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Wayang in Sundanese Dance of Priangan Style

ABSTRACT: This paper is a study of the potential of “wayang” (puppet show) in Sundanese culture of Priangan subcultures, especially in the art of dance. Initially, the word “wayang” was interpreted to refer to dolls made of wood which are played by a puppeteer in a puppetry art show or to appoint the plot which is delivered by the puppeteer in a puppetry art show, and also can be directly identified with the performance of puppetry art of “wayang golek” (wooden puppet show). Furthermore, the potential of “wayang” has a strong influence or contribution to some aspects of life with some kinds of belief and also of art, including the growth of “wayang” in Sundanese dance of Priangan style. Because “wayang” implicitly contains religious meaning in the contents of the plot, so “wayang” in Sundanese dance of Priangan style cannot be separated from the mission or moral value towards the guidance of life. The origin of “wayang wong” (men/women puppet show) of Priangan was revealed as a form of dance drama show with the dialogue delivering puppet stories, either completely or partially, in which the scenes are composed in phases and there are always battles or conflicts between the evil characters and the eradicators of the evil. In addition, it was also revealed the richness of the performance forms that only describes a single moment of the puppet story, called a free dance, in the forms of single dance, dance in pairs, and dance in groups or mass dance.

KEY WORDS: Wayang; Sundanese Culture; Priangan Subculture; Wayang Dance; Priangan Style.

INTRODUCTION

The phenomenon of life in pre-historic times, which among others characterized by the pre-establishment of kingdoms or before the entrance of Hindu culture into Java island (pre-Hinduism), generally lived in groups and did not know their leaders formally as the royal, except the leaders of groups known as heads of tribes or shamans (Poesponegoro & Notosusanto eds., 1984; Zahorka, 2007; and Abdullah & Lopian eds., 2012). Their restrictiveness of knowledge on the intricacies of the situation, events and technology, among other things, lead to the

assumption that natural objects around them were metaphysical phenomena having magical powers. Similarly, if there was someone in their group who was considered to be strong, the smartest, or believed to be the leader of the group and then passed away, the spirit was considered to have sources of magical power that protect them all the time (Poesponegoro & Notosusanto eds., 1984; Ricklefs, 1993; and Abdullah & Lopian eds., 2012).

Related to this, it has grown in sacred worship ceremony. The arrival of this spirit was manifested in the form of a shadow, and he had come because he was asked to give

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Recommended Citation: Rusliana, Iyus. (2017). “Wayang in Sundanese Dance of Priangan Style” in TAWARIKH: International Journal for Historical Studies, Vol.9(1), October, pp.59-70. Bandung, Indonesia: Minda Masagi Press and UIN SGD Bandung, ISSN 2085-0980.

Article Timeline: Accepted (March 9, 2017); Revised (July 3, 2017); and Published (October 28, 2017).

blessings or help. The form of the shadow or the puppet was made of leather and depict their ancestors spirit. The puppet play in this era tells about heroism and the adventure of ancestors (Hazim Amir, 1994:34). This is supported by Burhan Nurgiyantoro (1998) that the worship was conducted in the form of “shadow stage” performed by a supernatural person called “shaman”, and this performance became a puppet show that was performed by a puppeteer at night using a simple device in which the principle is similar with the present (Nurgiyantoro, 1998:33).

Cultural acculturation is something that naturally happened. The history proves that Indonesian archipelago have been visited by foreigners from the ancient times until now (cf Poesponegoro & Notosusanto eds., 1984; Ricklefs, 1993; Lombard, 2005; and Abdullah & Lopian eds., 2012). But in the process of contact, it's not only absorbed, took or moved away. Rather, it is naturally adapted to the circumstances and characteristics of the Indonesian people, or to be complemented with cultures that have been there before. Indonesian cultural patterns remain unchanged, because the foreign cultural elements have been woven into the pattern of Indonesian culture.

In Hindu period or the influence of Hindu culture to Indonesia which among others motivated by the arrival of traders from India who later settled in Indonesia, and then embedded their culture to the indigene. Another sign that was often used as an initial period of Hindu in Indonesia is started with the existence of Hindu kingdom (Poesponegoro & Notosusanto eds., 1984; Ricklefs, 1993; Lombard, 2005; and Abdullah & Lopian eds., 2012). At this time, the cultural acculturation occurred in Indonesia; so in most cases in the area of Indonesian archipelago, there were created several types and styles of Indonesian art with Hindu culture.

The combination was always running smoothly and without coercion, because the elements of Indian or Hindu arts which were integrated at that time did not deviate from the culture of puppet show. In reviewing the performing art of *wayang* (shadow puppet) in Sundanese dance of *Priangan*

(West Java) style, then the discussion uses a multidisciplinary approaches, including the historical approach (cf Dervin, 2003; Budd, 2005; and Sjamsuddin, 2007).

