

## Conference Paper

# Topeng Patih Dance: A Manifestation of the Beginning of Human Life in the Malang Mask Puppet's World

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### Abstract

The focus of the study in this research was the Patih Mask dance in the Malang Masked Puppet performance as the opening dance. This dance has a close relationship with space, time, and content in the structure of the show. The purpose of this study is to examine the expression of aesthetic concepts through the structure of artistic symbols in the performance of Malang Masked Puppet. This research used ethnographic methods by emphasizing structural and hermeneutic theories. The aesthetic symbols that are reflected in the unity of the show consist of the ritual concept, characterization, communication, dance moves, make-up and fashion, accompaniment music, and elements of the stage which all lead to a noble behavior. The whole unity of the elements is a symbol of "Sangkan Paran".

**Keywords:** Symbols, beginning, Sangkan Paran, Patih Mask, Malang Mask Puppet

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## 1. Introduction

The Malang Puppet Mask Dramatari is believed to be the remnants of the noble heritage of the great kingdoms in Malang. The peak of Dramatari Puppet Mask's popularity was during the heyday of the great kingdom in the archipelago, namely the Kingdom of Majapahit (Th. Pigeaud, 1960-1963: 52). The people of Malang, especially in rural areas who support the existence of the Puppet Dramatari Mask still believe in the function and meaning of the symbols conveyed through a single performance. These are due to the fact that the people of Malang (especially in rural areas) are traditional agrarian societies. They still believe in fertility rituals that function for the welfare of life for the community. Such as selamat nyadran, bersih desa, ruwatan, sedekah bumi and so on (Kodiran, 2002: 347-348).

The reality on the ground today is very alarming, because Malang Puppet Mask performances are increasingly eroded by modern art. Along with the times, now the way to enjoy the type of dance that emphasizes the sensuality of erotica (stimulating

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sexual arousal), both from male and female dancers, is increasing, both the motion of clothing that shows aurot such as the navel, some breasts, thighs, back (from the shoulders back to the back almost slightly above the rectum). Moreover, it was very easy to get the appearance of Seronok, just from the glass screen in the room. As a result, it directly Affects the viewers, especially young people who have found it very difficult to appreciate traditional dances that are full of values. Such conditions directly influence the speed of development (read: change) of culture, as well as the shift in cultural values, including changes in character. What is used to be considered good, right, moral norms, now no longer, even vice versa what is used to be considered taboo, wrong, a-immoral, is now considered normal, even among youth / adolescents even considered to be a trend, slang, forward, in other words it is good and right. The impact is the culture of shame, good manners, andhap asor, tepa selira, almost lost, replaced with a culture of brave, male, like me, individual (greeting sira sings sings) and so on. This phenomenon greatly affects the taste of art (Suhardjo, 2006: 2 - 6).

Based on the empirical conditions and assumptions as mentioned above, this study seeks to reveal in depth the structure and meaning of symbols believed by the supporting community, as an effort to revitalize traditional performances owned by the people of Malang.

## 2. Method

This study aims to: (1) Describe the aesthetic concept through the artistic structure of the Patih Mask Dance in Malang Mask Puppet performance. (2) Describe the aesthetic symbol of the Patih Mask Dance in the Malang Mask Puppet performance.

This research is intended to examine in depth the phenomenon of the performing arts that are related to the ideology of the supporting community. Data collected in the field are holistic including: Patih Mask dance movements specifically and dance moves in Malang Puppet Mask as a whole, learn kinds of rituals that are directly related to Malang Puppet Mask life, the connection of dalang's vocal / song with gending, accompaniment music and atmosphere dramatic, as well as philosophical meaning which is an integral part of Malang Wayang Mask Puppet life.

This study uses a qualitative paradigm, because it emphasizes meaning and context, flexible research designs. Data collection and analysis take place simultaneously (Miles and Huberman, translation of Tjetjep, 1992). This research is located in the southern part of Malang Regency, covering Kedungmonggo sub-village, Karangpandan village, Pakisaji sub-district, Jatiguwi village, Sumberpucung sub-district, Jambuwer

village, Kromengan sub-district and Pijiombo sub-village, Wonosari sub-district, Malang regency. The research subjects chosen in this study are the stakeholders who have credibility in the Malang Mask Puppet performance. Data sources in the form of words, actions and visual form. The data collection strategy was carried out by means of participatory observation, in-depth interviews and documentation techniques in the form of literature study, document review. Checking the validity of the data is carried out based on 4 criteria, namely credibility, transferability, dependability, and confirmability (Moleong, 1990). Data collection techniques used ethnographic methods, and the analysis used a structuralism, hermeneutic approach by focusing on the symbolic structure concept of the Patih Mask dance inside the unity of Malang Mask Puppet.

