PHILOSOPHICAL MEANING ELEMENTS
OF WAYANG KULIT LEMAH BALI PERFORMANCE ART

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ABSTRACT
Puppet art has many types, one of which is Wayang (puppet) Lemah as a sacred performance that is used as an accompaniment to a yad ceremony. As the name implies, Wayang Lemah should be staged during the day and in line with the yad accompanied, but if the ceremony takes place at night, still use the Wayang Lemah Show, because its main function is accompanying the Panca yad namely: Manusa yadnya, Pitra yadnya, Dewa yadnya, Bhuta yadnya and yad receipt. This study seeks to examine more deeply the elements of Wayang Lemah Show from philosophical aspects. The data of this study were obtained through observation, interviews with five Puppeteer masters and looking for additional data through library studies. This research shows that every element (people, puppets, gamelan and supporting property) has interconnected philosophical meanings.

Keywords: Philosophy, Wayang, Wayang Lemah

I. INTRODUCTION
Wayang Kulit is a precious work of art that can last for centuries by experiencing changes and developments in accordance with the situation of environmental conditions, to achieve its current form. Puppets are known to be full of philosophical values and moral teachings that can be used as a reflection of life for most people (Soetrisno, 2012:3). Excavation, preservation, and development to continue to be accepted by the audience. In addition to containing philosophical values and moral teachings, this noble world culture contains various elements of art, namely art, sound art, motion art, drama and literary arts (Wicaksana, 1998: 2). If you are able to take advantage of these elements, so the audience can respond to the basic emotional needs of humans who will be able to develop and mature, then improve human personal life.

The functions and meanings of puppets are not just entertainment but also as a result of cultural art, education, information, and philosophy. As a noble art, puppets should be addressed and placed on one whole and wholeness so that they can get a place in the community of the audience. According to Wicaksana (1998: 2) when looking at puppets, it is not enough to just know him, but also to appreciate, understand, interpret, and evaluate, so that critical sensitivity and sensitivity to puppet problems arise. In this effort there is an effort to understand more deeply the
importance of wayang through philosophical meaning of the elements of performance used. In addition, puppeteers play an important role in terms of the success of community character building by fostering mental, soul, and character, through the wayang performances presented.

Staging during the day and night does not use the screen (white screen) but instead uses stretched threads of three stackings each containing kepeng money, tied to two twigs with three branches which are fixed on both ends of the gedebong stage, which are one side and not wearing belencong lamp. Bebanten (sajen) the main performance, is holy asoroh by rolling the duck, admonishing white and yellow, canang gantal, lengaang buratwangi, Daksina Gede all four, means 8100 kepeng, Segehan Gede, Pedupaa and tetabuhan Arak Berem. Holy water is the same as the stock of the Sapu Leger puppets, worshiped after the performance is complete. The results are sprinkled by the Lawyers yadnya or by Ki Mangku Dalang himself to what was given.

The use of Lemah Puppet Performances is adjusted to the type of yad, for example to accompany the God of yadnya taken from the ceritra Dewa Ruci or Maha Bharata (Parwa), for example Wana Parwa whose contents contain expressions that God-Deity is the enforcer of truth and justice. If for yadnya people, Pitra yadnya, Bhuta yadnya, yad receipts are taken from Maha Bharat (Asta Dasa Parwa), Bhima Suarga and Dewa Ruci.

Wayang Lemah is also an art that is rich in life values which are contained in every element of its performance and can be used as a guide for human life and as a source of knowledge. The researcher found that this important aspect was studied and analyzed in depth to describe the philosophical meaning of Lemah Wayang art performance elements. From the description above, the formulation of the problem is (1) What is the function of the Wayang Lemah show? (2) What are the meanings of the symbols in the Lemah Puppet show?

