

Character Visualization on Kumbakarna *Wanda Macan* Wayang Kulit Purwa Surakarta Style

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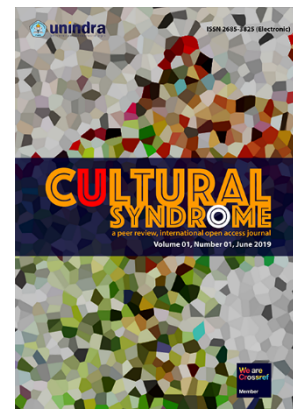
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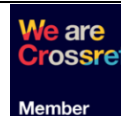
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Abstract. This article discusses the visual analysis of one type of Wanda character Kumbakarna wayang kulit purwa Surakarta style. Kumbakarna is one of the younger siblings of Dasamuka (Rahwana) in the Ramayana story. His face and figure are the same as his brother's in the form of a giant (blind) but his soul and heart are contradictory, he has a knight's soul even though it is on the antagonist's side. These two opposites rarely occur in puppet characters. In general, the giant character has a ferocious nature, evil and not callous, but this does not apply to the character of Kumbakarna. This article tries to describe and analyze the Kumbakarna figure from the side of his wanda, looking for distinguishing elements in terms of the anatomical features of the Kumbakarna wanda that symbolize the good figure and knight behind the sinister physical features.

Keywords: Kumbakarna, *wanda macan*, visualization, wayang kulit.

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Introduction

When talking about culture as a whole, wayang has a role in every aspect of cultural diversity, because wayang is an interpretation of three forms of culture that has no boundaries. Wayang are often analyzed; it remains a broad discussion. When there is an opinion that there is a limit to the wayang that is farthest reached, then there will be a new vision open. This happens because wayang consists of all aspects of life. Therefore, it is very appropriate if to explain our inability to overcome this research object as a whole, it is necessary to focus only on one object point. This is done by referring to the essence of the story conveyed by a wayang expert through the *wayang*

characters he created in a performance ([Holt and Soedarsono](#)). The world of *wayang* is a reflection of culture that empowers the reality of Java. In the literal meaning, *wayang* is a shadow, while *wayang* is broadly interpreted as a dramatic performance, drama, and spectacle, actors can be puppets or humans. This refers to the understanding that *wayang* is a shadow of life, especially Javanese cultural life. *Wayang* which illustrates the reflection of Javanese culture, one of which can be seen in the *wayang kulit purwa* performance. From this show, a large number of myths are brought to life through each show ([Sunarto](#)). Javanese culture, expressed through *wayang kulit* performances, illustrates the right and inappropriate human actions, as well as their respective consequences. The aim is for humans to achieve social and environmental balance, each *wayang* show is expected to set a role model for the community ([Suwondo](#)).

For Javanese people, *wayang* has a special place, not only as a means of entertainment but also as a mirror of Javanese culture. Javanese culture as reflected in *wayang* stories is a mixture of various Javanese myths and fables, and Indian epics. If every *wayang* story fulfills its duties, the order of the entire universe and society is preserved. In *wayang*, the actions and fate of each, the Javanese can understand the meaning of life, this is where the cultural acculturation process occurs ([Mhd and Din](#)). This understanding shows that human life, including in Javanese society, requires guidance or inspiration from things that are considered true. One of the right assumptions refers to figures or figures whose way of life is in the spotlight because it deserves to be copied to get the truth in our lives. Then the attitude that arises is equalization or reflection on something that is imitated or emulated to be a role model for life.

The story that is displayed on the *wayang kulit purwa* is around the story of Mahabarata and Ramayana. From these two stories, it is complete containing *adhiluhung* culture, and philosophy of life for humans, especially Javanese people. There are several levels of character figures found in the *wayang kulit purwa* when the performances are arranged right and left which are called *simpingan*. The right *simpingan* consists of figures with good character, who are usually knights. In addition, there are also god figures such as Batara Indra, Batara Bayu, Batara Kamajaya and others. Left *simpingan* consists of giant figures, angry-tempered kings, for example Dasamuka or Rahwana, Kangsa, Bomanarakasura, as well as the Kauravas on the left side, describing groups or groups of evil figures.

