET IN THE PERSPECTIVE OF JAVANESE CULTURE

*Slamet Subiyantoro*¹ & *Esterica Yunianti*²

s.biyantoro@yahoo.co.id

esticayunianti@yahoo.co.id

Abstract. The purpose of the research is to reveal the structures and the forms of Pandawa *Lima* figures, namely Puntadewa, Werkudara, Harjuna, Nangkula, and Sadewa. *Purwa* shadow puppet is the Javanese profile visualizations which reflect certain dispositions and characters. The forms of those five figures are very distinctive and have been considered as a fixed rule (*pakem*) in the order of Javanese *purwa* shadow puppet makings. Thus it is interesting to study whether the forms of the figures in the Javanese *purwa* shadow puppet have structures and meanings. The questions are whether each *purwa* shadow puppet such as Pandawa *Lima* also has certain structures, how the structures are, and how the meanings of these figures in the context of Javanese culture are. To reveal the structures and elucidate the meanings, in-depth research was executed by compiling data through, among others, participatory observation, in-depth interview, content analysis, and literary study. This research used the anthropological structural-interpretative analysis. The results of the research show that the forms of Pandawa *Lima purwa* shadow puppet is a shaped structure with distinctive forms, which are in contrast with the form structures of those of giant dispositions. The findings show that distinct facial structures as found in Pandawa *Lima* are Javanese character transformations which reflect the characters of knight. These structures are in contrast with the forms of *purwa* shadow puppet depicting giant characters which reflect negative characters or the opposite of positive characters. Therefore, the profiles of Pandawa *purwa* shadow puppets are meaningful visual structures, since they are the manifestation of Javanese characters which reflects the souls, characters, and good values which should be established as Javanese society's life guidance.

Key Words: *Purwa* shadow puppet, Pandawa *Lima*, Character, Structure, Meaning

¹*Peer group* Center for Javanology Studies, the Institute of Research and Community Services, Sebelas Maret University, Surakarta and lecturer of the Graduate Program of Cultural Studies and Fine Arts, Sebelas Maret University

²Student in Art Education Graduate Program in Universitas Negeri Semarang

INTRODUCTION

Shadow puppet is one *adhiluhung* (precious and superior) Javanese culture, since there are many symbols weighed by values and meanings. Those symbols are a unified entity. According to Sri Mulyono (1983: 99), the precious and superior values of the shadow puppet are closely linked to its various values and functions such as the values of entertainment, arts, education/information, science, spirituality and religiousness.

Shadow puppet as a symbol of human character reflection is Indonesian work of art which has a high literary value (Bani, 2012:1). Upon watching a shadow puppet, it is not about what is watched on the puppet, but it is more on what is implied (Purwadi, 2006: 139); hence, shadow puppet is a symbolical structure.

Likewise, *purwa* shadow puppet cannot be separated from the figures of Pandawa *Lima*. Pandawa *purwa* shadow puppets are those consisted of five figures, namely Puntadewa, Werkudara, Harjuna, Nangkula, and Sadewa. Those five figures also contain interconnected and integrated symbols which become one unified entity.

In life, shadow puppet has the value of entertainment; from the point of view of its functional aspect, explicitly shadow puppet supporting elements give spectacle and arts solace. It can be noticed from the *dalang* (shadow puppet master) who plays the shadow puppet skillfully, from beautiful musical and gamelan strains heard accompanying the show, from the graceful accompanying dances, and from the songs sung by the *pesinden* (Javanese singer), which accompanying the shadow puppet story. All of those supporting elements combine into one harmonious entity so as to be able to entertain the audience.

Nowadays, shadow puppet has evolved and become more in the nature of entertainment only. As stated by Ki Joko that his shadow puppet shows are more oriented to the form of entertainment because of the present market demands (Nugroho, 2011). Meanwhile, Nugroho (2011) summed up that many present shadow puppet shows have left earlier rules which emphasize meanings and values.

If examined closely, shadow puppet gives exemplary guidance for character building. Shadow puppet recounts the heroic deeds of the protagonists in defeating the antagonists. There are two conflicting characters, the good and the bad, in which

in the end the good becomes the winner. From the previous explanation, it can be seen that the values found in the shadow puppet are good as an entertainment as well as guidance.

Shadow puppet contains philosophical meaning, thus, other than as a form of spectacle, it also gives guidance. Shadow puppet as a form of Javanese culture, unconsciously yet structurally has given guidance and instilled exemplary values in the society character building. The characters developed by shadow puppet based on the products of the culture of its supporting community are characters which possess local wisdoms (Yunianti, 2013).