II. DISCUSSION
1. The Function of Wayang (Puppet) Lemah Art Performances

According to Wayan Kawan, Lemah Puppet is one of the puppets of three kinds of puppets that are sacred in Bali. The three wayang referred to are Wayang Sapuh Leger, Wayang Suddhamala and Wayang Lemah. The three puppets have the same function, namely: "ngruat". Among the most haunted and hardest Wayang Leger puppets, both for Ki Dalang and for those who have an interest, while its function is specifically for ngruwat hidup (manusa yadnya), namely marisuddha (ngruwat) the person who was born in wuku wayang. The Suddhamala and Wayang Lemah have more general functions, namely Manusa Yadnya, Pitra Yadnya, Buta Yadnya, Dewa yadnya and Rsi Yadnya.

The beginning of the Lemah puppet is a puppet as a medium for conveying messages or mandate of the ancestors through stories. But along with the times with modern performances such as soap operas and other events which are often used as a medium for delivering messages and as
mere entertainment, Lemah Wayang has also turned into an art that is used as accompaniment to the yad process in Bali alone. But for some people who are really interested, puppets are considered a noble artistic and cultural heritage, but not infrequently many do not understand and pay attention to them.

2. The Meanings of Symbols in Lemah Puppet Shows
Lemah Puppet Performances that have a fair value contain religious meanings which can be analyzed on several symbols used as complementary performances and each symbol contains different meanings, namely Puppet, Gamelan (Gender puppet) Box / Kropak, Head, Thread Tukelan, Kepeng Money, Banana Stems, Tangaki Dadap trees, Offerings / Banten.

a. Puppet
The general meaning of wayang is a shadow, but over time, the meaning of puppet changes, and now puppets can also mean stage or theater performances or can mean actors and actresses. Wayang as a theater show means a stage show where the director plays. In accordance with its understanding, puppets have the meaning of giving a picture of life as an audience / general public in order to sort out which ones are made good and not good. Puppet shows do not directly provide examples of good and bad things, but only give a picture and the results of the actions that humans do, both good and bad deeds.

b. Gamelan (Gender puppet)
All existing Gamelan, especially on the island of Bali each have different meanings between one gamelan and another, because in terms of function it is also different. Lemah Puppet Performances in Bali also use musical accompaniment in the form of gender puppets. Gender puppet is one type of Balinese traditional gamelan consisting of ten selendro pitched blades.

According to I made Bandem gender gamelan has been used as a accompaniment to puppet shows since the 1920s, which previously only used a set of selonding, flute, kangsi, and human / gumanak instruments. Colin Mcphee also argues about gender wayang, he said the sound color of this gender instrument creates a picture or atmosphere of excitement that cannot be expressed through words. (Wicaksana, 2009: 19).

So the gender wayang instrument means a gamelan that can provide an atmosphere or picture, sad, angry, and happy in the scenes of Wayang performances, especially Lemah Puppets.

c. Box / Kropak
The box or kropak functions as a tool for storing puppets. But in its philosophical sense, this box means uwus-uwusan, meaning that the box / crop is meant to mean the source of the sound but must be struck using the head so that it can give out a loud sound and give an accent to the wayang performance. Hence the existence of boxes / kropak is very important in Lemah puppet shows, because this type of performance does not use instruments that can provide siegasi accents, in angry scenes.
d. Cepala
In the text of the Dharma Puppet it is stated that cepala is a symbol of the gusta field, which means anus. However, when viewed from the head function, it is as a giver of accent situations in the scene. The meaning contained is that it can create an atmosphere of a more lively scene. Because without the beat of the head, the atmosphere that appears will be less hit with the scene that will appear.

Widnyana, in an interview we conducted on January 5, 2013, said that the meaning of head in a puppet show is almost similar to kropak because, cepala can also cause an atmosphere due to being struck by kropak.

e. Yarn (Benang) Tukelan
Yarn is often interpreted as straight (straight). Because the thread (rope) was used by construction workers to get a straight or straight position. In Wayang performances Lemah tukelan thread is tied to the dadap tangaki tree which is to the left and right of the puppeteer. So theoretically it can be concluded that the meaning contained in tukelan threads is as a way for humans to achieve a right and dharma based mindset so that they have good wisdom. This means that any human being cannot deviate from his goal of achieving ultimate happiness, moksa.