There are many *wayang* figures who have noble attitudes with various kinds of life lessons that are applied in the form of stories. For example, from figures of Pandawa and Punakawan who are already familiar to the public. From each play played by the puppeteer, the public can digest the storyline and moral messages conveyed either directly or implicitly from the scenes. From the uptake of moral messages there are symbolic meanings that become icons in the principles of community life, this is evident from the use of the names of *wayang* figures as street names, places, or also the name of someone or an institution. Another case when we see figures Pandawa and Punakawan who are already known quite closely. Kumbakarna has a good character and fulfills noble values that deserve to be emulated as a guide of life but he is a large figure with a

large and sinister-faced who is the biological younger brother of Dasamuka (Rahwana), an antagonist who kidnapped Dewi Shinta. He is on the wrong side, but he does not want to make mistakes.

Kumbakarna is one of the characters of the wayang kulit purwa in the Ramayana story. In the Ramayana story there are good characters and also bad characters, for example in four children from Resi Wisrawa and Dewi Sukesi. The four children are a description of two characters; Rahwana (Dasamuka) and Dewi Sarpakenaka have bad character, while the other two children are good, namely Kumbakarna and Gunawan Wibisana ([Sunarto](#)). The Kumbakarna figure is physically portrayed as a tall and disgusting figure but the audience likes him because of his good character, honesty, the spirit of the knight, and the love of the motherland ([Suparno 91](#)). The sublime character that exists in Kumbakarna, makes it one of the examples of exemplary warrior figures. Mangkunegara IV chose him as the role model of Tripama, the three main warriors who were exemplary. Other exemplary warriors in the world of puppetry are Bambang Sumantri a.k.a. Patih Swanda and Adipati Karna. Tripama (three role models) is the work of KGPAA Mangkunegara IV in 1809 to 1881 in Surakarta, written in seven Dhandanggula songs (stanzas), narrating the example of Bambang Sumantri, Kumbakarna, and Suryaputra (Adipati Karna) ([Mulyono](#)).

According to his body type theory in criminology revealed by William H. Sheldon said that people with bad characters can be seen with certain physical conditions. Experts who agree with the physical type model theory see people who commit crimes can be observed through physical conditions, both physical and physical included in genes, including body type, endomorph (having a fat body) and mesomorph (muscular and muscular athletic body) ([Dirdjosisworo](#)). This is in line with the description of most of the giant figures in the wayang kulit purwa. The depiction is for example in the group of Buto Prepat which is the four types of giants that always appear in the *kembang* war scene, namely in the scene of a knight on a journey that was intercepted by four giants led by Cakil. They consist of Cakil, Galiuk, Buto Terong, and Buto Rambut Geni ([Senawangi](#)). The appearance of the Buto Prepat group is in line with the expression that an evil character filled with anger can be seen from the shape of his body. For example, the symbol of the evil character in the Cakil character is seen in the shape of a wide jaw with pointed fangs on the lower teeth and the type of kiyer's eye shape which symbolizes that the character is cunning. Unlike the case with the figure of Kumbakarna whose body and wanda are gigantic but have noble qualities. Descriptions of body type theories can change meaning if the angles studied are different. Then an analysis to see these differences needs to be done. Not everything that is displayed on physical characteristics can be in line with one's character. Starting from the elaboration, it is necessary to do an analysis related to the study of visual forms which are seen from the character of the face on the Kumbakarna figure in the Surakarta style prototype shadow puppet whose analysis is represented by the sign of a tiger. Researchers try to find the meaning of the correlation between the visualization of the Kumbakarna wanda and the character it has.

Methods

This article uses a visual methodologies to analyze the visual elements found in the Kumbakarna *wanda macan* of the *wayang kulit purwa* Surakarta style. The approach used is Hermeunitika. Hermeunitika is used in expressing the interpretation or symbolic meaning of the Kumbakarna *wanda macan*. This approach is used as a means of interpreting symbols that visualize characters that have good character in the Kumbakarna *Wanda macan* wayang kulit purwa Surakarta style.

