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ETHICAL VALUES OF MALANGAN SHADOW PUPPET SHOW FROM EAST JAVA IN THE LAKON OF *KALAKERNA GUGAT*

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Abstract

There are many values which an artist wants to express through a shadow puppet show in order to attract the attention of the audience. Malangan shadow puppet show acts not only as an entertainment but also as a guidance for character education. In the story of *Kalakerna Gugat*, ethical and aesthetic values in the story are in the form of etiquette in the dialogues or the characters. The value of having rights after completing duties becomes guidance for nobleness. Equality between rights and duties demanded by *Kalakerna* and propriety of characters are expressed straight to the point and they are easy to understand as well as entertaining. Impropropriety in the world is critically corrected. Bethara Guru Dewa, the tritagonist, felt that he made a mistake by arranging life unjustly so that he was reminded by *Kalakerna* and had to agree with his request to keep the justice and preserve the world.

Keywords: aesthetic values; ethical; *kalakerna gugat*; *malangan*; shadow puppet

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INTRODUCTION

Lakon (story) of a shadow puppet show is a construction of scene structure which elaborates a sequence of interconnected events. *Lakon* of Malangan shadow puppet show is different from Surakartan *pakeliran*. In terms of acts or *pathet pakeliran*, *Malangan* style consists of five acts, namely *Talu pathet sepuluh* as the first, *pathet wolu* as the second, *Pathet Sanga* as the third, *Pathet Wolu miring* as the fourth, and *pathet serang* as the fifth.

The *Malangan shadow puppet show* contains various fundamental values in human life, some of which are known as character education value known as ethical value, entertainment value, performan-

ce value, and religious value. In a show which is held in the interest of an institution, ethical value is emphasized so that it is understood by all the audience. Entertainment value is important in every public show because the show must be interesting and entertaining so that it can make them happy and refresh their minds after working hard all day long. Ethical value in *lakon Kalakerna* performed in ISI Surakarta was carefully portrayed. For example, in the first *jejer* in the hermitage in Gajahmungkur cave, Begawan Kumbareksa was visited by his three children, Raden Wongsatanu, Tanujanma, & Gajahsena. At that meeting, Begawan Kumbareksa asked them why they came to the cave. After his three children told him what they felt, Be-

gawan Kumbareksa granted their request. Then, his three children left to each of their own destination. In the first *jejer* there were ethical values from a *Begawan* (a priest in Hindu) and his three children. The coming of *Kalakerna* after the three children left made Kumbareksa surprised. *Kalakerna* wanted to criticize Gods in the heaven for being unjust. *Kalakerna* wanted to show how unjust the rights, duties, and justice of Gods were. He said, "*salahe barang sing ora bener, ning benere barang sing boten salah*" (the fault belongs to what is wrong, and the goodness belongs to what is not wrong) (Sudarsono, 2004, p. 142).

Ethical values in *lakon Kalakerna Gugat* was very interesting for being examined. The problems were how the analysis of the characters was and how the ethical values in the story were.

Ethical and Aesthetic Values

Value is the idealization of good intention desired by human beings to reach nobleness. Ethical values are related to virtues and good attitude, which represent the whole personality. For Javanese people, the values are reflected in attitude and personality in social life. Ethical values are the standard of human attitude. According to Suseno (1996, p. 39) there are two principles which define social patterns in Javanese society, namely harmony and respect. Harmony means living peacefully without any conflicts and being united to help each other. Respect means that everyone must behave properly according to his/her rank, for a society is arranged in a hierarchy and everyone must follow and keep it. Someone with higher social rank should be respected by those from lower ranks (Suseno, 1996, p. 60).

The guidance for proper attitude is often given through a shadow puppet show. As a performance, shadow puppet show has aesthetic values which please and entertain its audience. The show has values of entertainment, guidance and order (Solichin, 2007, p. 75). As an entertainment, the show entertains people. As guidance, the show gives ethical values

or etiquette in social life. As an order, the show demonstrates norms and rules which should be done. Ethical values are often called as etiquette, philosophy of attitude, or moral philosophy. Etiquette is also known as the theory of a good life and the theory of good and bad. Virtues are intended to be the means of reaching prosperity and happiness. Good things should be reached by doing something good. Human beings must behave well according to the norms in each society.