FINDINGS AND DISCUSSION

About the *Wayang*. The *wayang*, or performing art of *wayang* (shadow puppet), appeared after the influence of Hindu culture to Indonesia (Mellema, 1988; Keeler, 1992; and Brandon, 1993). The first period of Islam in Java is estimated starting from the kingdom of Demak around 1500-1550, as the successor of Majapahit kingdom in East Java. After that continued to Pajang kingdom around 1568-1586, and onwards Mataram kingdom emerged since 1586 (Ricklefs, 1993; and Graaf & Pigeaud, 2003). The art, which was growing and being popular before, was puppet having much influence of Hindu culture. *Wayang* was no longer reserved just for art that uses shadows effect, but it has been considered as a performing art that reflects human life (Solichin, 2011:7). The compromise always appears wisely, and there has been also some adjustment.

At the time of Demak kingdom in Central Java, shadow puppets were refined and augmented in number, and the show is used as a means of propaganda to spread Islam as well as an entertainment spearheaded by *Wali Sanga* (the nine pious leaders who spread Islam in Java), and the story of shadow puppet was modified and adapted to the teachings of Islam (Nurgiyantoro, 1998:34). While on the other side is to compensate for the new puppet art. The previous existing art of puppetry was made of leather (*wayang kulit*), in which the story was developed from and oriented in Hindu culture, like *Mahabharata*, *Ramayana*, *Bharatayuda*, and *Arjuna Sasrabahu*; while the new art of puppetry was made of wood (Mellema, 1988; Keeler, 1992; and Brandon, 1993).

After the construction of a post road (1808-1811) in Java by Governor-General H.W. Daendles, the movement was getting easier (Poesponegoro & Notosusanto eds., 1984; Ricklefs, 1993; Lombard, 2005; and Abdullah & Lopian eds., 2012). *Wayang Golek* (wooden puppet show) from Cirebon also entered

Priangan, the number of puppeteer was increasing, the form or shape of *wayang* was closer to human, because the whole body was not different from the “man wearing a mask”, something which invisible was from the waist down covered with a cloth or *sinjang* (Suryana, 2002; and Rusliana, 2008:9).

This description implied that there had been *Wayang Kulit* (leather puppet show) and *Wayang Golek Menak* (noble wooden puppet show) in Cirebon before 1808. Meanwhile *Wayang Golek* in Priangan, which has been more entrenched until now, oriented to the grip or basic story like *Wayang Purwa* (old puppet show) or *Mahabharata*, *Arjuna Sasrabahu*, and *Bharatayuda*. After growing evenly, there came a new story departed from its grip (*carangan* or *sempalan*), such as the story of *Jabang Tutuka*, *Brajamusti*, *Arjuna Wiwaha*, and *Layang Jamus Kalimusada*. Therefore, the meaning of *wayang* is like imitative men, which was made of leather or wood, and the characters to be played is from *Mahabharata* story and others; *nanggap wayang* is to invite a puppeteer to tell a story about *Mahabharata* and others, while playing puppets accompanied with *gamelan* and others (cf Suryana, 2002; and Rusliana, 2008).

Related to the essence of the content of puppet story is basically overflowing with values concerning the elements of philosophy, ethic, religious, and aesthetic. The content of puppet story is not only as a performing art, but also as a guidance in human life in the world and hereafter; and as a philosophical element to fulfill guidance concerning belief or religion of local society (Sumiati, 2012:32).

Puppet stories offer and give examples of how to live religiously, such as the behavior of the *Pandawa* (five goodmen) figures shows us how to get closer to God to achieve a perfect life (Mellema, 1988; Keeler, 1992; Brandon, 1993; and Suryana, 2002). As the characters of *Sumantri*, *Kumbakarna*, *Karna*, *Baladewa*, and others can be seen as offering high philosophical values, a dilemma, and they are consistent with the view of life they have chosen and believed (Nurgiyantoro, 1998:36-37).

The repertory of puppet story is indeed very much, even though there are small changes but they do not deviate from the

grip or basic story. Dramatic conventions of puppet consist of structures (story framework), actors (characters), and the language being used (Amir, 1994:50).

When searching a puppet show or the art of puppetry, then, the other elements of arts seemed to stand into a whole unity, including literary, drama, music, visual, and dance.

Wayang in Sundanese Culture of Priangan Subculture. In the region of West Java province, or in the scope of Sundanese culture, there are several senses of the word *wayang* (puppet show). *Wayang* may refer to puppets made from leather or wood, which are played by puppeteer in the art of puppetry, and may also refer to a type or kind of story which is performed in the puppet show. Besides, the word of *wayang* may also be identified directly with the performance of the art of puppetry. Within the scope of Sundanese culture, there are subcultures of Cirebon, Priangan, and Banten (Adimiharja, 1998:4-5).

In the subsequent discussion, the word of “Sunda” is identified with Priangan subculture. In the manuscript of *Siksa Kandang Karesian*, written in ancient Sundanese in 1440 or 1518 AD (*Anno Domini*), there was an obvious statement which was directly related to *wayang*: *Daksina* means South, where *Hyang Brahma* lives, the color is red. North, where *Hyang Vishnu* lives, the color is black. *Madya* means center, where *Hyang Shiva* lives, the color is various (Atja & Danasasmita, 1981:29). In addition to its content talking about the master of the universe, there is also a kind of advice, as follows:

[...] if you want to know all the stories, such as: *Dramajati*, *Sanghyang Bayu*, *Jayasena*, *Sedamana*, *Pujayakarma*, *Ramayana*, *Adiparwa*, *Korawasarma*, *Bimasora*, *Rangga Lawe*, *Boma*, *Sumana*, *Kalapurbaka*, *Jarini*, and *Tantri*, you may ask the puppeteer (cited in Atja & Danasasmita, 1981:39).

