

Research Article

Malang Mask Puppet Aesthetic Revitalization Entitled “Sodo Lanang Competition”

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ORCIDWida Rahayuningtyas: <https://orcid.org/0000-0001-6136-2513>**Abstract.**

This research aims to revitalize the mask puppet show titled “Sayembara Sada Lanang” performed by the Malang mask puppet artist group at the Asmorobangun hermitage. The traditional Malang mask puppet show has been staged for quite a long time, 2 - 3 hours. During performances, puppeteers rely on memory skills and perform verbally or directly without using a written script, thus the length of the performance depends on the puppeteer. This research follows a qualitative approach, utilizing observation, interviews, and document analysis as research methods. The research findings reveal that the revitalization of the “Sayembara Sada Lanang” mask puppet performance involved reducing its duration from 2 to 3 hours to just 7 minutes. The revitalization carried out is a revitalization of local wisdom which seeks to reintroduce traditional culture to the general public, especially children. So that children get to know traditional cultures that are almost extinct. The duration of the show is 7 minutes by reconstructing the structure of the show, without changing the essence of the story. The play’s story structure unfolds in stages, beginning with exposition, followed by complication, climax, and resolution. Additionally, the title features three types of characters: protagonist, antagonist, and tritagonist.

Keywords: revitalization, aesthetics, wayang mask

1. INTRODUCTION

The performing arts that were born in the archipelago are an expression of the culture of society with all the philosophy and philosophy behind it. Understanding culture is basically understanding the issues of meaning, values and symbols that are used as references by a group of people who support it. References and guidelines will become part of people’s lives and act as a system of symbols, providing meaning, models that are transmitted through symbolic codes. This understanding of culture gives the connotation that culture is an expression of society in the form of the results of ideas and human behavior in its community.

The definition of culture contains three important aspects, namely culture is transferred from one generation to the next, culture is studied not transferred from the

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physical condition of humans which is genetic and culture is lived and shared by the members of the supporting community [1]. These three aspects can be done through educational strategies and processes. The Malang mask puppet performance art is part of the culture. The arts and culture possessed by Indonesian people can reflect the character values of the Indonesian nation. The character of the Indonesian nation was born from the reality that the Indonesian nation was formed by various groups and diversity. The ideal concept of national character is translated into values that have become a common agreement called Pancasila. Character is typical good values (knowing the value of goodness, wanting to do good, actually living a good life, and having a good impact on the environment) that are embedded in oneself and can be seen in one's behavior [2].

Masked puppets as one of the identities of the people of Malang Regency need to be preserved. Preservation is a form of cultural transmission by strengthening the roots of local cultural values, so that art is believed to be not just a 'spectacle' but also a 'guidance' for the next generation, which is currently far from tradition [3]. So far, the introduction to the story of the wayang mask dance drama has only been through YouTube. Meanwhile, several previous studies regarding the development of masked wayang books focused more on books that tell the history of masked puppets. One way to introduce the wayang mask story is through revitalization. The revitalization of wayang wong dance drama is part of the conservation of classical arts, which is beneficial for the continued resilience of the nation's culture. Knowing the value of classical dance is also useful for introducing our nation to other nations, and can also be known through a clear flow of cultural arts history [4].

Traditional art is experiencing a decline in interest. Not only the audience, but also the successors or preservers of this culture. This revitalization needs to be carried out so that Malang mask puppetry continues to live with the people of East Java, especially Malang as an area for the development of masked puppetry and especially for the younger generation. Revitalizing the performing arts can increase the number of spectators for the Dulmuluk arts. Questionnaire data shows that all students think about the importance of revitalization, there is a need for the retention of Malang masked puppetry as an art form. Increasing student appreciation includes three aspects, namely: attitude, knowledge and psychomotor. In the aspects of attitude and knowledge, students' appreciation for the Dulmuluk performing arts is increasing. Judging from the psychomotor aspect, students were able to stage the Dulmuluk performance art successfully with 1050 spectators [5].

2. METHOD

This research utilizes a descriptive approach using qualitative research methods. Research location This activity took place at the Asmorobangun mask art center which is located in Kedungmonggo Village, Pakisaji, Malang Regency. The research focuses on the revitalization of the masked wayang performance entitled “Sayembara Sada Lanang”. Researchers are responsible for documenting findings and analyzing data to achieve a better understanding of the phenomenon under study. The direct involvement of researchers in the research process allows them to have a significant influence on the resulting research results. The research data collection method used interviews, observation, and document study in connection with masked puppet practice and performances. Tri Handoyo is a figure who plays an important role in the interview as the leader of the Asmorobangun studio and the puppet master of the masked wayang, namely Mr. Kandani. Analysis of documents in the form of photos, videos and masks used in the performance.

3. FINDINGS AND DISCUSSION

The significant development of Malang Mask Wayang is an interesting thing to study, especially in research regarding its structure. Therefore, it is important to analyze the structure of the Malang masked wayang performance. The structure of a performance is the elements or scenes that form a unity and are part of the performance [6]. This is related to efforts to preserve traditional art, one of the efforts that can be made is through the method used, namely having an organization that carries out changes and systematic maintenance management procedures [7]. Preservation can also be done through understanding each sequence of scenes shown, especially in the play “Sayembara Sodo Lanang”. The performance of the play “Sayembara Sodo Lanang” tells the story of noble values and leadership. This play has a story structure that is easy to understand, which is one of the interesting reasons for the writer to conduct this research apart from making it easier for the writer to get data. By making it easy to understand the story in a wayang mask performance, schools can use it in learning, such as in schools in Malaysia, where the curriculum includes cultural heritage [8]. From the various explanations that have been given, we can observe that the “Sayembara Sodo Lanang” performance has a story structure that depicts social values related to the current situation.