Result and Discussion

The characters in the *wayang kulit purwa* are mostly manifested in the form of facial expressions, namely in the form, attitude and color. *Wayang* is a philosophy of life of the people of Indonesia, especially Java. The *wayang kulit purwa* facial expression prioritizes the depiction of the basic character of human inner birth. The embodiment of the basic character is depicted in a pattern; face shape and color, i.e. pattern, eye shape, nose shape, mouth shape, face color, face position and comparison of body measurements. This character description is made clear by the voice spoken by the puppeteer at a *wayang kulit* show. In order to be more profound in analyzing *wayang*, we need to explain one by one about how the eyes, nose and mouth shape in a *wayang kulit* figure (BA). *Wanda* is a depiction of the face of a character associated with the atmosphere of the soul. According to Sulardi, *wanda* can be interpreted as a *pasemon raenan* or facial expression. In addition, *wanda* can be interpreted as the embodiment of the basic character form of wayang which describes the inner atmosphere and the inner condition of the outside and the environment (Senawangi). *Dalang* need the support that makes *wayang* shows can bring about deep realization. One form of support is the existence of *wanda*.

Kumbakarna is the largest giant among other forms of wayang kulit, usually up to eighty centimeters. He is a frightening type of giant in its extreme form, with a hideous red face, big round nose, protruding eyes, a fat body full of fur and has fangs like a wolf. These are physical signs that are considered disgusting. Nonetheless, Kumbakarna is one of the most loved puppet characters and is the best example of inner purity, which contradicts what appears outwardly (Mhd and Din). Kumbakarna has two *wanda* which are most often used by the puppeteer. namely *wanda barong* and *wanda macan*. *Wanda macan* is one of *wanda* in the art of *wayang kulit purwa* for giant king figures. The figure of this doll is used for war in the manyura lane, namely in the final round, in front of the *tancep kayon* scene (Senawangi).

In this article, the character markers symbolized by the Kumbakarna *wanda macan* will be discussed in two parts, namely on facial features and body parts along with various accessories. Analysis of the face shape covers elements of the face shape that decays (body posture bowed), face color, eye shape, nose, mouth. The description of *Wanda's* inner mood is illustrated through the expression on his face, the nuances of color, and the proportion of lengths that connect certain points on the body and the

magnitude of certain angles. Generally, the faces of the knights / soldiers are black. The black color usually symbolizes maturity, calmness or alertness and so on, but on a *wanda tiger*, her face is red. Red is the color on the face of personality that is easily moved (temperamental). *Wanda macan* has a red heart or brick red face is symbolic of fertile clay, which can arouse a sense of humility, simplicity, warmth and "down to earth". This color is also classified as a type of warm color that can psychologically cause a cheerful effect or even anger.

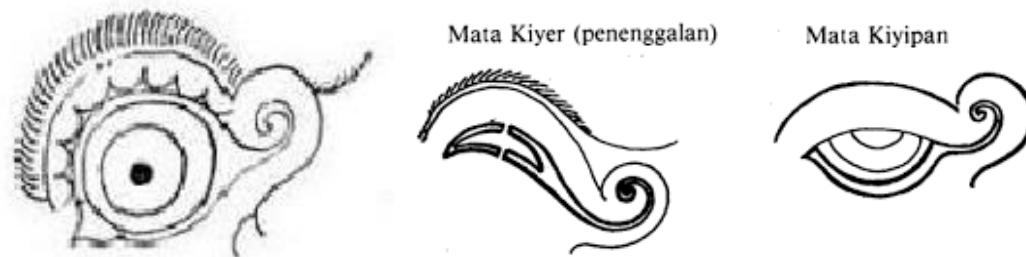


Fig. 1 *Plelengan eye, Kiyer eye and Kiyipan eye*

The shape of the eye on the Kumbakarna figure on the *wanda macan* is the type of eye *tholongan* (also referred to as *plolongan*) visually visible with one eye. *Tholongan* eye consists of several types (BA). Kumbakarna included in the type *tholongan plelengan*. The visualization of *plelengan* is completely round like the type of eyes but is larger and adjusted to the puppet's face. *Plelengan* type eyes have visualized black wide eyes. Shadow puppets have a strong but vile character. This eye shape shows the impression of alacrity, where the symbol is in the form of round eyes that are always wide-eyed. In addition to the eye shape, many other giant figures are depicted with the eyes of *kijipan* / *kriyipan* and *kiyer* who symbolize large bodies with traits that are not commendable, cunning, untrustworthy, scoffing and so on. This type of eye, for example, is in the figure of Anggisrana who is a Rahwana spy from the Alengka kingdom.