Related to the meaning of the shadow puppet show, which is commonly called *pakeliran*, Solichin, the chairman of wisdom council Senawangi, explains:

Shadow puppet is present in its complete form, contains its ethic, aesthetic, and philosophy. The ethical values of shadow puppet are not limited only to individual life, but they also reach further to the life of the society, nation, and country. Somebody who is deeply absorbed in seeing the shadow puppet show, inside its ethic and aesthetic plots, will be able to find the meanings embedded in it, namely the true meaning of life. Those philosophical values are the content and the main strength of the shadow puppet show. Shadow puppet is not merely a form of entertainment; it is filled with moral guidance as well as advice. Shadow puppet show is *wewayanganing aurip* (the shadow puppet of life); it is the reflection or the symbol of human life from the birth to the death (2003: 3).

However, at present, shadow puppet is not well-liked by its community especially by the youth. Thus, there is a possibility that the art of shadow puppet will be pushed aside by the streams of foreign culture well-liked by the youngsters. The majority of the youth do not like shadow puppet; and shadow puppet has no place in their heart. As stated by Wayan Nanda Dewangga, shadow puppet show is considered as old, long, and boring, which caused the youngsters lack of interest. It is because the time needed to watch the show is quite long and the language used in it is, for the youngsters, often difficult to understand. The language used in the shadow puppet show is considered too complicated, which made it difficult to learn and to understand. It is a shame for in reality, the art of shadow puppet has positive and exemplary values which can be used as a guidance to improve one's morality.

Actually, the art of *wayang* should be made into a trend for the youth. By doing so, this *adhiluhung* cultural heritage will be preserved and also become a good agent of change. In the same line, Esterica (2013) stated that this transformation is a stage in changing process through long and gradual one, or a quick turning point, or even a fundamental change. The art of *wayang* is appropriate and good to be made into a trend for the youth since it contains symbolical, philosophical, and moral-ethical values.

A similar view with Esterica's states that "the values contained inside the *wayang* show give incredible benefits in maturing oneself so that it will affect their way of thinking in choosing and determining their attitude and behavior, and they will be able to take full responsibility for their chosen path" (2013: 85).

S. Haryanto also states that the story of *wayang* contains exemplary value of life and existence, of which in every story the good always conquer the evil. It conveys a teaching that good deeds will always win, while the bad deeds will always be defeated (1988: 2).

In the same context on values, Sri Guritno-Purnomo-Soimun HP state that *wayang* is a performance work of art which contains comprehensive teachings and ethical values. Its completeness can be seen from the teachings and the values which encompass those related to human beings, universe, and God. Moreover, it also teaches on how human being can reach one's life perfection, as a person, as a member of one's society, as well as as a servant of God (2002: 159).

All of the above reinforce the fact that the art of *wayang* tells story that protagonist always conquer antagonist. It is a good point to be adapted in a trend for the youth so that they understand characters worth following, which will in turn, develop noble characters.

Wayang is the product of Javanese culture; a priceless asset. As a product of culture, *wayang* is an asset needed to be guarded, developed, and preserved, for it is an extraordinary work of art which will introduce Indonesia to the international world.

Up until now, researches on *wayang* have been executed by various parties wishing to reveal the meanings inside. Tyas Purbasari (2012) using qualitative

approach, examines the technical, aesthetics, and symbolical aspects of shadow puppet coloring.

Meanwhile, in a research, Wening Udasmoro (1999), using the model of Levi-strauss structuralism analysis, discusses the unconscious characteristics of the Javanese philosophy through the figure of Bima. Wening states that the character of Bima in *wayang* is the product created by Javanese people to represent their unconscious wishes which becomes Javanese community *superego*. Philosophically translated, Javanese people crave for Bima-like figure.

Burhan Nurgiyantoro (2011) studies the use of *wayang* to develop culture and nation. The research reviews the role of *wayang* culture. It emphasizes that Indonesian existence cannot be separated from traditional noble values which have already had long history in guarding the nation growth and progress.

Other research has been executed by Moh. Isa Pramana Koesoemadinata (2010). His research on ancient Cirebon shadow puppet discusses each distinctive visual attribute, which reflects the trails of acculturation of various cultures (Javanese and Chinese) and beliefs (animism, Hindu-Buddha, Islam).

While Salim (2011) studies Sukasman concept in creating *wayang ukur*, and the forms of *wayang ukur* which still exist up to present day.

Still researching about *wayang*, Ijah Hadijah (2012) implements semiotic theory using qualitative-descriptive method. The research is about the elements of the changing signs and markers in visual code. The subjects are *wayang golek purwa* from Kuningan and Sumedang from year 2007 to 2010 and their differences.

Whereas Wisma Nugraha Christianto R.(2003) using qualitative analysis based on narrative structural research examines the coherence of the roles and functions of the figures in East Java-style shadow puppet shows.

Although there exist many researches on *wayang*, they have not yet dissected whether the forms of *wayang* have meaningful structures; and whether exist in the forms certain regulation and arrangement for the elements.