There are two kinds of virtue. The first is extrinsic virtue, which is a means of achieving something like money, cars, job, or physical appearance. The second is intrinsic virtue, which is good by itself. It comes from good attitudes, such as justice, harmony, happiness, safety, peace, and humanity (Subandi, 2011, p. 71).

There are often differences of social norms, attitudes, and views when an individual is in a society. Those differences can lead to disputes and conflicts. Every member of a society has social responsibilities in addition to personal ones. Norms in social relationship prevent conflicts of interest. If someone does wrong, others can decide that he is wrong and he will be punished. He can apologize and fix everything. However, if someone violates moral norms or etiquette, he will be declared as an immoral person. Violating social norms is different from violating moral norms. Immoral people will be expelled from his society, and this kind is punishment is more severe since it is related to his personality.

Every individual has rights in the social life, but he also has some duties to do. Rights are demands of every human being which need to be achieved by hard work. According to *Kamus Besar Bahasa Indonesia* (2001, p. 382) right refers to correct, belonging, authority, demand, rank, power to do something because of the constitution, and authority to take legal action. Rights are gained after someone has completed his/her duties. If he/she does not perform his/her duties, it will be difficult for him/her to get his/her rights. Human rights are inherent rights of all citizens because

of their nature as God's creation. Human rights must not be taken away from any way even by a country. One of the examples of human rights is the right to live.

Obligated means something which must be done and cannot be ignored. While duty means something which is obliged to do, an obligation (KBBI, 2001, p. 1266). In a bigger society like a country, the duties of the citizen must be performed. In relation to social life, if rights and duties have been completed, there will be harmony, peace, and justice. Justice comes from the word just. Moral justice means balance, equality, and harmony. To be just means to be equal in terms of rights and duties. The manifestation of justice in social life is social justice, where there are balance and harmony between rights and duties. Justice of an individual occurs between physical and mental abilities, between the role as an autonomous individual and a perfect creation of God, and among the elements of human soul such as ratio, feeling, and desires, among material elements such as earth, fire, water, and wind, as well as between plants with no souls and animals which have souls but are limited to desires and abilities to move only. The human being must be just for him/herself, society, and God. By doing so, he/she will be happy and prosperous.

Etiquette in Shadow Puppet Show

Besides being normative, etiquette is practical. In a shadow puppet show, ethical values are represented in the etiquette of characters, respect to the other characters, the language used by each character, and the story from *bedol kayon* (beginning of the puppet show) to *tancep kayon* (ending of the puppet show). Good persons will be respected, and the bad ones will be disgraced. Placing two hands in front of the forehead and bowing head is an ethical behavior. Younger characters should respect the elders, and children should respect their parents. Etiquette must be comprehended by every character and it does not need any written rules. If someone does not behave in certain ways, he/she will

be considered unethical. In *lakon Kalakerna Gugat*, many characters behaved differently because they thought that certain ethical values had to be kept, like how Kala Kerna asked Bethara Guru Dewa for his promise. Nearly similar moral values were also represented by almost all characters: antagonists, tritagonists or protagonists.

Etiquette is a Moral Principle in Shadow Puppet Shows

In Javanese people's view, etiquette is often related to aesthetics and logic. A good thing is considered correct, and it is also considered beautiful. Javanese people consider that God, society, the universe, and human beings are a unity (Ciptoprawiro, 1986, p. 22 & Suseno, 1996, p. 85). Life is aimed to achieve perfect happiness. In order to do so, there are various ways depending on someone's ability. A knight has to perform his duty to achieve the perfection and be united with the Creator, while a priest isolates himself in a hermitage and live peacefully. In order to reach the goal of life, etiquette is needed, as illustrated in a shadow puppet show (Abdullah, 1986, p. 31 & Suseno, 1996, p. 161).