In the manuscript of *Amanat Galunggung*, there is written *Batara Guru* in *Kahiyangan*; while in *Sewaka Darma*, there are words which are exactly similar with those in the manuscript of *Siksa Kandang Karesian*, namely: *Batara Vishnu*, *Batara Brahma*, and *Batara Shiva* (Danasasmita et al., 1987:65-

67 and 129). Meanwhile, in the manuscript of *Carita Parahiyangan*, there are words of *ngawayangkeun* and *Batara Guru* (Atja & Danasasmita, 1981:11-15).

The word of *ngawayangkeun* could be interpreted as to control behavior of life, or to play puppets by the puppeteer. To comprehend the meaning that *wayang* as a symbolic language of life, which is more spiritual than physical; it means also there is a kind of common thread with one of Sundanese people ways of life. Thus, M.A. Salmun (1958) explained that there is one song composed by a Sundanese poet with the poem, as follows:

*Eling-eling masing eling // rumingkang di bumi
alam // darma wawayangan bae // raga taya
pengawasa // lamun kasasar lampah // napsu nu
matak kaduhung // badan anu katempuhan (cf
Salmun, 1958; and Rusliana, 2008:13).*

Translation:

The remember please // life on the earth nature
// just shadow puppet actions // body without
power // if deceit actions // natural appetite
will be remorse // body that will be responsible.

The contents of this rhyme shows the significance meaning that leads to guidance of life. It means also that man should realize that life in this world is only temporary, or will not be eternal; therefore, they should not be greedy or evil in order not to be regretful in the future. Although majority of Sundanese people in Priangan area embrace Islam, but there are some who remain obey and carry out old beliefs and culture (Lubis *et al.*, 2003). Just as the ceremony of *nujuh bulan* for a wife at the age of seven months of her pregnancy, among other is using a yellow coconut as a part of the ritual, which is always painted with a picture of *Arjuna* and *Subhadra*.

This image is a symbol, that is when her baby is a boy, he is expected to be handsome and smart, like *Arjuna*; and when the baby is a girl, she is expected to be pretty and have delicate character, like *Subhadra*. Then, “*Sawareh urang Sunda pertjaya kana nanggap Wajang aja maunatna*” (cited in Rusliana, 2008:14). Meaning that some Sundanese people believe that having puppet show

(puppetry) will make positive impact.

Regarding traditional ceremony of circumcision, it is still carried out until now. With this *helaran* ritual, the child who is circumcised takes or rides a toy horse (*kuda renggong*) and a toy lion (*sisingaan*), which is carried by some men on their shoulders using litters, and the child is usually wearing puppet *Gatotkaca* costume. Wearing puppet *Gatotkaca* costume is also a symbol of his parents hope that their son will be honest, obedient, brave, and smart, like the character of *Gatotkaca* (Rusliana, 2008).

In spite of accurate data of the background or the reason has not been found, but there are some natural naming and buildings associated with this puppet. In the area of Bandung Regency, the upper course of Citarum river is called *Wayang* mountain, and around the mountain there is a kind of stone as the remain of the past which resembles a puppet character, namely *Semar* and sometimes “visited” by certain individuals and society, which is presumably related to the old belief or ideology (Mellema, 1988; Keeler, 1992; Soetarno, 1992; Brandon, 1993; and Suryana, 2002).

Tracing the influence of *wayang* in Sundanese arts, apparently in addition to an interesting performance of *wayang golek* (wooden puppet show), it also manifests in the form of *helaran* a sort of parade which is more entertaining on state celebrations, like *badawang*. The visualization of this *helaran* is like *ondel-ondel* of Betawi, and the form of the puppet figures are *Semar*, *Cepot*, *Dawala*, and *Gareng* (Foley, 1979; and Rusliana, 2008).

Despite its growing up and life is not outstanding, there is also a show of puppetry art which looked like *pantun* (rhyme accompanied with *waditra kecap*) called *wayang pantun* or *wayang catur*. Similarly, in traditional theater such as plays, often shows puppet play (*sandiwara wayang*). In addition, some Sundanese dance artists in Priangan area created a variety of dance, which has explored from the potential of puppet (Soetarno, 1992; and Suryana, 2002).

Wayang Dance of Priangan Style.

The richness and diversity of the form of Sundanese dance performances subculture

Priangan cover: dance drama, solo dance, dance in pairs, and mass or group dance. Dance drama is a kind of long performance, in which the performers partially or entirely dance (Sedyawati, 1986:165).