Not one of those researches above discusses the structures of forms and meanings of Pandawa *Lima purwa* shadow puppet, especially their facial forms. The existing researches on *wayang* are still limited to its meaning, function, etc., while

discussions on the structures of forms and meanings are very limited; specifically on the visual structures of Pandawa *wayang* which has arranged and regulated structures.

The theme of the research is very interesting; dissecting further the structures of forms and meanings of Pandawa *Lima purwa* shadow puppet. *Wayang*, as the product of Javanese culture, is laden with values and meanings. Are the forms of *wayang* created at will or regulated and arranged? Do certain forms reflect certain characters? As stated by Soegeng Toekio M, (2007: Vii) that as a result of culture which reflects the values of civilization, *wayang* is capable of reflecting various meanings. Even its facial aspect approach, especially those of shadow puppet, in itself can convey understanding related to symbols and aesthetics.

Analysis is needed to reveal and interpret the forms structures and meanings found in the shadow puppet.

Based on the background of the study above, the problems can be formulated as follows: (1) are there any form structures in the figures of Pandawa *Lima purwa* shadow puppet? If so, how are the structures of those five figures? (2) how are the meanings of the forms structures of the figures of Pandawa *Lima purwa* shadow puppet in the context of Javanese culture?

The purposes of the research are basically: (1) to analyze the structures found in the forms and the meanings of the figures of Pandawa *Lima purwa* shadow puppet; and (2) to trace the meanings of the form structures which are reflected in the figures of Pandawa *Lima purwa* shadow puppet in the context of Javanese culture.

Research on the structures of forms and meanings of Pandawa *Lima purwa* shadow puppet in Javanese culture perspective is theoretically and practically very beneficial. The theoretical benefit is (1) adding knowledge on the forms and the meanings of Pandawa *Lima purwa* shadow puppet which has arranged and regulated structures in the perspective of Javanese culture; the practical benefits are (2) giving exemplary character teachings to the wider community, and (3) becoming an input for the government pertaining policies on character-based-education and cultural development.

RESEARCH METHODS

The subjects being analyzed were five facial profiles of Pandawa *purwa* shadow puppet, which consisted of Puntadewa, Werkudara, Harjuna, Nangkula, and Sadewa. The subjects were chosen based on the purposive sampling technique (Nasution, 1988), because they shared the same distinctive feature, that is, as Pandawa knights. This choice was made based on the thinking that Pandawa was identical with knight characters and had divine power.

The research setting was established by seeing shadow puppet as part of culture, bound by no specific area but more by concept. Thus, the research orientation was no longer geographically bound but leaning more towards conceptual Javanese (Subiyantoro, 2009: 88).

The research approach was anthropological in nature (Poggie, et al., 1992), using ethnographic-analytic research technique (Agar, 1980), namely depicting and revealing the structures and explaining the meanings. To reveal the meanings, in-depth research using participatory observation technique was implemented (Spradley, 1980), both in the *purwa* shadow puppet shows and directly in the community life.

The data of the research were gathered through in-depth interview technique (Spradley, 1979), some of them with *dalang* (shadow puppet master), shadow puppet observers, cultural observers, *kejawen* personages (Javanese spiritual specialists), and experts in Javanese culture. Content analysis (Silverman, 1983) was conducted on those five *purwa* shadow puppet personages and literary study was carried out in libraries. The results were then analyzed using structural approach (Levi Strauss, 1963) and interpretative approach (Geertz, 2000).

Classification of opposition was made to find the structures, while the interpretation was done by interpreting the values behind the existing structures. Claude Levi Straus' structural paradigm was used to do the structural analysis, while the interpretative analysis referred to Clifford Geertz theory. The two paradigms completed each other to dissect those five *purwa* shadow puppets profiles. The structures of *purwa* shadow puppet was seen as the text that should be analyzed,

which was then related to its content or its context (Ahimsa-Putra, 2002), namely Javanese society and culture.

RESULT AND DISCUSSION

1. Pandawa Shadow Puppet Facial Form Structures

Purwa shadow puppet is a shadow puppet which story source has been existed since ancient times. As stated by Brandes, shadow puppet is a form of original Javanese culture expression, which has already been well-known since 11th century. The statement underlines the fact that shadow puppet is a genuine Javanese culture and it was not imported from India (Haryanto, 1988: 16-18; 48-49).

So far, *purwa* shadow puppet observers still agree that the sources of the story of *purwa* shadow puppet are Ramayana and Mahabarata. Ramayana contains Hindu mythology recounting about Sri Rama and his queen, Dewi Sinta, and the depiction of Rahwana battle.