There are two life principles of Javanese people, namely harmony and respect. Harmony means "the state of being harmonious" and peaceful without any disputes and conflicts, and being united to help each other (Suseno, 1996, p. 39). The demand for harmony is an entire principle of social order. Something which can lead to disputes and conflicts must be prevented. A conflict occurs if there is a conflict of interest. *Kalakerna* opposed the Gods because of a conflict of interest. Meanwhile, respect is based on the idea that all relationships in a society are in a hierarchical order and every individual has his/her own position so that he/she must act according to that position. Ambition, competition, impolite behavior, and desire for personal advantages and power, which can lead to conflicts, disharmony, and contradiction, must be prevented and eliminated (Suseno, 1996, p. 60). War is an effort to stop a conflict and maintain order to achieve har-

mony of life.

The Structure of Lakon

Shadow puppet shows from East Java usually begin with *tabuhan Gendhing Lancaran Giro Endra Laras Slendro Pathet Wolu*. *Gendhing Giro* or *nguyu-uyu* for Surakartan style is a *Gendhing* for welcoming incoming characters and it is widely used in the area of East Java. *Gendhing* is usually arranged from other *Gendhing gagahan* and then it ends with *Gendhing Surabayan* for accompanying *Ngrema* dance. If *Ngrema* dance is not performed, the *dalang* (puppeteer) changes it with *beksan Golekan*. After the dance, the puppeteer enters the stage and *Ayak-ayak Sepuluh (talun)* is played, and the puppeteer prepares himself. After *Ayak-ayak Talun* is finished (*surwuk*), the puppeteer gives a sign called *dodogan*, and *Gendhing Gondokusuma* with *Pelungan dalang* is performed to accompany the first *Jejer*. After *Gending Gondokusuma* stops, the play moves to the act *Pathet Wolu* which begins with *suluk Sendhon Pathet Wolu*.

After the first *Jejer* has been finished *pocopan Gapuran* is played, followed by *suwaka padupan*. *Suwaka padupan* is followed by *Suluk Gurisa Pagelaran Njawi*, *Gendhing-an*, and *Janturan Prajurit Pagelaran Njawi*. In *jejer sepisan*, if there is a character comes and a conflict occurs, that character is the one who starts a war. In the second *Jejer*, the coming of that character is followed by a group of *Magang* or *Demang*, and the war begins. The first part of the war consists of two acts, namely the battle of the main characters and the battle of *srayan*. After the first part of the war, the third *jejer*, *jejer pandhita*, begins. In the third *jejer*, the puppeteer plays a priest or *and Bambang* in a hermitage. The third *jejer* begins with the act *Pathet Sanga*, which usually starts with the appearance of *Semar & Bagong*.

The third *jejer* ends and is continued with the fourth *jejer*, which is usually a repetition of the first *jejer* in order to find the resolution. In the fifth *jejer* the antagonist who caused the conflict appears. This *jejer* starts with *Pathet Wolu miring*, as a transition to *pathet serang*. In *Perang Brubuh*

(a battle), *pathet serang* is played and this is the last act until *tancep kayon*.

Malangan shadow puppet show generally refers to the structure of conventional stories or *lakon* passed down generation to generation. A master puppeteer is generally imitated by his *cantrik* (apprentice) continuously. *Lakon Kalakerna Gugat* performed by Paimin Nyata Carita at August 12, 2004 in *Pendopo* of Sekolah Tinggi Seni Indonesia (STSI) Surakarta was a conventional story learned from his teacher.

METHOD

This study applied qualitative method supported by historical method, literature study, and field observation. Qualitative method emphasizes textual analysis (*lakon Kalakerna Gugat*) and contextual analysis (ethical and aesthetic values of the characters). The object of this study was *Lakon Kalakerna Gugat* performed by Paimin Nyata Carita at August 12, 2004 in *Pendopo* of Sekolah Tinggi Seni Indonesia (STSI) Surakarta.

The data of this study consisted of primary sources, namely *lakon Kalakerna Gugat* and related documents and relevant *key-informant*, and secondary sources supporting the primary sources, such as relevant literature and supporting informants.