In an interview that the author did on January 4, 2013 with Mr. I Nyoman Sukerta, he said that the tukelan thread means a process of human existence on this earth which is from the right (east), to the left (west). So the human is born from the right (east) and at the time of death on the left (west). Until that is the journey of human life.

But in another sense the threads of tukelan can be meaningful as akasa (sky), in which the place of the gods gather and the source of all policies. Everything on this earth is the result of the desired policy from above.

f. Kepeng Money
The original perforated kepeng/jinah money is made of Panca Datu elements which are combined into one. But now there are many outstanding Uang Kepeng that are not made of these elements, so they can eliminate the meaning contained in them. In Lemah Puppet shows also use kepeng money tied to dadap tree stalks. The kepeng money used is kepeng money which has Panca Datunya elements, namely five balancing factors in Bhuana Agung and Bhuana Alit.

In Wayang Lemah performances, Kepeng means a balance between good and bad in humans, and in the universe and its contents to be safe, peaceful, and peaceful, there is no danger that causes harm.

g. Banana Stems (gedebong)
Wayang Lemah shows require one banana tree trunk to be used to show puppets when the puppeteer starts to walk. Judging from its function, the meaning contained in this banana stem is a symbol of Mother Earth (land) where humans now stand. In the absence of land humans will die because land is the source of all life.

h. Dadap Tree Handle
Dadap tree stalks are parts or branches of the dadap tree. Theoretically, dadap tree stems
are used so that it is easier to add to banana stems. Besides that, from the philosophical point of view the dadap tree contains the meaning of a sacred tree, because only the dadap tree is often used in a ceremony in Bali, then if it is placed on the ground it will live, and the leaves are used as a crew for old people. Another meaning of this tree is as a bone symbol, meaning that the dadap tree is a buffer (scene) so that humans remain strong through the swift waves of life.

i. Offerings / Banten.

Banten's main function is as a means of ceremonies offered to the gods and bhuta. In Lemah Puppet shows, Banten also has the same function, but there are some that are slightly different, in terms of the meaning of the bull. The meaning of banten in this discussion is to neutralize the nature of the scale and noetic. This means that when the puppeteers scale the mind of the mastermind, katengkong (asisten) and the musicians focus on the performance and ask for warenugraha (anugerah) so that the performance will go well. Whereas, by no means, both Bhuta and God will not be tired or angry (sorrow) because we have asked for blessings by offering offerings.

III. Conclusion

As a sacred art used for the process of working yadnya in Bali. In a Lemah puppet show there is a puppeteer who voices puppets adjusting to the character to be voiced. Total theater, also as the "main puppeteer" because he does senior work in justice and executing rituals. The puppeteer has two ketengkong (maid) people who petrified the mastermind in a process often called assistant (katengkong). These two asisten people have a very important role because thanks to their expertise and skills, a puppeteer is very supportive for the success of the puppet show, before the mastermind compilation will prepare the scene of pesiat (war). The puppeteer is also supported by musicians because it serves to support the rendition of gending to accompany each scene in the Lemah Puppet show and provide an atmosphere in the scene.

Other elements are puppets that are used as media to reveal a puppeteer and which acts as a shadow giver, the gamelan that works as a accompaniment from puppets that helps good aid providers in an atmosphere that is calm, calm and pleasant, which helps as a tool for display accents which means as a gusta field, kropak serves as a place to store puppets, while its meaning is a symbol of uwus-wusan. Kepeng money that completes as a means of ceremonies, but its meaning is balanced between Bhuana Agung and Bhuana Alit. Then there are tukelan threads that serve as a tool for leaning puppets, while the meaning is a way for humans to achieve true happiness in the right way, banana stems in wayang works that are weakened as a tool to show puppets that are symbols of culture.

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