On the other hand, Mahabarata mythology appear later in time after Ramayana. It tells the story of the countries or the kingdoms of Pandawa and Kurawa, in wich Pandawa is recounted as the winner. Thus, both the show and the shadow puppet give a lesson, that *purwa* shadow puppet is a depiction of a lesson about the good and the evil.

Purwa shadow puppet cannot be separated from Pandawa characters which have five central figures. The five Pandawa figures are the sons of Pandu, an Astina king, who has five sons out of two wives; three from the first wife and two from the second wife.

Since 1301, *purwa* shadow puppet has been known by Javanese society. At that time, the shadow puppet facial form was still facing sideways. The face of *purwa* shadow puppet is a depiction, whether a certain figure is virtuous or vice versa. Thus, the structures of face, nose, eyes, and mouth are important aspects related to the characters of those shadow puppet personages. The facial profiles of the shadow puppet which are composed of various forming elements can be made into the focus of the characters analysis of those certain shadow puppets, since by its nature the facial structures of shadow puppet reflect either refined or rough

characters as portrayed by the roles of those shadow puppet figures. Therefore, it is evident that shadow puppet is a portrayal of characters and personalities or moralities (Sastroamijojo : 29-30).

Viewed from its structures, shadow puppet is composed by fixed facial elements, both in size and form. The variety of structured and integrated repetitive forms can be analyzed in structured appearance. The visible form structures are the outward structures, while the invisible structures are the inward structures. The relationship between one structure to others or one relation to others can reveal the hidden meanings. The outward structures can be considered as the text while the inward structures should be considered as the context. The figures of Pandawa *Lima* shadow puppet personages can be compared using the structures below

Table 1 Pandawa *Lima* facial form structures

Forms	Puntadewa	Werkudara	Arjuna	Nakula	Sadewa
Eyes	<i>gabahan</i>	<i>telengan</i>	<i>gabahan</i>	<i>gabahan</i>	<i>gabahan</i>
Nose	<i>wali miring</i>	<i>tumpul dempak</i>	<i>wali miring</i>	<i>wali miring</i>	<i>wali miring</i>
Mouth	<i>mingkem</i>	<i>mingkem</i>	<i>mingkem</i>	<i>mingkem</i>	<i>mingkem</i>
Head	<i>luruh</i>	<i>luruh</i>	<i>luruh</i>	<i>longok</i>	<i>longok</i>
Face	tranquil	tranquil	tranquil	tranquil	tranquil
Facing direction	right	right	right	right	right

Based on the previous table, it can be explained that *Puntadewa's* face profile form structures are as follows: *gabahan* shaped eyes, *wali miring* nose, *mingkem* or closed mouth, *luruh* or cast down head position, tranquil face, and the head profile facing right which reflects the truth.

Werkudara, the vice-regent (*patih*) of Pandawa has the following characteristics: *telengan* shaped eyes and the head profile facing right which symbolizes the truth. He has a black skin, *mingkem* or closed mouth, *luruh* or cast down head position, and *dempak* blunt nose. Cast down head position portrays polite

or humble character, black skin characterizes a knight, and a refined mouth always spreads kindness.


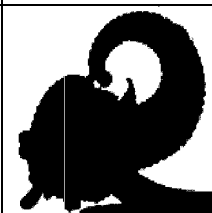
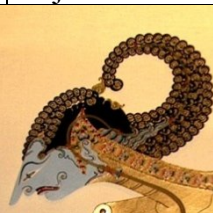
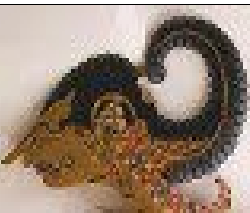

The third Pandawa figure is Harjuna. He has *gabahan* shaped eyes signifying that he is chivalrous, *wali miring* nose, and tranquil face. His face is handsome - almost beautiful, his head is cast down, his body is slim, his skin is fair, and he has modest clothes on, consisting of *kampuh* and *limarsowo* cloth. All those explanations portray chivalrous soul (Haryanto, 1988: 281).

The profile forms of both Nangkula and Sadewa shadow puppet are as follows: *gabahan* shaped eyes signifying noble character, and *wali miring nose* reflecting patient and friendly character. Their mouth are closed or *mingkem*, which means that they can control themselves well, especially in their speech.

Nangkula and Sadewa countenances are gold as a symbol of person of high standing and of venerability. The bottom which is in the form of *bokongan* edged with *sembuliyon* and *manggaran* keris symbolizes *zakat* and haj, two religious practices related to health. Their fingers are pointed, showing that they are very knowledgeable, whereas their small-shaped mouth signifies that they are not talkative.

From the above description on the facial form structures of Pandawa Lima figures, fully visual comparison can be done through observance of the visual forms of faces of the members of *Pandawa Lima*.

Table2 Visual Forms of Faces of the Members of Pandawa Lima.