The data were collected through observation, interview, and documentation. The data were validated through data triangulation as what is usually done in qualitative research. The data triangulation in this study was based on Patton (cited from Soetopo, 1980), which used various data sources to collect similar data.

Data analysis was conducted together with the data collection process by reducing and classifying the data through the analyses of the domain, taxonomy, and components as well as themes found during the process. This was done to make a thorough description and describe the meaning of the research focus. The description which developed from the themes eventually showed the interaction of emic-ethic perspectives or vice versa (Spradley

1979; 1980). The data analysis process consisted of three steps as a system, namely data reduction, data presentation, and conclusion. Those three steps were done in an interaction with the data collection process as a cycle (Milles & Huberman, 1992).

RESULT AND DISCUSSION

The Analysis of Ethical Values of the Characters in the Story

Kalakerna's srola as the protagonist was reflected in the first act to the last. In the first act, the characteristics of *Kalakerna* developed. At the first time he behaved softly in *jejer*, and then he became a firm person in order to seek justice to the Gods. This characterization was expressed through *pocapan* and his thought and desire. His intention was reflected in the scene after *paseban Njawawi* to the scene of the Gods with the monologue from *Kalakerna*.

The second type of character is the antagonist, the one who is against the protagonist and causes a conflict. In *lakon Kalakerna Gugat*, Prabu Jalawikrama was the antagonist appearing in the climax where the soldiers of Megaremeng kidnapped Sumaliwati, who would be *Kalakerna's* wife. With the blessing from Bethara Guru, Jalawikrama could be defeated and Sumaliwati could be saved by *Kalakerna*. On the way back, *Kalakerna* met Sumaliati's brother, Sumalintana. After that, the three characters then came to Sumalidewa. Because of his victory, Bethara Guru Dewa gave *Kalakerna Mustika Kumlawene Rejeki* as a reward.

Tritagonist is the one who helps mediate between the antagonist and protagonist. In the story, this role was held by Bethara Guru Dewa. He confessed his mistake and offered a solution by promising to give punishment. The characteristics of Bethara Guru were expressed through his utterance, feelings, and action.

Supporting characters are those who are indirectly involved in the conflict, but they are needed in a story. The supporting characters in *Kalakerna Gugat* were Endra, Brama, Yomodipati, and Sriyono, who

support *Kalakerna's* attitude. The main supporting characters were Bethara Wisnu, Bethara Besuki, and Dewi Sumaliwati who eventually became *Kalakerna's* wife. Considering the characterization, the characters in a shadow puppet stories are *tokoh pilih* (flat character) because characters in such a story are symbolical.

Some important characters who defined the plot and the structure of the story were *Kalakerna*, Bethara Guru, Bethara Wisnu, Bethara Besuki, other Gods, Sumaliwati and Prabu Jalawikrama. If classified based on the types of character, *Kalakerna* was protagonist who made the plot by expressing the main problem in an expression "*salahe barang sing ora bener, lan benere barang sing ora salah*" and sought justice to the Gods. Such expression was spoken after the scene of *Paseban Njawawi*, where *Kalakerna* wanted to go to the Heaven to ask the question. *Kalakerna* wanted to demand his rights after completing his duties. Rights and duties are the main parts of etiquette.

The antagonists were Prabu Jalawikrama and Megaremeng. The appearance of the Gods such as Bethara Endra, Brama, Yomodipati, and Bethara Sriyono who came into conflict with *Kalakerna* in *Perang Gagal* was meant to test *Kalakerna's* spirit. The characteristics of Bethara Endra and other Gods were expressed through their actions following the order of Bethara Guru Dewa. In their utterances, Bethara Endra and other Gods prevented and opposed *Kalakerna*. Being unable to stop *Kalakerna* going to the Heaven, those Gods told Bethara Guru. The characteristics of Bethara Guru were expressed in his actions. He told Bethara Naradha to meet Bethara Wisnu and Bethara Besuki to keep *Kalakerna* away from the Heaven. Bethara Wisnu and Bethara Besuki had more characteristic portrayal than Bethara Endra, Bethara Brama, Bethara Yomodipati and Bethara Sriyono. Bethara Wisnu and Bethara Besuki were ordered by Bethara Naradha to stop *Kalakerna* and protect the Gods who were defeated by *Kalakerna*. The presence of Betharawisnu and Besuki emphasized the personal interest of both characters

(envy). One of them wanted to be a *dalang* while the other one did not want to be the puppet in Marcapada in the age of Purwacarita. It was expressed through the scene of *kahyangan Nguntara Segara* in which there were Wisnu and Besuki.