Ben Suharto (1986) and Edi Sedyawati (1986) stated that dance drama refers to a form of local art performance using the media of dance movement with or without dialog to express the plot; another term that appeared around 1960 is *sendratari* to refer dance drama without dialog (Sedyawati, 1986:175; and Suharto, 1986). Meanwhile Claire Holt (1967) stated that in the wider sense, *wayang* means a dramatic show, a drama, a performance, whether the actors are puppets or men, such as *Wayang Wong* is a dance drama performed by men, means the living actors (Holt, 1967; and Soedarsono, 1997:386).

Regarding *wayang* in Sundanese dance of subculture Priangan, or *wayang* dance of Priangan style, it turns out that its existence had been growing and developing since the XIX century. As stated by R. Tjetje Somantri (1892-1963) that in early 1990s, there has been *wayang wong* dance using Sundanese language, or called *Wayang Wong Priangan* (Somantri, 1948; Caturwati, 2000; and Rusliana, 2014a:37).

The origin of *Wayang Wong Priangan* is not solely or pure motivation and idea of particular dance artists in the region of Priangan subculture, but preceded by the presence of *Wayang Wong Cirebon*, which was performing around several areas in Priangan (Soetarno, 1992; Rusliana, 2014b; and Winarso *et al.* eds., 2014). It means that the appearance of *Wayang Wong Priangan* was influenced by the existence of *Wayang Wong Cirebon*. But of the many things in the aspects of the show such as stories or plays and puppet characters, the language of dialogue and puppeteer, makeup and costume, is the personification of *Wayang Golek* show which had already grown and developed in the region of Priangan.

Wayang Wong Cirebon was created in the region of Cirebon subculture. The performers wear mask and the dialogue or speech is expressed by the puppeteers, as it

is often called *Wayang Topeng* (mask puppet show). While *Wayang Wong Priangan* was created in the region of Priangan subculture. The performers do not wear mask and the dialogue is directly expressed by the performers using typical Sundanese *Wayang Golek* (Foley, 1979; Soetarno, 1992; and Suryana, 2002).

The puppeteer's role is limited as the narrator in the form of *kakawen* or narration, which is sung and *nyandra* or narration which is not sung using typical Sundanese *Wayang Golek*. So, both kinds of these *Wayang Wong* in Sundanese cultural repertoire seemed clear as a dance drama show with dialogue telling about the story of puppets (Soetarno, 1992; Rusliana, 2014b; and Winarso *et al.* eds., 2014).

The story of puppets is divided into two parts, there are a number of riches story of puppets, including the *pakem* (grip), *galur* (strains) or referred to as the main story like *Mahabharata*, *Arjuna Sasrabahu*, and *Bharatayuda*, as well as a number of stories of puppets that includes fragment or main story which has been more developed such as *Arjuna Wiwaha*, *Jabang Tutuka*, and *Subhadra Larung*. Regarding the type and level of the puppet characters in each story, *Wayang Wong* is identical to that prevailing in *Wayang Golek*, among others, as follows:

Female types: (1) *Putri lungguh*, such as: Subhadra and Utari; and (2) *Putri ladak*, such as: Srikandi, Arimbi, and Mustakaweni.

Male types: (1) *Satria lungguh*, such as: Arjuna and Arjuna Sasrabahu; (2) *Satria ladak*, such as: Kresna, Dipati Karna, and Somantri; (3) *Monggawa lungguh*, such as: Gatotkaca and Antareja; (4) *Monggawa dangah*, such as: Baladewa and Bima; (5) *Danawa Patih*, such as: Sakipu; and (6) *Danawa Raja*, such as: Rahwana and Naga Percona (Rusliana, 2014a).

Regarding costume and make up of *wayang wong* (men/women puppet show), it is clearly sourced from costume and make up of *wayang golek* (wooden puppet show), especially from the waist to the top. The important parts of costume for male include: headgear called *makuta*; wearing a sleeveless cloth called *kutung*; wearing short pants covering calf called *calana sontog*; the outer is wrapped with *batik* cloth called *dodot*,

soder or *sampur* as an instrument for dancing or handdrop; and almost all of the puppet characters are equipped with *keris* (a dagger). While the costume for female includes: *makuta*, a cloth covering chest to waist called *apok*, from waist to ankle wears batik cloth called *sinjang*, and *soder* (cf Foley, 1979; Rusliana, 2014a; and Sumiati, 2014).

Then, some kinds of *makuta* namely:
(1) *Gelung pelengkung polos*, for characters of *Arjuna*, *Arjuna Sasrabahu*, and *Bima*;
(2) *Gelung pelengkung capit hurang*, for characters of *Abimanyu* and *Arayana*;
(3) *Gelung pelengkung capit hurang garuda mungkur*, for characters of *Somantri* and *Aradea*;
(4) *Gelung pelengkung capit hurang cagak garuda mungkur*, for characters of *Gatotkaca* and *Sakipu*;
(5) *Gelung keling putri*, for characters of *Subhadra*, *Srikandi*, *Utari*, and *Mustakaweni*;
(6) *Gelung keling polos*, for character of *Samiaji*;
(7) *Gelung keling garuda mungkur*, for character of *Jayadrata*;
(8) *Binokasri putra*, for characters of *Baladewa*, *Kresna*, and *Naga Percona*;
(9) *Binokasri putri*, for character of *Arimbi*;
(10) *Ketu dewa*, for character of *Dewa Wisnu* and *Dewa Indra*;
(11) *Ketu topeng*, for character of *Dipati Karna*; and
(12) *Sekar kelewih*, for characters of *Suyudana* and *Dasamuka* or *Rahwana* (Rusliana, 2014a; and Sumiati, 2014).