### 3. Literature Study

Some of the results of previous studies that were examined as the initial foothold include, the oldest writing about the Puppet Mask Malang is Pigeaud (1938) titled: *Javaanse Volksvertoningen*. This book is about folk performances in Java around the first quarter of the XX century. One of them is Malang Puppet Mask. It was said that at that time Regent Raden Soerjo required all Regency employees to be able to do Mask dancing. Puppet Mask as an official district art that is always displayed in the Regency of Pendapa. R.M. Soedarsono examined the Wayang Wong Drama from the State Ritual Dance at the Yogyakarta Palace (Soedarsono, 1997), the contents of Wayang Wong as a means of state ritual were a revival of the drama of Majapahit mask dance. The results of the study, Robby Hidayat, "Malang Wayang Kedungmonggo Mask Perform Transformation from Ritual to Performing Arts" (Dissertation of ISI Yogyakarta, 2017); it contains the process of transferring the function of a puppet mask from ritual to performance art. Sumaryono's dissertation on, "The Role of the Puppeteer in the Life and Development of the Yogyakarta Puppet Mask" This study focuses on the position and role of the Puppeteer as a buffer for the life of the Puppet Mask of Yogyakarta. Blood relation or breed is an important factor in the existence of dalang (Sumaryono, 2012). Sal Murgiyanto and AM. Munardi, (1980) Malang Puppet Mask wrote an informative book, but it was quite useful as a foothold to see the distribution of Puppet Mask in Malang Regency.

## 4. Discussion

*Gëndhing-gëndhing* without vocals is commonly called *giro* is a sign of the start of the Wayang Topeng performance. The *gendhing* or songs featured in the *giro* has at least four *gëndhing* or songs, namely *gendhing* Eling-eling, Krangean / Sapujagad, Loro-loro and ending with *gëndhing* Gondhel.

These *giros* are an obligation that must be carried out by climbers or *pengrawit*. Because the *giro* serves to invite the audience, then the song or song that is sounded is a sign or symbol that contains hope. For example *gendhing* Eling-eling (meaning remembering), is a symbol of hope so that people do not forget that today in this place there is a puppet mask show. During the daytime performances, one of the *giro* that was sounded was the Gagak Ngarak. Even this *gendhing* is a symbol of hope, so that the guests who come in a mess, the guests who come to the pilgrimage place are very much like a carnival (Madyoutomo: interview 12 October 2006).

Meanwhile, in the preparation room or dressing room which is often called a group or *krombongan*, since the first *gendhing* is sounded, the puppeteer performs rituals with offering equipment (offerings). Fill the offerings in the form of rice with side dishes, *gědhang sětangķęp* (two banana combs), chicken eggs, black sticky rice tape, snack market (typical cakes in the Java market), a coconut and its shell, tobacco, *klobot* cigarettes (cigarettes made from tobacco made from tobacco wrapped in corn husk), *kendhi* (*moci* made from pottery) filled with water and a Chinese incense (*yuswa / hio*), and all the masks to be played were arranged on the table (Hidayat, 2004: 182-184). The mastermind burns the incense while reciting the incantation addressed to the spirits of village rulers who are often called *sing mbau rěksa desa* to ask permission and help save this *hajad* from the interference of the village intruder's evil spirits. Besides that, it is also aimed at those who have the *hajad*, who play, who watch and the whole village is asked to congratulate God, so that there is no significant disturbance, nothing happens (safe, no interference and obstacles occur). This ritual shows the transcendental relationship between the puppeteer, the village *mbahur'ksa* ('ancestral spirits' who guard and control the village), the shadow puppet performers (puppets, street performers, *sinden* and stage workers), *hajadan* houses (who have *hajad*, *biyada / sinoman* [pilgrimage servants]) and the audience includes villagers.

Karimoen explained about the shape and structure of the Patih dance in accordance with the rules given by Kiman (his father). Since then (1994), the community has understood the name of the Patih dance, that the term 'patih' comes from the color of the mask worn by the dancer. People call it the 'Bangtih' dance. Over time the term 'bangtih'

is flexible to become 'patih' because it is considered easier to pronounce and easy to hear and is assumed to have prestige because the patih is the vice king. Thus far the term Bangtuh mask dance has become the Patih Mask dance.

Even though this dance is separated from the story, but its appearance is a necessity in a series of puppet shows in Malang. Because the presence of this dance is needed both in structure and meaning. Structurally, this Patih Mask dance is a combination of all basic (basic) movements. While meaning is a symbol of a human event or a symbol of paraning dumadi (Bachtiar 1985: 19).