As the tritagonist, Bethara Guru could solve the problem faced by *Kalakerna* and the Gods. Bethara Guru made a promise to grant all requests from *Kalakerna*. The story puts an emphasis on the personal problem of *Kalakerna*, who sought justice to the Gods. *Kalakerna* played an important role in defining the plot and the structure entirely because he always appeared in all scenes, either directly or indirectly. By opposing the Gods in order to seek justice for him, *Kalakerna* became an outstanding character who sought justice based on correct argumentation. The ethical value was having rights of prosperity after completing duties. Completing duty starts from a long struggle and ends with having the rights such as prosperity, happiness and power, wife, and fortune.

The characteristics of Bathara Guru were reflected in the scene of the Heaven. The story reached its climax when the Gods were defeated by *Kalakerna*, and in the end he granted all the requests from *Kalakerna*. Bathara Guru chose to grant all those requests because he realized his mistakes of being unjust. As the reincarnation of Bethara Darma, *Kalakerna* was always miserable, while Wisnu was always happy for being a great king. *Kalakerna* as the one who sought justice and Bethara Guru Dewa as the one who solved the problem were the main characters in the story. In order to redeem his mistake, Bethara Guru Dewa told BetharaDarma that he would be united with the knight who became a king in the time of Mahabarata and was united with the holy white-blooded king named Puntadewa. He was also given a holy king's robe, prosperity, and a noble woman to be his wife.

The supporting characters were those who were indirectly appeared in the conflict, but they were needed in the story; such as Bethara Wisnu, BetharaBesuki,

Jalawikrama and Dewi Sumaliwati. Supporting characters played their roles when Bethara Guru Dewa wanted Bethara Wisnu and Bethara Besuki to keep *Kalakerna* away. The one who won would have the right to be the *dalang* in the time of *purwa*. BetharaWisnu could take *Kalakerna* to Bethara guru so he deserved to be a *dalang*. Wisnu was united with Kresna and became the protector for Puntadewa all the time.

Analysis of the Ethical Values in the Story

The dialogue between Begawan Kumbreksa and his three children represented a warm relationship with respect and harmony which reflected attitudes with high ethical values from each character. The role of a king played by Tanujanma had to protect his people. The role of priest played by *Wongsontanu* gave enlightenment for those who needed it. The role of the one who wanted to have a luxurious life played by Gajahsena also had his own place. After the three children left, the fourth child, *Kalakerna*, came. He asked for blessing to go to the Heaven in order to seek justice to Bethara Guru Dewa.

The scene of Rapat Kepanasan

Kalakerna was intercepted by the Gods. Bethara Endra and other Gods forbade him to go the Heaven, and then a battle occurred. All of them were defeated by *Kalakerna*. Bethara Naradha came to Bethara Guru and told him about this defeat. This scene was also called *Perang Gagal*. *Kalakerna* won the battle because he was the reincarnation of Bethara Darma, who had a higher rank. The battle was a test for *Kalakerna's* intention.

The scene of Bale Marcukundhamanik

Bethara Guru Dewa accepted Naradha. After Naradha told him about what had just happened, Guru Dewa ordered him to ask for help to Wisnu and Besuki in *Kahyangan Nguntara Segara*.