Another specific costume equipment is identical with wings called *badong*, and the characters of *wayang wong* who wearing this are *Gatotkaca*, *Baladewa*, *Kresna*, and *Dipati Karna*. Then, make up with lines on the face is based on the type and characters of *wayang*. Thin eyebrows with *bulan sapasi* (crescent moon) shaped is for characters of *putri lungguh* and *satria lungguh*; *masekon* shaped is for characters of *putri ladak* and *satria ladak*; thick eyebrows with *cagak* shaped is for characters of *monggawa lungguh*; thick eyebrows with *masekon kandel* is for characters of *monggawa dangah*; and thick eyebrows *jedig* or *ngajedig* is for characters of *Danawa* king and the vice (Rusliana, 2014a; and Sumiati, 2014).

Sideburns for *putri lungguh* and *putri ladak* called *godeg areuy*; for *satria lungguh* and *satria ladak*, it is called *godeg mecut ipis*; and for *monggawa* and *danawa* called

kampak or *godeg mecut kandel*. Special in the forehead for *putri lungguh* and *satria lungguh* is called *pasu teleng cagak*; and for *putri ladak* and *satria ladak* is called *pasu teleng tilu* or *trisula*. Then, specific moustache is for male, namely *nyemprit* for *satria ladak*; *baplang cagak* for *monggawa lungguh*; *baplang kandel* for *monggawa dangah*; and *baplang sanggadulang* for *danawa* king. While the specific cheek is *pasu damis* for *monggawa* and *danawa* added with beard, and special for *danawa* is also added with tusks on the right and left side of the bottom of the lips called *sihung* (Rusliana, 2014a; and Sumiati, 2014).

Regarding the length or the short of the story to be delivered, there are two kinds of habit that has long been a tradition. Firstly, the story of *wayang wong* is performed completely, and usually takes more than three hours duration to complete the show. Secondly, the show is performed for about one to two hours duration in which the content of the story is only delivered partially or often called fragments.

In addition to the performance of *Wayang Wong Priangan* is always aesthetic, it's also remain unseparated from its mission that the content of the story or puppet play being delivered contains life guidance. For example: the play of *Jaya Perbangsa*, the story tells about the heroic figures of *Gatotkaca*, who died in *Bharatayuda* in fighting against the greed of the *Kurawa* (bad characters group); *Patih Suwanda* play, the story tells about *Somantri* who tried to achieve a high position in *Maespati* kingdom with in human ways until *Sokasrana*, his own brother, was killed by his arrow; and *Pusaka Layang Jamus Kalimusada* play, the story tells character *Semiaji* along with his brother, called *Pandawa Lima* (good characters of five figures), held a special ceremony to express gratitude to *Dewa Shiwa* or *Batara Guru* for His blessing and protection, so that he can get his heirloom back which was stolen by *Mustakaweni* of *Gilingwesi* kingdom (Soetarno, 1992; Rusliana, 2014b; and Winarso *et al.* eds., 2014).

Regarding the existence of *wayang wong performance*, it had ever been to the peak of its fame around 1920s to 1930s, and

reappeared around 1950s. In the early 1920s, *wayang wong* performance was often held in Garut Regency delivering *Mahabharata* story that was initiated by the district officials and supported by the Dutch government. It was written in *Parahiangan* magazine published in 1931, that group of *Wirahmasari* in Rancaekek, Bandung Regency, performed *wayang wong* several times, among others, to honor Colonel J.A. Beummer at the Hall of Cicalengka District in July 1931 (cited in Rusliana, 2014a).

In 1950-1952, Raden Ono Lesmana Kartadikusumah as the Head of Conggeang District in Sumedang Regency, West Java, Indonesia, often performed *wayang wong* with the story was about the *Pandawa* and *Astina* (Sumiati, 2014). The united of West Java *Pedalangan* (shadow play puppetry) had performed *wayang wong* several times in 1956, telling the story of *Arjuna Sasrabahu* in the building of Cultural Center Foundation in Bandung; and the DAMAS (*Daya Mahasiswa Sunda* or Power of Sundanese Students) in 1957, organized *wayang wong* performance delivering *Jabang Tutuka* story directed by Enoch Atmadibrata (cf Atmadibrata, 1986; and Rusliana, 2002:65, 67, 68 and 70, 71, 72).

Then, it gradually decreased to stagnant or no longer performed since 1960s. The appearance of *wayang* dance was based on the decreasing condition of *Wayang Wong Priangan*, and began to be developed or used by the activists to be interesting dances to fill state celebrations and ceremonies in its society, among others: *Gatotkaca*, *Rahwana*, *Baladewa*, and *Srikandi* (Lubis, 2011:360).