The dance that started a traditional performance, especially in Java, seems to be needed as a ritual to pay tribute to the audience in the form of a welcome greeting. In addition it is a sign that the story in the show will begin. This dance is found in traditional performing arts in almost all regions, especially Java, such as the princess Beskalan dance from Malang, Getak mask dance, Kelana Tunjungseta dance from Madura, Klana dance from Jombang, Rema dance and Patih dance. In fact the initial dance performed was not just a filler of time, but more than that it functions as a ritual of prayer of salvation.

Harsya Bachtiar argues that the ritual is actually a worship of the very paraning dumadi (from which man comes from, what he is and who he is at present, and in which direction he lives) (Bachtiar, 1985: 98-118). This principle of belief is related to two religious concepts, namely:

- a) the concept of human existence and place in the universe and all its contents and
- b) the concept of all matters relating to the environment.

#### **4.1. Anasir Abang Putih (Red and White)**

This trust and respect for red and white has been around for thousands of years. According to Yamin's notes, the origin of the beliefs and respect for the red and white color around 6000 years ago, was during the era of aditya candra, namely respect for the red aditya (sun) and white candra (moon) (Yamin, 1954 : 17-31). The stories about the myths and legends of the Candara Aditia can be known through stories, fables, beliefs and red and white literature throughout Indonesia. Especially the story of the birth of Surya Candra can be noted through the story of Panji-Candrakirana which has been famous for centuries in Southeast Asia. In a younger culture, which develops around 4000 years, in the form of trust in red and white through living substances, such as red blood and white sap of plants. Then it becomes compound words getih-getah, getah-getih.

### 4.1.1. Red

The word red is used in several languages as a member of the Austronesian language family. The word red becomes the root word of various designations such as red (Indonesian), sirah (Minangkabau), rara (Toba), apprentice (Bisaya), is ra or -rah, which means the color of blood which is a liquid object in the human body. Below will be reviewed further, that the red color was only one time a word of comparison with the appearance of blood, and at first the word -rah or -ra is a parable word for the statement of the color of sunlight.

How neatly the relationship between blood and red can be reviewed in the Batak language which uses two different words, but almost the same origin of the root word. In that language blood is named daro, while rara means red; the comparison of these two words is almost the same as flat and flat, which is almost the same sound and meaning. Also compare the Indonesian word betel (apparently derived from sedeh or lemongrass) with the word sedah in Javanese. The old Javanese word sero gave birth to the word suruh (new Javanese). Color names such as bang and white are used in Kawi as names of objects or names of properties. Such conditions also apply to the Toba language by using rara or marara. Examples in the Sutasoma book: bang wedihan ira (red clothes) or masemu bang and hid bang in the book Bharatayuddha.

### 4.1.2. White

The word white is almost the same as some Austronesian languages, as well as in ancient and new Javanese. In Balinese the word is copied into; plot, tedas, udhha, breaking up (holy), and dhwala. Given the prefixes the words become white or aputih. Leucorrhoea means white to turn pale, in Balinese: kapungut. According to the Airlangga charter, which is stored in Calcutta City and uses the year Syaka 963 (T.M. 1041), the white word is copied with the word apinghay, the same as the Sanskrit word, pandarin. The word white is used in the charter and in some ancient Javanese books, such as; Ramayana (II, 2, 16; VII, 32, XVI, 17; XXII, 53); Pararaton (20). The word plot is the formation of krama (subtle language) for white and the word is as original as the word silver.

In Indonesian the prefix pu-which means glorified is only used on the word pu-tih, but it is not used on the prefix of the words which are glorified as the sap of life. Even though in the red word, the honorific prefix is not used, but in the words white and red the two white prefixes are the honorific prefix. Before the Austronesian nation was

scattered into the Pacific Ocean, there were apparently pu-rah formations which meant red, because in fact there were several Austronesian languages that knew the word.

What a beautiful pair of colors according to mythology, suryacandra expressed in the Panji story according to Javanese, Cambodian, Siamese literature, and in Indonesian, for the Peninsula, Sumatra, Java, Kalimantan, and others. Actually the Panji story is a style and color story, while the banner itself also means a flag. In the story which is symbolized by the red light of the sun is the hero Inu Kertapati, the son of the Koripan land, and who is symbolized by the white moonlight is the daughter of Candra Kirana. The Panji story is a combination of two red and white colors used as the main story material, by incorporating several historical events in Indonesia until the fall of the Majapahit kingdom. Some situations as well as the characters in the story are also related to the aditiacandra light color play. Inu Kertapati's relationship with Candra Kirana is a passionate love affair, and the two heroes of the Panji story are an inseparable couple. Both must become a unity between red and white.