In the visuals of the shadow puppets, facial combinations that can represent characters can also be seen in the shape of the nose. The figure of Kumbakarna has a *plekokan* (curved type) nose, which resembles a piece of a bolt which means mango seed. The shape of the nose like this is indeed mostly used for giant figures in *wayang kulit*. Aside from Kumbakarna, the shape of the nose is also used by figures, such as Raden Arimba and Suratimantra. The shape of the nose like this combined with the eyes depicts a large but harmonious person. The lower nose has a circular line called *upil-upilan*. This *upil-upilan* visualization of the Kumbakarna *wanda macan* figure confirms the expression connected to the shape of her mouth showing a smile line. Then the look on the face of Kumbakarna *wanda macan* shows that she is smiling. The shape of the puppet nose is made long so it is clearly visible from afar. This type of curved nose and curvaceous, supported by big eyes gives the impression of a big male character.

Kumbakarna's mouth is visualized in the form of a wide *prongosan*, two fangs for a giant. The shape of the teeth is the stilation of corn kernels, called grand teeth. The shape of the mouth is also often called jamb which means gum, because the mouth looks gaping to show the gum and has fangs. This type of mouth is the hallmark of a giant puppet character.

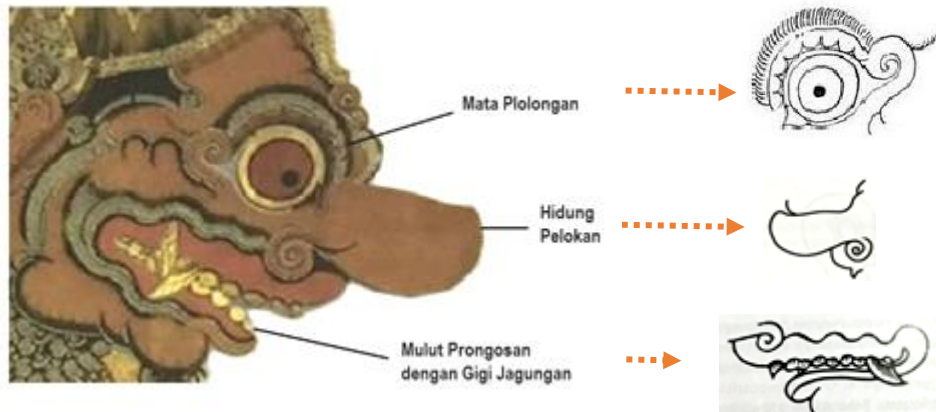


Fig. 2 Face of Kumbakarna *wanda Macan*

Beside facial expressions, body shape and accessories also symbolize the character and social status of the puppet characters. To find out how the body shape and variety of accessories available in Kumbakarna *wanda macan*, it is explained by using the table as follows:

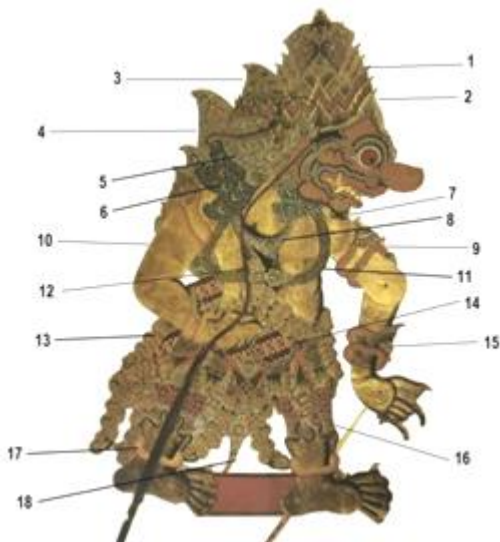


Fig. 3 Kumbakarna *Wanda Macan*

Table 1 List of Accessories in Kumbakarna *Wanda Macan*

1. <i>Kethon/Thopongan Makhuta</i>	10. Gold Body
2. <i>Jamang</i>	11. <i>Tali Praba</i>
3. <i>Garuda</i>	12. <i>Kancing Praba</i>
4. <i>Praba</i>	13. <i>Kampu (dodot) motif parang rusak</i>