Due to the efforts of the next generation in working on the dances, especially this puppet, the positive impact is that up to now, this dance still alive supported by several Sundanese dance studio and also as one of the objects of study in formal institutions of art education, such as SMKN (*Sekolah Menengah Kejuruan Negeri* or Public Vocational Senior High School) 10 in Bandung; UPI (*Universitas Pendidikan Indonesia* or Indonesia University of Education) in Bandung; and Dance Department of ISBI (*Institut Seni dan Budaya Indonesia* or Indonesia Institute of Art and Culture) in Bandung, West Java (Rusliana,

2014b; and Winarso *et al.* eds., 2014).

While, the richness in the form of dance drama or *Wayang Wong Priangan*, besides had been a research object for several times, since the early 1980s up to now, it also has become one of the objects of study in the Dance Department of ISBI in Bandung. It has been stated that *Wayang Wong Priangan* is included in the performing arts in the form of dance drama or dance drama with dialogue (Rusliana, 2014b).

To clarify its relation with drama, there would require a separate discussion. R.M.A. Harrymawan (1993) stated: the word "drama" comes from the Greek, *draomai*, which means to do, to act, and to perform; drama is the story of human conflict that is projected on the stage using conversation and action in front of audiences; and attention to this conflict is the basis of the drama (Harrymawan, 1993; and Rusliana, 2014:9). So, the essence of drama is the life story or a story or a play that always presents conflicts or fightings which are expressed or communicated through conversations or dialogues and action or movement. As a dance drama, the partition of rounds or scenes is similar with the structure of drama, namely the introduction, development, climax, and solution (Atmadibrata, 1986:191).

This is principally in line with R.M.A. Harrymawan (1993) that the dramatic plot, ranging from the introduction or *protesis*, development or *epitasio*, conflict or *catastasis*, and solution or *catastrope* (Harrymawan, 1993; and Rusliana, 2014a:11-12). Meanwhile, Edi Sedyawati (1986) explained that there are some issues related to the content of dance drama: Option of the story; Moral of the story concerning view of life and its underlying philosophy; and Pressure and meaning of the story (Sedyawati, 1986:167). Thus, there is always round partition or scene composition in dance drama ranging from the story introduction, story development, conflict, and the solution.

In addition to the interesting plot, the content of the story also implies meaning related with moral or guidance of human life in this world. To prove that the content of the story or play of *Wayang Wong Priangan* is

presented gradually or with the composition of scenes ranging from the introduction, development, conflicts, and solution, as well as the meaning toward life guidance, it can be analyzed on the example of the presentation of *Jaya Perbangsa* (Rusliana, 2014b), as follows:

First Scene. In facing *Bharatayuda* on the eighteenth day, the *Pandawa* agreed and approved Kresna's strategy means "succumbing to win", that is, in facing Karna of *Kurawa*, they must be willing to sacrifice a young knight who is *manjing warangka* with Karna's arms called *Konta*. When Karna is without his arms, means the *Pandawa* will prevail. Then, Gatotkaca was summoned to come.

Second Scene. Gatotkaca came, and Kresna explained his duty. As a true knight, Gatotkaca was ready to face Karna in the eighteenth day of *Bharatayuda* to fulfill his obligations for the glory of the *Pandawa*.

Third Scene. Before Gatotkaca went to the war, he must first fulfill his obligation to invoke the blessing of his mother Queen Arimbi and his uncle, Prabakesah, in Pringandani kingdom. Although his mother was unwilling, but because of the knight firmness of his son, then Queen Arimbi blessed his son duty to face Karna in *Bharatayuda*.

Fourth Scene. In Kurusetra, the place of *Bharatayuda* war, on the eighteenth day, there was *perang campuh* between *wadya balad* (soldiers) of *Pandawa* and *wadya balad* of *Kurawa*, there was also *perang tanding* (a duel) between Gatotkaca and Karna. Finally, Gatotkaca was killed and his body was fused-united with Karna's arms or *Konta*.

Fifth Scene. After mourning, then *Pandawa* and their soldiers held a "holy ceremony" to fuse Gatotkaca's body and bring his spirit to *Nirvana*.

It seems quite clear that the content of the play at the first scene means the introduction, in the second to the third scene means the development, in the fourth scene means the conflict, and in the fifth scene means solution. The moral message or life guidance that can be drawn from the content of the play is focused on the value of heroism. In accordance with drama that the most determines success of the show is

the performers called the actors. Similarly, in dance drama show, the most decisive success of the show is the performers called the dancers. This means that dancers in dance drama are identical with the actors or actress in a drama (Rusliana, 2014b; and Winarso *et al.* eds., 2014).

Then, on the classification and function of characteristic partition, according to R.M.A. Harrymawan (1993) and Iyus Rusliana (2014a), are as follows: (1) *Protagonist*: the main role that becomes the center of the plot; (2) *Antagonist*: the opponent role that becomes enemies causing the conflict; (3) *Tritagonis*: the mediator role that is in charge of reconciling or become mediator between the protagonists and antagonists; and (4) *Assistant Role*: roles that are not directly involved in the conflict, but necessary to the solution to the story (Herrymawan, 1993; and Rusliana, 2014a:12-13).