Puntadewa	Werkudara	Arjuna	Nakula	Sadewa
				

Based on the result of the structured form identification of the Pandawa shadow puppet, there are some resemblances in the form aspects of those five figures, especially in their facing directions, tranquil face, and *luruh* head position.

Other resemblances are the shapes of their eyes and noses, of which only one figure has different eyes and nose shapes, namely Werkudara. The eyes of this vice-regent are *telengan* shaped and his nose is *dempak* blunt nose. The fixture forms in the Pandawa face profiles are meaningful structures depicting character tendency. The characters of shadow puppet are basically the reflection of Javanese people characters, mirroring the moral and characters.

2. The Meaning Interpretation of Pandawa Characters

The forms of *purwa* shadow puppet present repetitively, orderly, and in organized way in each figure. The form is the manifestation of the content, which in this case is the character; in the world of *wayang*, forms and structures portray characters or dispositions.

Some characters present in Puntadewa are willingness to yield, pure intentions, pacifism, ability to keep his temper even when his dignity is trampled upon. With all his good characters, he is classified into the *white-blood* group, an epithet for the inner purity, since he is able to control his negative volition. His commendable characters move his existence closer to God, so Puntadewa is rightly considered as the symbol of sanctity. It is not surprising that his life is always far from all problems. The elucidation above shows that the character of Puntadewa is unpretentious, far from the impression of opulence, even though he is a king.

In terms of name, Puntadewa means a human that is equal to god. This name has an honored position since it signifies high social standing. Puntadewa is also called *Sanghyang Darma* because of his sincerity in doing everything without any self-interest. His disposition to avoid contention wins him many comrades, and he always builds fraternity with everyone. Those characters surely enable him to improve relationship with other kingdom or country.

Those characters are embedded in his title, *ajatasatru*, which means the king without any enemy, which characterized Puntadewa as a king without sin. His religious nature is visible in the heirloom called *jimad kalimasada* inserted in the *gelung* (hair bun) on his head. In Islamic context, it is also called *kalimah sahadad*,

the first pillar of Islam, which contains the acknowledgment of *Allah* as the God and prophet Mohammed as the messenger of God.

It is understandable that Puntadewa is considered as the symbol of compliance; still, he has one trait which is considered negative. That trait is his passive attitude because of his submission; he is indefinite especially when his self-esteem is underestimated by others. This meek trait is judged as a timid character and as having no stance, which make him easily swayed around and he is even often taken lightly by his enemies.

Puntadewa's character is a direct contrast to Werkudara, who has the character of a brave, firm, strong willed man; a family/society protector who is obedient to his teachers, honest and unpretentious, and also polite.

Other name for Werkudara is Bima. Bima means tremendous or formidable. He is dubbed a fighter warrior, as fitted with his tall, manly, muscular body, with hefty chest and small, flat stomach like a wolf; who walks as gracefully as a lion; thus he is called Werkudara.

Werkudara's trait and character are reflected in his appearance such as *gelung minangkara cinandhi rengga endhek ngarep dhuwur mburi* (temple shaped *gelung* or hair bun, low at the front and high at the back). The meaning is to worship solemnly in reaching the perfection of his knowledge, namely in his effort to find his true self, Dewa Ruci, in the form of little Bima.

His other personal appearance is *pupuk mas jaroting asem sumorot wening* (brightly-glowed-forehead ornament in the shape of tamarind fruit fibers). It means that Bima is an intelligent man who is fond of studying so that he is able to reach enlightenment. Bima has also *sumping gajah ngoling tinutupan kembang pudak putih sinumpet* (the combination of tightly-arranged jasmine fastened with pandanus flowers ear ornaments). This form structure signifies that Bima is not an arrogant man, though he is very knowledgeable, he is always humble and he even covers up his versatility.

Bima also wears *kekalung nagabanda*, that is a necklace with the motif of mighty dragon, which signifies an exceptional strength like undefeatable dragon.

Correspondingly, in a battle he only has two choices, to die or to win; here lies his bravery and valor.

The cloth that Werkudara wears has the motif of *bang bintulu*, consists of four colors, red, black, yellow, and white, manifesting his highly trained self-control over four passions: *amarah*, *lauwamah*, *supiyah* and *mutmainah*.

Werkudara is courageous, yet he is obedient to his teacher. In the story of Dewa Ruci, Bima is looking for *tirto pawitro* in the bottom of the ocean as required by his teacher, Durna, upon accepting lecture on how to reach life perfection. Due to his obedience towards his teacher, he valiantly faces death threats; being hit by the great waves and wrapped around by a huge snake. In the end, because of his earnestness, he successfully gets the knowledge of soul perfection. In this occurrence, Bima or Werkudara triumphantly accomplish a degree of unity with divinity, known as *manunggaling kawula Gusti*.