Analysis of the Structure of the Play “Sayemboro Sodo Lanang” A play (whether using a written or “unwritten” script) in its performance is always performed sequentially from one scene to the next, the performance of the play in each scene then forms a certain structure which is fixed in nature. To find out what the structure of the play “sayemboro sodho lanang” is, it is necessary to carry out an in-depth analysis of the content of the play, where because the play is not written in text form, analysis of the structure of the play can be carried out by basing the analysis on a script that has been created by the researcher.

1. The theme of the play “Sayemboro Sodo Lanang” is based on the researcher’s observations when the play was played and a summary of the story that was made by the researcher, where in the performance of the play “Sayemboro Sodo Lanang” the main problem is who will become the husband of Dewi Sekartaji, who Then he automatically becomes the successor to the throne of the Doho kingdom, or in other words, whoever is the man who becomes Dewi Sekartaji’s husband will become king in the Doho kingdom, so that the position to become Dewi Sekartaji is contested by many men, especially the king of Bentarangin and Panji Asmorobangun. Dewi Sekartaji’s choice of husband is very important, because it is not only about romance or love, but the choice of husband is of course also related to the future of the kingdom and the people, therefore it is necessary to hold a special contest to determine it, this can be seen in scene no. 2,3 and 4, where in this scene it is clear that the king does not like the appearance and character of the arrogant king Bentarangin, and Dewi Sekartaji who is worried about the fate of the people if the proposal is rejected. Moreover, Dewi Sekartaji decided to do asceticism by locking herself up for 40 days just to determine her potential companion. From the main problem that emerged, it can be said that the main idea which later became the theme of the play “Sayemboro Sodo Lanang” was not about the romantic relationship between the characters Dewi Sekartaji and Panji Asmorobangun, but more than that, the main theme of the play was Regarding “noble values in leadership”, this can be seen from scenes 2,3 15 and 20.
2. In scenes 2 and 3, the noble values of leadership in the story are demonstrated through the decision making made by King Lembu Amerdadu who did not simply reject the proposal harshly, but with a cool head and considering the subsequent impacts such as the possibility of war. Meanwhile, in scenes 15 and 20, the figures of King Bentarangin and his patih who play antagonistic roles do not practice the noble values of leadership at all so they lose to Panji Asmorobangun who practices

the noble values of leadership, such as being humble and clever in his attitude. Based on the story and themes raised, the performance of the play “Sayemboro Sodo Lanang” can be classified as a heroic/heroic play performance. Meanwhile, if based on the period shown in the story, the play performance can be classified as a classical type of performance. This is clearly seen in the content of the story which tells about life during the kingdoms, especially the kingdoms in Java, namely Doho.

Storyline of the Play “Sayemboro Sodo Lanang” A play can never be separated from the plot or plot, because basically the plot is what allows a play to be played and understood by the audience. Cuddon in Satoto explains, plot is a construction, chart/scheme or pattern of events in a play, poetry or prose; and then the form of events and characters cause the reader or audience to be tense and curious. There are three types of plots in drama, namely: a. Circular, namely a story based on just one event. b. Linear, namely a story that moves sequentially from beginning to end. c. Episodic, that is, the chain of events is not straight but broken. Like events outlined in episodes or long story sections.

Characters and Characterization in the Play “Sayemboro Sodo Lanang” A performance can never be separated from characters and characterization, just like plot and theme, characterization is one of the most important parts in a performance because of its function as the subject of a performance, in other words, the characterization of it is the characters who then shape the course of a performance, the plot, setting, theme and conflict cannot exist alone without the characters. Based on the researcher's observations, in the performance of the play “Sayemboro Sodho Lanang” there are several types of characters, namely protagonist, antagonist and deutragonist. Apart from there being many types of characters, in this performance each character also has a form of characterization that is different from one another. The following is the form of analysis carried out by researchers based on data obtained in the field. In the play “Sayemboro Sodo Lanang” the characters who act as protagonists are Dewi Sekartaji and Panji Asmorobangun, while Prabu Lembu Amerdadu and Raden Gunungsari are the Deutragonist characters, and Raja Bentarangin and Suromarkolo are the Antagonist characters. The first two characters can be classified as protagonists because in the story the two characters have a position as main characters, where the three of them are characters who are able to represent figures who have ideal values in a society, especially Java.

4. CONCLUSIONS AND SUGGESTIONS

The revitalization of wayang wong dance drama is part of the conservation of classical arts, which is beneficial for the continued resilience of the nation's culture. Knowing the value of classical dance is also useful for introducing our nation to other nations, and can also be known through a clear flow of cultural arts history. Preservation can be done through understanding each sequence of scenes shown, especially in the play "Sayemboro Sodo Lanang". The performance of the play "Sayemboro Sodo Lanang" tells the story of noble values and leadership. This play has a story structure that is easy to understand. Storyline of the Play "Sayemboro Sodo Lanang" A play can never be separated from the plot or plot, because basically the plot is what allows a play to be played and understood by the audience.

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