The scene of Kahyangan Nguntara Segara

Bethara Wisnu was in front of Bethara Besuki. They expressed their feelings to each other and then a conflict happened between them, but there was no winner or loser. After that, Naradha came and broke up the fight. Naradha told them that according to the order from Bethara Guru Dewa, the one who could defeat *Kalakerna* would be a *dalang sejati* (puppet master). Then, both of them left to fight *Kalakerna*. In the battle, Bethara Besuki was defeated so that he would not be a *dalang*, and this reflected fairness. Bethara Wisnu then fought *Kalakerna* using *matakaji Sukma Mangantra-antra*. Wisnu and Bethara Darma talked to each other, and after knowing each of their intention, they came to Bethara Guru Dewa to express what they wanted.

After knowing what was happening, Bethara Guru confessed his mistake of being unjust by not giving Darma his rights after completing his duties. Darma asked for his rights and justice to Bethara Guru Dewa, which had to be given after he completed his duties. Darma said the expression *salah barang sing ora bener, ning benere barang sing boten salah* (Sudarsono, 2004, p. 142). Next, Bethara Guru gave him what he wanted. At the end of the conversation, Bethara Guru Dewa ordered *Kalakerna* to take back his would-be wife who was kidnapped by Jalawikrama.

The scene of Pertapan Magaremeng

Prabu Jalawikrama was confused because of the effect of *Aji Puter Giling*, and then Raden *Kalakerna* came and told him about the purpose of his coming to Megaremeng heritage. They fought in a battle and Prabu Jalawikrama was killed. The analysis showed that the ethical value of the scene was *pepatah sadumuk batuk sanjari bumi*, which means that one must fight to the end. Because kidnapping someone's would-be wife, Jalawikrama lost his life as the punishment. *Kalakerna* met Dewi Sumaliwati, and then they fell in love with each other. *Kalakerna* held her hand and took her to Bethara Guru Dewa.

The scene of the journey

Sumalintana was told by his parents to find Sumaliwati, who was kidnapped by Prabu Jalawikrama. He ran into Dewi Sumaliwati and Raden *Kalakerna* in his way, and then they talked to each other and went back home to meet Prabu Sumalidewa.

The scene of Kahayangan Mercukundha:

Bethara Guru Dewa would give wedding presents to *Kalakerna* and Dewi Sumaliwati and especially for Negara Purwacarita. They were given *Mustika Kumlawene Rejeki*.

Almost in all scenes and dialogues there were ethical values related to rights and duties, justice and prosperity, and reward and punishment. *Lakon Kalakerna Gugat* contains lessons about good attitudes.

CONCLUSION

Lakon Kalakerna Gugat had many ethical values. The values were in the characterization, which were classified into three types. The protagonist was *Kalakerna*, the antagonist was Jalawikrama, and the tritagonist was Bethara Guru Dewa. The ethical values could be observed in the dialogues between characters. In the beginning, the principles of respect and harmony were embodied in the different views of the characters which completed each other. The three children of Wiku from Gajah Mungkur met Kumbareksa, followed by the fourth child, *Kalakerna*. All of them were good to each other and respect each other. Sang Wiku gave a good example and motivated them to work hard and supported through the prayers. Wonsotanu wanted to be a good priest, Tanujan wanted to be a good king, Gajahsena wanted to be rich, while *Kalakerna* wanted prosperity and happiness after completing his duties. *Kalakerna* wanted to respect ethical values. In his journey, *Kalakerna* faced many problems and challenges. However, he eventually had a chance to meet Bethara Guru Dewa and express his view that

ethical values had not been prioritized in the case that Wisnu always had a chance to be a king without being a common person, while Darmanever enjoyed the results of his hard work and struggle. He did not get his rights even though he had completed his duties. Good things like duties or devotion are things which need to be done, but they can also be used to get rewards from the Gods, such as prosperity and happiness. *Kalakerna* protested because the Gods were unjust. After doing good things he should have received rewards. At the end of the story, Bethara Guru Dewa realized that ethical values had to be followed in ruling the world. Rights must be given after duties have been completed, and the principles of respect and harmony must be highly regarded to keep the world peaceful. Finally, *Kalakerna*, who was a good, righteous, and devoted man, got his rewards like power, prosperity, and a noble woman. At the age of Purwacarita, *Kalakerna* would be a king with a holy robe, a loyal wife, and a great fortune.

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