Pandawa third figure is Harjuna. The traits of Harjuna shadow puppet figure are that he is honest and devout, has a strong soul and noble characters, and he is strong in meditation. He is also well-known for his calm demeanor, refined, yet agile in a battle. Harjuna is also renowned as a protagonist figure, a "white-blooded figure"; intelligent, quiet, gentle, polite, brave, protective, chivalrous, and patient since he is able to control his passions.

Harjuna is positioned as *panengah* or middleman in Pandawa kingdom, physically and psychologically. He is even renowned as *lelananing jagad* or the ultimate male. His many wives is the symbol of much and various knowledge he has mastered, since he has profound and intense interest on them.

Spiritually, Harjuna is reputed to be devout, romantic, and brave. His acumen is seen from his other name, Kuntadi, which means man of great intellect. He is also locally called *inggita cetakara*, which means a brilliant man. His intellectuality is recounted in the story of *wirata parwa*, in which he disguises himself in Wirata Kingdom, and is appointed to be a teacher and consultant in literature, culture, and arts for the royal family.

The fourth member of Pandawa is Nangkula. Nangkula is included as a protagonist figure who is loyal, harmonious, quiet, and full of understanding; has a

divine power and noble mind. He is also an expert in agriculture, horse-riding, and archery. Moreover, he is industrious; serving and helping his older brothers.

The fifth and last figure of Pendawa is Sadewa. Sadewa is cleverer than Nangkula. His characteristics are intelligent, clever in cattle farming. He has divine power and noble mind, and is honest, obedient, compassionate, and loyal, loving his parents and other human beings. He is able to keep secrets, diligent, wise, and is also an expert in earth and space science (Haryanto, 1988: 281).

Those fourth and fifth figures are very compact twins. The role of Nangkula and Sadewa is to support their three older brothers in securing their policies and running their reign. Both are intelligent knights and expert swordsmen, who are also well-known as linebacker figures who strengthen Pandawa. It is true that the twins are not as famous as their brothers, but they are present to realize the world harmony using the strength attained through strong discipline, loyalty, obedience. Pandawa *Lima* character summary can be examined in the following table:

Table 3 Pandawa *Lima* Characters

Name of Figure	Characters
Puntadewa	willingness to yield, pure intentions, pacifism, unpretentious
Werkudara	firm, strong willed, protector of family/society, obedient to his teachers, honest, unpretentious
Harjuna	intelligent, quiet, gentle, scrupulous, polite, brave, protective, chivalrous, and patient
Nangkula	quiet; has a divine power and noble mind; an expert in agriculture, horse-riding, and archery; industrious: serving and helping his older brothers
Sadewa	cleverer than Nangkula; intelligent; clever in cattle farming; has divine power and noble mind; loving his parents and other human beings; honest, loyal, obedient, compassionate, diligent, and wise; able to keep secrets; an expert in earth and space science

3. Analysis and Discussion

The facial forms of shadow puppets are not without any cause; they are purposely created, tailored according to the characters and dispositions of a certain figure, be it a knight or a giant. The forms of body and face as envisaged on the shadow puppet are the manifestation of the body or the *wadag* (container). What is contained inside or its content is the soul or the characters.

The figures of Pandawa shadow puppet are the resume of certain characterizations: honesty, firmness, sincerity in conducting the right things, eliminating the obstacles, helping the weak, helping the right, and selfless. To be able to conduct all of the above, strong, firm, and brave body and soul are needed, just as what Werkudara has.

On the other hand, the opponent of Pandawa, Kurawa, is sly in their every movement. They often lie and are arrogant. Their characters are never wholeheartedly carried out their mandates. Generally, Kurawa's characters are also rude, hot-headed, impolite, and greedy. They cannot be trusted and are born-trouble-makers (Sastroamijojo, 1964:35-36).

Traced back to their origin, the birth of Pandawa cannot be separated from their ancestors. The descendants of the first generation came from one father, namely Pandu, who got married to his first wife, and she gave birth to Puntadewa, Werkudara, and Harjuna. These three sons hold major roles in the government of Pandawa. Puntadewa marriage to his second wife bore twins, Nangkula and Sadewa. Thus, from the point of view of their descendant, Pandawa Lima is descended from one father and two mothers. This creates the concept of Pandawa as *loroning atunggal* or one unity.

Upon further examination, the role of the three sons of the first wife is on the front lines; they held public positions. Puntadewa is the king with Werkudara as his vice-regent (*patih*) and Harjuna as their middle-man. On the other hand, the twins who were born as the second generation have the back role to complement their older brothers' roles. Although their roles cannot be directly observed, their presence is crucial to support the front roles. Nangkula and Sadewa are unified twins; thus,

their meanings are essential in their older brothers' triumph on the front line. It means that role-wise, those structures complemented each other.