5. <i>Sumpingan</i>	14. <i>Uncal Wastra (sampur) motif Cinde</i>
6. <i>Ngore Gimbal</i> hair	15. <i>Calumpringan</i> bracelet
7. <i>Jenggot Ketep</i>	16. Trousers
8. <i>Ulur-ulur</i> necklace	17. <i>Kroncong Nagamanga</i>
9. <i>Kelat Bahu Nagamangsa</i>	18. <i>Suketan</i>

In the character of Kumbakarna *wanda macan*, including strapping tall strapping type. In accordance with the description of the storyline in which the Kumbakarna type is always willing to defend the truth for his homeland, despite opposing his brother as his boss. His character is in accordance with a strong depiction that symbolizes alertness and courage. The depiction of the character that he is a member of the kingdom is seen in the form of a head that uses *makhuta thopongan* with jam consisting of three symbols of the royal family's knights and on top of that there is an embroidered clock. The use of accessories shows that this character has not left his earthly life (BA).

The accessories are *praba*, a stretched necklace that is usually worn by aristocrats. The *dodot* used is a *denawa raton* type whose fabric is patterned with a broken machete symbolizing high social status. Some argue that the word machete comes from the type of machete weapon or *keris*, which is visualized by the shape of the coil between the lines (Sunaryo). At the bottom of the clothes, wearing trousers signifies that the one wearing it is a knight.

While in other body shapes, such as those on the head, namely *ngore gimbal* hair, teeth in the form of jointed teeth, large bodies and legs indicate the criteria of the figure is a giant. In addition to the clothing attributes that visualize that Kumbakarna is a giant, seen from the use of accessories in the form of *calumpringan*-patterned bracelets, *nagamangsa* patterned necklaces with *kroncong* motifs shaped like snakes or dragons wrapped around the hands show that the accessories are not used by human groups (Prisandy et al.). From this analysis, there are two meanings on Kumbakarna that can be seen from the sign of the tiger, namely as a character with a noble character and physically a giant whose social status is a knight and a member of the royal family.

Basically, the birth of a *wanda* is usually driven by the needs of puppet makers who feel unable to with the *wanda* that is already available. The kumbakarna in the form of a *wanda macan* has been made in such a way that the physical appearance as a highlighted giant is still the main focus, but the character and criteria of good character and its role as knights are not lost. Lessons that can be taken from puppet shows are not only obtained from puppet arts played by puppets, but also must see the authenticity of the richness of the arts that are reflected in every supporting element of the puppet show.

Conclusion

Analysis of the character Kumbakarna *wanda macan* provides understanding and insight that the personality of the puppet is not always represented by its visualization. *Wanda* in each shadow puppet character expresses and represents the nature, feelings,

and character of the character, thus helping the puppeteer to display the show more expressively. On the Kumbakarna *wanda macan* can be interpreted that what is visually bad does not always have a bad personality. If we learn more, behind that giant figure, there is a sign that reflects the attitude of the knight. This can be seen on the face of the puppet Wanda tiger Kumbakarna that looks symbolizes good character, one of which is seen in the kind of plaque eyes that represent the expressions of spry people. Meanwhile, in the body parts and accessories seen from the attributes used that reflect the character of the Knight seen from the form of clothing such as the head (crown with a stretcher), stall necklaces, and praba. Giant characters are seen in the shape of jaw teeth, large body, and hand and foot accessories, such as bracelets, straps, and kroncong. So the phrase that is often heard in the community that do not judge someone just from his physical but also recognize his character can be seen in the character Kumbakarna.

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