

The Meaning Behind Leather Puppet Shape of *Panakawan*

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ABSTRACT

Leather puppet is an art that continues to grow. The development of leather puppet is shown by the innovation and changes in leather puppet performance. Leather puppet is a typical art from Indonesia. The superiority of leather puppet is that there is a philosophical meaning in every part of the show. One of them is in the form of each leather puppet character. This research will analyze the philosophical meaning contained in *Panakawan* character. Selected *Panakawan* figure because during this time often underestimated. This research is in the form of qualitative verification. The theory used in this research is semiotic theory. Data collection techniques used documentation and interview techniques. Validity of data used in this study is triangulation of data sources and triangulation techniques or methods. The results of this research is philosophical meaning contained in the form of puppet *Panakawan* characters.

Key Words: Leather puppet, *Panakawan*, philosophical meaning, semiotic

INTRODUCTION

Leather puppet is one of the traditional arts that still exist to this day. Indicator of existence shadow puppet can be seen from the still many leather puppet show in the middle of society. Wayang is one of the peak art of Indonesian culture that stands out from other cultural works (Kresna, 2012). It is said to stand out because wayang is a popular art throughout Indonesia. In 2003 the puppet was crowned as a world heritage art by UNESCO.

Wayang kulit not only presents entertainment but also teaches moral values. The puppets are known as performing arts that are *edipeni-adiluhung*, which means art containing the values of beauty and filled with deep spiritual moral teachings (Cahya, 2016). Because of the moral values, puppets are also said the spectacle that to be guides. Moral value in leather puppet in accordance with the views of the people of Indonesia.

Everything in the leather puppet show has a certain philosophical meaning. Shadow puppet performances from beginning to end contain many philosophical meanings (Sulaksono, 2014). One of the philosophical meanings of leather puppet is in its form. The shadow puppet form is designed to convey philosophical meaning subtly. The smoother a message delivery then the better is also a wayang kulit show. Bastomi (1996) added, that the beauty of puppet art or puppet performance lies in its symbolic or symbolic nature.

Many people today do not know the meaning behind the form of leather puppet. It is certainly very unfortunate. Behind the form of wayang kulit there are values that can be used as a learning. The role of art in wayang is a dominant element, but when examined deeply there are educational values that are very important for human life (Heni and Nurlawati, 2008). This study aims to examine the philosophical meaning contained in the form of leather puppet.

This research does not analyze all the characters that exist in leather puppet. The figures analyzed in this study only on *Panakawan* figures. Selected *Panakawan* figures because *Panakawan* characters rarely used as a scientific study. The community also views *Panakawan* figures only as entertainment in leather puppet performances. Behind its imperfect shape, *Panakawan* figures have philosophical meanings. This research will analyze the philosophical meaning contained in leather puppet form of *Panakawan* the figure.

METHODS

The method used in this research is semiotic method. Used semiotic method because the object of study is a sign and meaning. The theory used in this research is Peirce semiotic theory. Peirce's semiotic theory is often used to examine visual sign and meaning. Peirce in detail questioned the nature and nature of the sign in relation to the whole of reality as a matter of knowledge theory (Masinambow & Hidayat, 2001).

Data collection techniques used observation, documentation, and interview techniques. Observation techniques are used to observe the shape of each character *Panakawan*. Documentation techniques are used to document the form of leather puppets *Panakawan* figures. Documentation techniques are also used to document the results of interviews with resource persons. Interview technique is used to find information relating to the sign and meaning contained in the form of leather puppet *Panakawan* figures.

Data analysis technique used is component analysis technique. Component analysis is a systematic study of the attributes (components of meaning) with respect to cultural categories (Ahmadi, 2014). The application of component analysis technique in this research is divided into seven stages. The first started from preparing the domain in the form of leather puppet shape *Panakawan* figures. The second step inventoried the contrast found on the shape of the *Panakawan* character. The third stage compiles the paradigm sheets to find out the differences and similarities in *Panakawan* wayang figures. The fourth step identifies the contrasting dimensions that have pair values. The fifth stage is to compile questions for informants related to the form of wayang kulit *Panakawan* figures. The sixth step is to combine the results of the analysis with the results of the interview. The last stage is to conclude the meaning behind the form of wayang kulit puppet *Panakawan*.