Individually, each figure reflects his own characters. Puntadewa's characters are refined and he is compassionate and cannot bear to hurt others in a battle. His characters are remotely different from those of Werkudara, who are firm, strong, and brave in facing his enemies in a battle. Nangkula is an expert in agriculture, so he is able to help much in the field of food or logistic. Nangkula expertise is quite different from Sadewa, who are an expert in cattle, earth and space science or solar system. The first structure is in the field of planting and farming which brought prosperity, and the second structure is more conversant in cattle farming, also connected to clothing. Expertise in earth science and solar system is very positive in understanding *pranata mangsa* (division of season), especially in supporting agriculture. Although quite different, those two structures complement each other.

When the public structure is connected to domestically the back structure, they are an exact opposite. In the world of power, strength is needed to face the outer enemies. Thus, the strength of logistic is needed to support the effort to win the war. Other point on Harjuna is that he is an expert war tactician, an intellectualist who acts as the middleman between the front and back lines. His presence bridges the front and back powers to reach the goal; which in itself needs a brilliant strategy.

The analysis above shows that the structure of *Pandawa* shadow puppet, which is more organized, accidentally repeated in everyday life, especially in the context of Javanese culture and society. This proves that for Javanese people, shadow puppet is regarded as the language of symbol in life and existence, having more spiritual quality than physical quality. Therefore, in the context of guidance, people regard shadow puppet as they see their own reflection in the mirror. When they watch shadow puppet, they do not really see the puppet but the shadow seen on the screen, which means that they observe their own existence (Mulyani, 1983: 16).

As illustrated by *Empu Kanwa*, a man of letters in the kingdom of Medang Kahuripan and a servant of *Maharaja Airlangga* (1019-1042), in his literary work entitled *Arjuna Wiwaha* as follows:

*“Hanonton ringgit menangis asekal muda hidepan, huwus tohin yan wlulang
inukir malah abagucap, hatur ning wang tresneng wiyasa malaha tan wikana,
ri tatwan yan maya sahana-hananing bhawa siluman ‘*

Its meaning more or less is: “People who watch a shadow puppet cry, are spellbound and sad, although they know already that what they see is just chiseled animal skin, fashioned into human forms; can act and speak. Those who watch act as if greedy of the world treasure and comfort. Thus their heart are snared, they do not realize that what they really see are merely the shadow; materializes like a ghost or a magic only (Haryanto, 1988: 18-19).

The citation above affirms that the shadow puppet which is made of animal skin fashioned into certain form structures reflecting certain human characters is capable of becoming a mirror in giving meanings into ones life as radiated in the shadow played by the puppet master (*dalang*). Similarly, Pandawa *Lima* shadow puppet is a shadow structure that has a whole meaning, namely an integrated character in reaching one objective. In other words, Pandawa *Lima* is the transformation of *Bhineka Tunggal Ika* or unity in diversity. The meaning of Pandawa is also parallel with the meaning of *Pancasila* or the five pillars that reflects united five different bases. Thereby, Pandawa Lima is the structure of power from various elements that are unified or that have a whole meaning in achieving one goal.

CLOSING

1. Conclusion

- a. *Pandawa Lima* is the symbol of Javanese soul crystallization which epitomized the character of a knight. The character is emanated through the personality structured in the forms of eyes, mouth, facial demeanor, and head facing direction.
- b. The five members of Pandawa are actually one united totality, which embody solidity in actualizing common goals. This needs certain characters, namely peace-lover, firmness, smartness, and faithfulness in supporting the

agreement. Thus, the meanings of Pandawa *Lima* are togetherness, complimenting and fulfilling each other in unified front to reach the goal.

2. Suggestion

- a. The meaning of Pandawa *Lima* should be socialized to the younger generation as a part of mutual cooperation.
- b. The knight portrayal; modesty, righteousness, triumph over passion, are values which should be used as the basic of character education.
- c. The commendable characters of the knights of Pandawa should be integrated into every arts and cultural learning based on scientific method.