The concept of Javanese belief, through wayang, is believed that cupid for Javanese people is Kamajaya and goddess Ratih. Kamajaya -Ratih is also a symbol of unity between red and white. Kamajaya -Ratih is an acronym for the words: kama (sperm) and jaya (strong, firm), Ra (red / brother) and tih (white). Then the sperm can 'become' the fetus if there is a mixture / unity between ra (red / brother) originating from women or mothers, and tih (white) originating from men or fathers.

In Javanese cosmological perception, the community believes that before the existence of the universe there were cosmic dualisms, namely Shiva and Shakti or the negative and Positive poles. The union of the two will form the universe. The concept of unification is symbolized by Lingga - Yoni, where Lingga symbolizes Shiva and Yoni symbolizes Shakti. In the next era, the terms Shiva and Sakthi shifted to 'Father Akasa' and 'Mother Earth'. The depiction of cosmic unification revived the primitive memory of those who witnessed it to the beginning of the creation of an orderly universe or cosmos. Before the formation of the cosmos the universe was in the form of chaos or disorder, because it was the union of the sacred that produced the four elements of nature and then pushed the life force (Jw: Urip) so as to create order or cosmos. That which contains a sacred value, when the first unification is believed to occur on Shiva, masculine or positive energy, and Shakti, feminine or negative energy symbolized by Lingga and Yoni, or directed in white and red light. Thus, the union between Shiva and Shakti or phallus and yoni or white and brother, is the 'origin' of the occurrence of things including the world of things that originally 'did not exist' into 'exists', which is life (hurip).

The Bangtuh or Patih Mask dance popularly called Patih dance is spread throughout Malang mask puppet societies especially in the South Malang region, such as Jatiguwi, Senggeng, Jambuwer, Pijiombo and Kedungmonggo. Whereas Malang and North Malang wayang mask societies, such as Jabung, Precet, Glagahdawa, Duwet and Gubugklakah, are now appearing in Patih dance replaced by Beskalan dance or Rema dance. According to some opinions from the sources, this was due to the audience's preference for the Rema or Beskalan Putri dance. The chronology according to the Rasimun story (Gunungsari dancer in the Glagahdowo mask puppet since the 1939s) is as follows, around the 1950s, if there is a Rema or Beskalan dance, there will be many direct spectators.

#### 4.2. Patih Mask Dance Character

The mask form used in the patih mask dance is a mask with a strong character, similar but different in color. Thus, if we look closely at the actual shape of the two masks, the one that is 'double'. In other words, 'one in two' or two are actually one, two bodies of one soul. Note the image of the Patih mask below;



**Figure 1:** Topeng Bang  
Color: red  
Face shape: ovoid  
Full form: gold jewel  
Eyebrow shape: Blarak sineret  
Eye shape: Telongan  
Eye angle: trate sinigar  
Nose shape: mangot  
Mustache shape: keenteng keentuk  
Mouth shape: mingkem





**Figure 2:** Topeng Tih (Putih)  
 Color: white  
 Face shape: ovate  
 Full form: gold jewel  
 Eyebrow shape: Blarak sineret  
 Eye shape: Telongan  
 Eye corner: trate sinigar  
 Nose shape: mangot  
 Mustache shape: keenteng tap  
 Mouth Shape: mingkem

It can be seen that the mask has a strong character. However, when viewed from the color of the mask, that is, the red one has the impression of being dashing (tends to the sabrang figure) and the white one has the character of a fine, wise character (tends to the Javanese figure). In this case it has a meaning, that in humans there are always two opposing qualities, such as cruel patience, arrogant friendliness, honest cheating, disobedience, and so on. This dashing character can be especially noticed and seen from the shape of the eyes, nose, eyebrows, and mouth. Plolongan eyes that are round and impressively glare and are affirmed with sineret blazed eyebrows that are thick and slightly raised, giving the impression of masculinity or virility.

### 4.3. Patih Dance Costme

In principle, the Patih mask dance costume is not too different from the clothes of several warrior figures in the Wayang Mask Puppet drama. The fashion worn by the two Patih dancers is the same and congruent, except that the colors of the masks are different, one uses a white mask and the other uses red, but the same facial character. As for the clothes worn by this dance are:

1) The upper part (headdress) in the Patih dance, the Kedungmonggo mask puppet association uses a gelang jamang decorated with studs, showing a dashing character, while the gelang jamang used by Panji and Gunungsari characters with fine characters, does not use a coil button. On the left and right sides tied koncer roncen, namely artificial flowers made of siet yarn that is colorful and arranged in such a way. So as to form a string (roncen) colorful flowers as accessories that are also used dance property. Whereas the Patih dance performed by the Jambuwer mask puppet association, his headdress did not use a jamang gelang, but instead used a bledekan jamang.