Data in a study is very important validity. Validity of data is important for the results of research can be accounted for. Validity of data in this research using triangulation technique. Triangulation can be interpreted as checking data from various sources in various ways, and various times (Sugiyono, 2009). Triangulation techniques in this study using triangulation of data sources and triangulation techniques. Triangulation of data source is used to test the credibility of a data is done by checking the data that has been obtained through several sources (Sugiyono, 2009). Some sources used in this

study include library resources, documentation, and some informants. Triangulation techniques used to test the credibility of data is done by checking the data to the same source with different techniques (Sugiyono, 2009). Data of interview result in this research compared using data result of documentation.

RESULTS AND DISCUSSION

Panakawan is a puppet character consisting of four people, namely Semar Gareng, Petruk, and Bagong. *Panakawan* is a servant of the Pandawas. They are in charge of guarding and warning the Pandawas. Each *Panakawan* has an imperfect body. Behind the imperfect body there is a philosophical meaning. The following will be given details of the philosophical meaning behind the form of wayang kulit *Panakawan* figures.

There are two similarities between the characters of *Panakawan*. The two equations are the same clothing and stomach shape. Clothes used *Panakawan* is a jarik kawung motive. Jarik kawung as representamen entered in category of legisign. Jarik motive kawung as the object is the clothes used *Panakawan*. As the object of motive kawung enter in the symbol category. Interpretation of the motive kawung motive is a common object used by the common people or the servants. As a interpretation of the kawung motive entered in the category argument.

The equation of the second form of *Panakawan* is to have a distended stomach. Each *Panakawan* figure is described as having a distended stomach. The distended stomach as a representative is included in the qualisign category. As a distended stomach object entered in the symbol category. The interpretation of the distended stomach is *Panakawan* has great knowledge and advice. As a distended abdominal interpretation into the category of rheme.

Each form of *Panakawan* has its own characteristics. The discussion of philosophical meanings on each *Panakawan* character will start from Semar, Gareng, Petruk, and last Bagong.

Semar

Semar has the following description. Have hair up to white top, have a split or narrow eyes, hands with a pointed position. Kuncung hair up means that Semar always worship God. The white color is sacred. The eyes of *liyep* or *sipit* have meaning Semar does not want to see a bad thing. Finger with a pointed position meaningful Semar always shows to the good.

Gareng

The description of Gareng is to have a *kero* or *julig* eye, a *ceko* hand with open position and the other pointing, as well as having *gejig* legs. The eyes of *kero* or *julig* means that Gareng does not want to see that should not be seen. The czech hand is a hand that can not be bent. A *ceko* hand with a meaningful opening position Gareng will not take what is not his right. Other hand with a pointed position meaningful Gareng always shows things kabikan. *Gejig* legs are crippled legs. Gejig legs are meaningful Gareng always be careful in the act.

Petruk

Petruk has the highest form among other *Panakawan*, as well as a wide footstep. Having a tall body has a meaning that Petruk has a high ideals. A wide footstep means a flexible attitude. The two characteristics of Petruk are depicted in a story that is *Petruk Dadi Ratu*.

Bagong

Bagong has a body shape similar to Semar. Because of that Bagong also often nicknamed the shadow of Semar. Bagong's special features include having large eyes and wide mouths. Big eyes mean Bagong has a wide view. Big mouth means Bagong is what it is. Bagong will say something without further ado.

CONCLUSION

Based on the above explanation, *Panakawan* is a picture of the common people. *Panakawan* have different character and character. Behind an imperfect body shape, *Panakawan* has a philosophical meaning.

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