BIBLIOGRAPHY

- Ahimsa-Putra, H.S. 2002. *Tekstual dan Kontekstual Seni dalam Kajian Antropologi Budaya*. Makalah Seminar tentang Metodologi Seni Pertunjukan Indonesia. Surakarta 3-4 Juli
- Agar, M.H. 1980. *The Professional Stranger : An Informal Introduction to Ethnography*. New York: Academic Press
- Bani, Sudardi. 2012. *Peran dan makna semar dalam tradisi nusantara*. Surakarta: Uns press.
- Coote, J & Shelton, A. 1992. "Art Aesthetics". Dalam *Anthropology Art and Aesthetics* (Coote, J & Shelton, A). New York: Oxford University Press, Inc
- Christianto, Wisma nugraha. 2003. *Peran dan fungsi tokoh semar- bagong dalam pertunjukan lakon wayang kulit gaya Jawa timuran*. Humaniora volume xv, No. 3 oktober /2003 halaman 285-301.
- Dewangga, Wayan Nanda. *Desain Wayang Retro*. Surabaya: Jurusan Desain Produk Industri, FTSP ITS.
- Geertz, C. 2000. *Tafsir Kebudayaan*. Yogyakarta: Kanisius.
- Guritno, Sri -Purnomo-Soimun. 2002. *Karakter Tokoh Pewayangan Mahabarata*. Jakarta: Proyek Pemanfaatan Kebudayaan Direktorat Tradisi dan Kepercayaan Deputi Bidang Pelestarian dan Pengembangan Budaya Badan Pengembangan Kebudayaan dan Pariwisata.
- Haryanto, S. 1988. *Pratiwimba Adhiluhung Sejarah dan Perkembangan Wayang*. Jakarta: Djambatan.
- Hadijah, Ijah. 2012. *Studi Komparatif Wayang Golek Purwa Khas Kuningan Dan Sumedang Jawa Barat Dalam Analisis Semiotik Tahun 2007 Sampai 2010*. Chatarsis: Journal of Arts Education 1 (1) (2012). ISSN 2252-6900.
- Koesoemadinata, Moh. Isa Pramana. 2010. *Wayang Kulit Cirebon: Warisan Diplomasi Seni Budaya Nusantara Jawa yang khas*. Art & Des, Vol. 4, No. 2, 2010, 142-153. ISSN: 1978-3078
- Miles, H.B. & Huberman, A.M. 1984. *Qualitative Data Analysis : A Sources Book of New Methods*. Beverly Hills, CA: Sage Publication, Inc
- Mulyono, Sri. 1983. *Simbolisme dan Mistikisme dalam Wayang*. Jakarta: Gunung Agung.
- Nasution. 1988. *Metode Penelitian Kualitatif Naturalistik*. Bandung: Tarsito
- Nugroho, Catur. 2011. *Pertunjukan wayang kreatif inovatif Sebagai solusi menghadapi tantangan global*. Surakarta: Institut Seni Indonesia (<http://kidalangcatur.blogspot.com/2014/01/pertunjukan-wayang-kreatif-inovatif.html>) diunduh pada 18 februari 2014 jam 07.56
- Nurgiyantoro, Burhan. 2011. *Wayang Dan Pengembangan Karakter Bangsa*. Jurnal Pendidikan Karakter, Tahun I, Nomor 1, Oktober 2011.

- Poggie, J.j., De Walt, B.R., Dressler, W.W. 1992. *Anthropological Research Process and Application*. New York: State University of New York Press.
- Purbasari, Tyas. 2012. *Kajian Aspek Teknis, Estetis, dan Simbolis Warna Wayang Kulit Karya Perajin Wayang Desa Tunahan Kabupaten Jepara*. Arty: Journal of Visual Arts 1 (1) (2012)ISSN 2252-7516
- Purwadi. 2006. *Filsafat Jawa*. Yogyakarta:Cipta Pustaka.
- Salim. 2011. *Wayang Ukur Karya Sukasman Studi Ekplorasi Bentuk*. Eksplanasi Vol. 6 No.1 (Maret 2011), 78 - 93 ISSN : 2087-9474
- Sastromidjojo, Seno. 1964. *Renungan Tentang Pertunjukan Wayang Kulit*. Jakarta: Kinta
- Silverman, David. 1993. *Interpreting Qualitative Data Methods for Analysing Talk, Text and Interaction*. London, Thousand Oaks, New Delhi: Sage Publication.
- Solichin. 2003. *Gatra wayang indonesia*. Jakarta:CV. Dedy jaya.
- Spradley, J.P. 1979. *The Ethnographic Interview*. New York, Holt, Rinehart and Winstons
- Spradley, J.P. 1980. *Participant Observation*. New York, Holt, Rinehart and Winstons
- Strauss, L. 1963. *Structural Anthropology I*. New York: Basic Books
- Subiyantoro, S. 2009. *Patung Loro Blonyo dalam Rumah Tradisional Jawa: Studi Kosmologi Jawa*. Disertasi S3 Tidak Diterbitkan. Yogyakarta: S3 UGM.
- Toekio, Soegeng M. 2007. *Rupa Wayang Dalam Kosakata Kria Indonesia*. Surakarta: ISI PRESS.
- Udasmoro, Wening. (1999). *Memahami Karakteristik Unconscious Filosofi Jawa Melalui Tokoh Wayang Bima*. Humaniora No. 12 September-Desember 1999.
- Yunianti, Esterica. 2013. *Keberagaman dan kearifan lokal: konteks pembelajaran seni budaya bermartabat*. Surakarta:Yuma pustaka.