2) The back of the head using a wig, can use a wig or rump. This toupee gives the impression of a balanced proportion, because if you do not use a wig, then the head will feel elongated, because the jam is only slightly above the head, unlike when using skullcaps, udeng or headband

3) Neck ornament using a long necklaces. Made from black velvet fabric embroidered with gold beads. kace on the puppet mask there is a embroidery symbol.

4) As dance property on her neck she is wearing a sampur / shawl. Besides being put on, sampur is sometimes added by being tied to the belt as decoration, but this is not absolute.

5) Hand decoration, on the shoulder using a shoulder bracelet, commonly called a shoulder strap. Whereas the wrists are decorated with poles deckers (bracelets made of fabric that are colored with rags or pants).

6) The lower part wears black embroidery pants, with a length slightly below the knee. These pants are made of velvet fabric embroidered with gold beads. Traditionally, these beads are called monte and burci.

7) Trim the front and back, called rapek (some call it Sembong). There are rapare ngarep (front) and rapb mburi (rear), which meet on the right and left with a sword as a decoration as well as a side cover. Rapek is also made of velvet cloth, embroidered with gold beads.

8) To tie up rags, pants and swords to be neatly used stagen or centing, which is a fabric that is about 20 cm wide and 2.5 - 3 meters long.

9) On the dancer's back decorated, badong (a kind of wing, Surakarta named praba), as a symbol of greatness / prestige.

10) Completeness of Javanese human accessories is a keris-shaped heirloom and mounted on the right waist.

11) While the right ankle is gongseng / krincing, to strengthen the life force of the dance. Gongseng is one of the characteristics of traditional East Javanese dances, especially traditional Malang dance.

For more details, consider the picture below which describes the various types and names of clothes worn by Bangtuh or Patih mask dance.



Figure 3: Patih Dance Costume

#### 4.4. Form of Staging

The form of Patih mask dance performance is the same as Malang puppet mask stage. According to the explanations of several informants, such as Karimoen, Rasimoen (late), Madyoutomo (late) and Munawi, up to the 1960s-1970s they were still often staged in the courtyard, which is a house yard that has relatively large land. In this form of staging, the audience automatically forms a half circle. The dressing room (group) is inside the house, which is limited by fabric (functions as a back drop / back ground) with the game

arena. while the player / musician or musician is on the left or right side of the game arena.

After the 1970s, it was very rare for people to put on a puppet mask show in the front yard of the house in the form of a stage platform. Which is still often staged using the stage platform is a performance Jaran Braid or lumping horse. Whereas puppet mask shows always use an emergency stage, it is common for people to call genjot. Like the plataran stage, genjot is also limited by a cloth that is placed from left to right and from right to left, thus forming a meeting in the middle (fighting butterfly). The back drop cloth meeting is used as the entry and exit of the dancer. The stage in the form of this genjot, the location of the pengrawit / panjak is usually on the left, or right of the stage. But if forced to be placed in front of the stage, or even behind the game arena.



Figure 4: the stage (front view)

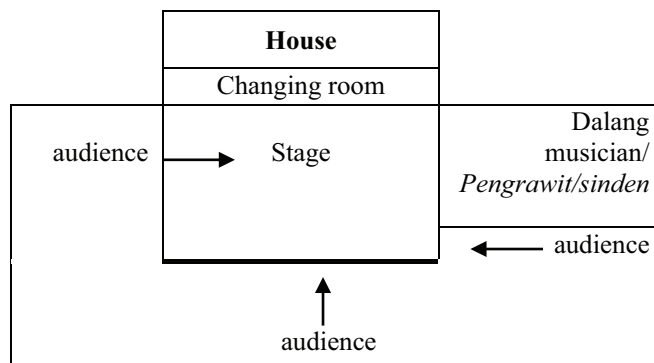


Figure 5: the scheme of the stage

## 5. Conclusion

The research result indicates that all opening dances in traditional theater performances have a close relationship with the structure of the show especially space, time and content. The choreography structure of the Patih Mask Dance consists of seven elements respectively characterizations, rituals, communication, dance moves, cosmetology and fashion, accompaniment music and stage performances that all lead to noble behavior.

The research result reveal the nobility of moral values, philosophy and culture of the Indonesian nation contained in the Patih Mask dance. It is recommended to those who are interested in the Wayang Mask performance, does not fall prey to its visual form modification in the name of modernization for the sake fulfill economic needs only but far removed from the roots of tradition.

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