The result of the research shows that in each play of *wayang wong* performance, there was also some classification of the partition of roles for dancers. Among the puppet characters in each play, there are dancers who play role relatively heavy, medium, and light. The heavy roles are called *Wayang Utama*, those are two kinds of puppet characters who are the most decisive success of the play. The character of *Wayang Utama*, who quells the evil is called *Wayang Utama Protagonis*, and the evil character of *Wayang Utama* is called *Wayang Utama Antagonis*. The two kinds of *Wayang Utama* characters made the conflict or fighting happen (Herrymawan, 1993; and Rusliana, 2014a).

In *Jaya Perbangsa* story, as it has been discussed previously, Gatotkaca is as *Wayang Utama Protagonis* and Karna is as *Wayang Utama Antagonis*. Meanwhile, the character who plays relatively medium role is called *Wayang Pamanggul*. There is one or more characters of *Wayang Pamanggul* supporting *Wayang Utama Protagonis*, namely *Wayang Pamanggul Protagonis*; and there is also one or more characters of *Wayang Pamanggul* supporting *Wayang Utama Antagonis*, namely *Wayang Pamanggul Antagonis* (Herrymawan, 1993; and Rusliana, 2014a).

In *Wayang Wong* show, both characters

of *Wayang Pamanggul*, may perform together or it may perform only one character. It depends on the content of the play. When the story of *Jaya Perbangsa* is performed, in which the composition of the scene is as discussed above, means the characters of *Wayang Pamanggul* Protagonis or *Pandawa*, Kresna, Arimbi, and Prabakesah should perform. Furthermore, the relatively light characters are *Wayang Pangeuyeub*, namely as a complement and a group of characters whose identity is from their position, such as a group of *wadya balad* or soldier, *mamayang*, and *bidadari* or angels (Herrymawan, 1993; and Rusliana, 2014a).

The role of *Wayang Pangeuyeub* is similar with the role of *Wayang Pamanggul*, it means that there are a group of *Wayang Pangeuyeub* who support *Wayang Utama Protagonis*, called *Wayang Pangeuyeub Protagonis*; and the role of *Wayang Pangeuyeub* who support *Wayang Utama Antagonis*, called *Wayang Pangeuyeub Antagonis*. Whether these two roles of characters perform or not depends on the content of the play. When the story of *Jaya Perbangsa* is performed, means both characters are performed, a group of *Wayang Pangeuyeub Protagonis* or *wadya balad Pandawa* and a group of *Wayang Pangeuyeub Antagonis* or *wadya balad Kurawa* (Herrymawan, 1993; and Rusliana, 2014a). See picture 1.

At the beginning of the discussion about *wayang* (puppet show) dance of Priangan style, it has been briefly discussed that as the potential of this puppet, there is also richness form of the dance: solo dance, dance in pairs, and dance in groups/mass dance. Based on the number of the dancers, solo dance means a dance which is performed by a dancer; dance in pairs means a dance which is performed by two dancers with different roles for completing the wholeness of the dance; and dance in groups/mass dance



Picture 1:
Wayang Wong Priangan

(Story: *Pusaka Layang Jamus Kalimusada*, when Srikandi prepared the soldiers of Amarta kingdom to attack Gilingwesi kingdom, because their Vice Regent, Mustakaweni, had stolen *Pusaka Layang Jamus Kalimusada*, the heirloom of King Amarta)

means a dance which is performed by more than two dancers who perform the same dance movements (Rusliana, 2014b; and Winarso *et al.* eds., 2014).

Therefore, the three kinds of the dance in dance world is often referred to as the dance form. The richness of dance form contained in a performance of *wayang* dance of Priangan style, among others:

Female Style: (1) Solo Dance, such as Arimbi dance and Subadra dance; (2) Dance in Pairs, such as Srikandi versus Mustakaweni dance and Srikandi versus Larasati dance; and (3) Dance in Group/Mass Dance, such as Badaya dance and Yudarini dance.

Male Style: (1) Solo Dance, such as Ekalaya dance, Dipati Karna dance, Arayana dance, Aradea dance, Jayengrana dance, Gatotkaca dance, Antareja dance, Sencaki dance, Baladewa dance, Gandamanah dance, and Rahwana dance; (2) Dance in Pairs, such as Gatotkaca versus Sakipu dance, Arjuna Sasrabahu versus Somantri dance, and Gatotkaca versus Dipati Karna dance; and (3) Dance in Group/Mass Dance, such as Baksa Gada dance.

Regarding the characteristics of costume and make up as well as the types and levels of the character of the three kinds of dance

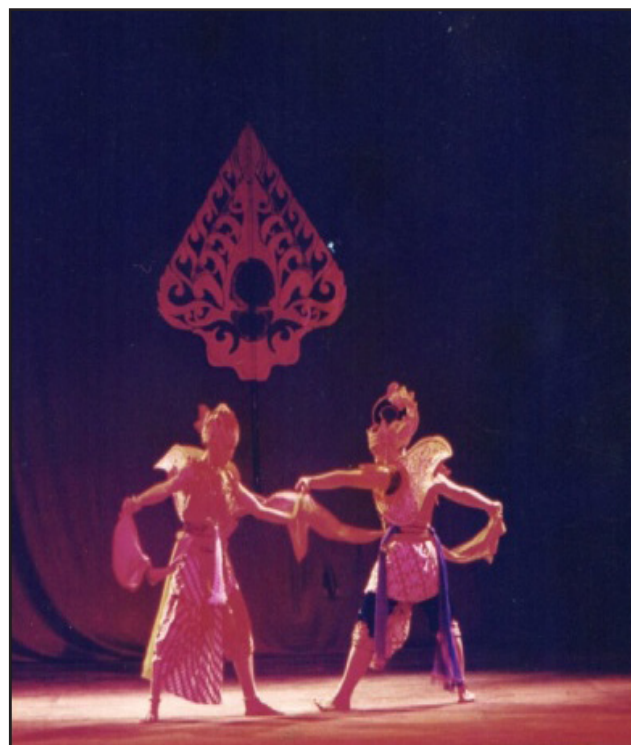
forms in this puppet dance, they are not different from those contained in *Wayang Wong*. Similarly, the principle of the content of the dance remains the same, that is taking moral mission towards life guidance. While, its different characteristic with *Wayang Wong* is the long and the short of events to be disclosed of each puppet story (Rusliana, 2014b).

In every *Wayang Wong Priangan* performance reveals a number of events or the variety of events are sequentially and presented in range scene after scene, so it is called a long performance. If the content of the events described in the three dance forms only in one single moment or separated from the events before and after, so it is called a short performance. Based on this, the three kinds of dance forms are often referred to as *tarian lepas* or a separated dance (Rusliana, 2014b).

Regarding the moral messages towards life guidance in the contents of the separated dance, among others: (1) Arimbi Dance describes practicing war to defend herself and her empire from the greed of her younger siblings in a form of *Danawa*, such as Brajamusti and Brajawikalpa; (2) Srikandi versus Mustakaweni Dance describes duel of the two figures regarding Srikandi's duty to conquer Mustakaweni, who had stolen *Pusaka Layang Jamus Kalimusada* belongs to King of Amarta; (3) Badaya Dance describes a group of *mamayang*, who is entertaining the royal officials; (4) Gatotkaca Dance describes his loyalty to his duty as a young knight of Amarta kingdom to wander of *ngalanglang nagara* or monitor the security of the kingdom; (5) Nakula-Sadewa Dance describes a harmonious life between brothers; (6) Rahwana Dance describes his love to Dewi Citrawati, who has become *praweswari* or the queen of Maespati kingdom; (7) Bambang Somantri Dance describes his joy after being accepted by Arjuna Sasrabahu, the King of Maespati, to devote himself in the kingdom; and (8) Gatotkaca versus Dipati Karna Dance describes duel of the two figures referred to the story of *Jaya Perbangsa* or Gatotkaca



Picture 2:
Bambang Somantri Dance



Picture 3:
Gatotkaca versus Dipatikarna Dance

was killed by Dipati Karna (Rusliana, 2014b; and Winarso *et al.* eds., 2014). See, for example, pictures 2, 3, and 4.

CONCLUSION

Within the scope of Sundanese culture of Priangan subculture, the potential and contribution of puppets are relatively strong and widespread, especially to a number of life aspects related to belief and the arts. The effect of puppets to a number of life behaviors related to belief still adhere strongly in Priangan region, among others are ritual of pregnancy called *njuh bulan* and/or *tingkeban*, ritual of birth called *puput puseur*, as well as ritual of circumcision called *helaran* with *kuda renggong* (toy horse) and *sisingaan* (toy lion). Beside supporting *wayang golek* (wooden puppet show) strongly up to the present time, in Priangan region there are also *Wayang Pantun* or *Wayang Catur*, *Sandiwara Wayang*, *Badawang*, and *Wayang* dance of Priangan style.

Regarding the distinction of the richness of *wayang* dance of Priangan style can be inferred based on two aspects. *First*, that the contents of each form of the show is always a background or sourced from the story of puppets, the plot, including the grip (*pakem*) or the splinter (*sempalan*). The aspect of the contents also implies a moral message towards life guidance. *Second*, that the form of show with the long duration is known as dance drama. The specific characteristics of this dance drama, besides delivering puppet stories as a whole and in part, is also expressed by the performers or dancers with dance and dialogue, so called dialogued dance drama.

Therefore, this dialogued dance drama is called *Wayang Wong Priangan* (men/women puppet show of Priangan). While the other forms of performances are called single dance, dance in pairs, and dance in groups/mass dance, including the duration of the show which is relatively short time. For its distinction only reveals a single moment



Picture 4:
Badaya Dance

or separated from the events before and after. Therefore, the three kinds of *wayang* dance is often referred to as *tarian lepas* or a separated dance.¹

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¹**Statement:** I, hereby, declare that this article is my original academic work, so that it is not product of plagiarism, due to all sources used and cited in the analysis are showed clearly and available in the References. This article is also not submitted, reviewed, and published yet in other scholarly journals.

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