

IDENTITY CONCEPT OF *SUMPINGAN KIWO* IN *WAYANG KRUCIL*

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ABSTRACT

The aesthetic concept of "*Nusantara*" always puts everything with their respective spouses. The principle of opposition of the pair can be found in all aesthetic and ethical settings in "*Nusantara*". Opposition partner pairs place the right status as the left pair, both as a bad pair, and also right as the wrong pair. The principle does not see good as opposed to ugliness, but as a partner that must be accommodated and arranged according to their respective portions. The principle of opposition of this pair can also be found in the chopper or the arrangement of *wayang* positions in Java. The *wayang* performance in Java always places a person who is considered bad or not good in the left position and a figure who is considered good in the right position. Right and left indicate the antagonistic and protagonist status in performance. In the *wayang krucil* chopsticks in East Java, the left figures are analogous as figures who oppose the concept of truth. *Wayang krucil* is a wooden puppet by taking the story of *Babad Majapahit* and the *Babad Panji*. In the story of the *Babad Majapahit*, the *Kiwo sumpingan* (left) shows figures who are considered to have rebellious nature and oppose royal policy. Figures of *Klonosewandono*, *Menakjingo* to *Menakkoncar* are positioned as left figures or bad figures. The placement of the left figure in this *wayang krucil* blowstick is interesting to study further, considering that in the present perspective the Banyuwangi community rejects the figure of Menak Jingo as a bad characterist. The Klonosewandono figure was also rejected as a left figure by the Ponorogo community, remembering Prabu Klonosewandono as a core figure in the Ponogogo reog performance. The identity of the left and right chopsticks in *wayang krucil* can be seen as a classification of identity based on the legitimate perception of the Majapahit ruler at that time. Left and right in the *Wayang Krucil* chopsticks basically show the stigma given by the authorities to their political opponents using art media. Identity is built in the perception of power, so that it shows absolute good and bad positions.

Keywords: *wayang krucil*, *sumpingan kiwo*, identity

INTRODUCTION

Arrangement in the *wayang krucil* is an esetic representation of the "*nusantara*", by placing the position of the right chopper (*tengen*) and the left sumpigan (*kiwo*) always in pairs. The aesthetic of the "*nusantara*" is binaritas, there are right and left or top and bottom pairs that complement each other. The archipelagic aesthetic concept is derived from the integration of these two elements, so that there is no absolute or absolutely correct element. In the *wayang krucil*, the right element or the left element becomes a good or bad identity representation.

Identity can be interpreted as a self-representation that is used to describe one's own character. Identity can be seen as an embodied project, which is understood by individuals in their own ways, and ways of telling their own personal and biographical identities. Identity can be channeled in various discourses, one of them through ideological discourse. Ideology can be understood in two points of view, namely, first, as a form of critical concept that has false consciousness, which meets the need for deception. This concept of ideology speaks of class differences and utterances to defend the

interests of certain groups. Second, ideology is seen as a change in the form of consciousness. The concept of ideology is related to the subjective view of ideology (Larrain, 1996: 2).

Ideology is in some ways more connected with political phenomena which are related to conflict between classes. The concept of ideology proposed by Marx spoke of this right. The concept of Marx's ideology can be seen in two ways, namely 1) the dominant ideas that exist in society are the ideas of the ruling class and 2) the true character of social relations in capitalism is the result of market mystification (Barker, 2014: 137). In essence, Marx saw that ideology was an activity to legitimize the sectoral interests of the ruling classes.

Ideology in general is a medium to reinforce values by certain parties. Ideology helps social ties, thus forming hegemonic blocks or hegemonic counters. In essence, ideology speaks of how meanings are used. The meanings can move in the socio-economic, political and cultural areas. Culture can be seen as a source of meanings. At that point culture can be used as an ideological tool. Culture has a structure of values. The meaning of values in the cultural system can be manipulated. The process of changing the meaning of these cultural values is carried out in an ideological system.

Culture is something that is constructed by human thought, as a source of normative ontology. Humans have a structure that exists as the existence of self-facts and has the dynamics of culture as essential facts. Both of these facts form the structure of reality. Reality is produced from the structure of thought and knowledge. Culture can be interpreted as a process of human adaptation to nature. In this context culture is one aspect that is able to shape reality. Contestation in the cultural realm is in turn an action to shape reality.

Reality in a cultural context is a collection of empirical facts, produced by the structure of certain images. These images are constructed into social and cultural reality. In the concept of multity, reality is seen as something that is reshaped in one screen. The screen is seen as something real. Reality is always enveloped by the screen. This screen is seen as facts (Pilliang, 2008: 67). The screen can be interpreted as a language screen, social screen, religious screen and cultural screen. Understanding of the screen is an understanding of its structure.

This difference in structure is the starting point in understanding identity contestation in the realm of ideology. Reality in identity politics is assumed to be a screen phenomenon, as in the concept of multity. Identity is understood as a cultural description, which involves emotional, social, equality and difference aspects (Barker, 2016: 132). Identity is understood as something that is discursive and performative which is recognized through citation and repetition of norms or conventions. In principle, identity is a description of repetitions and differences in agreed signs. These signs can reflect physical activity, visual expression, character of ethnicity and also social conventions.

Markers of ethnicity eventually become discourses that dominate the perspective of cultural identity. The issue of ethnicity or sub-ethnicity becomes the main discourse in the context of cultural politics. Discourse on ethnicity in the context of cultural studies, especially in cultural politics, acts more

as a constructive act as a de-mystifying. Cultural studies attempt to read hidden texts in a myth or ideology that operates in cultural discourse.

The ideological phenomenon of the kiran characters as the main discussion in this paper focuses on the existence of *wayang krucil* as one of the physical cultural artifacts of East Java. Left figures in the *wayang krucil* sacking indicate parties who are considered bad or contrary to the principle of goodness. Left and right identities in the figures presented represent the character's position in the general public perception.

East Java is a province on the eastern tip of the island of Java, which is part of the Javanese ethnic group. East Java Province has ten cultural areas, namely Java Mataraman, Java Panaragan, Arek, Samin (Sedulur Sikep), Tengger, Osing (Using), Pandalungan, Madura Island, Madura Bawean, and Madura Kangean (Sutarto, 2004). The diversity of sub-cultures causes each region to try to build their own identities. Identity is built based on certain trends, can be based on the tendency of sexual orientation, feminism movements, and ethnicity tendencies (Barker, 2016: 134). Identity in sub-cultures in East Java is marked by the expression of cultural identity at the local level. Cultural identity is derived from cultural politics (cultural politics), actions to name and validate objects and events that include official versions and unofficial versions of the socio-cultural domain.

Wayang Krucil Identity

Wayang krucil is one of the *wayang* that uses raw materials from wood and leather. Raw wood is placed on the body while the skin is placed on the hand. The physical appearance of *wayang krucil* is a combination of *wayang klitik* and *wayang kulit*, using wooden body figures, while the *wayang* hand uses leather. In the initial product *wayang krucil* uses teak wood, but in its development using wood mentaos.

In some areas visualization of *wayang krucil* has different names. The difference in naming is local, depending on the type of *gamelan* ornamentative motif even from the structure of the story presented. The difference in the number of *wayang* and musical accompaniment used is also an indication of the different names of the *wayang*.

Wayang timplong are one of the *wayang krucil* variants that developed in the Nganjuk Regency of East Java (Ardhany, 2015: 195). *Wayang timplong* is a variant of the *wayang krucil* with a total of 5 *gamelan* accompaniment. The spread of *wayang krucil* is also found in the area of Blora Regency, Central Java, which was performed at the ritual of Megang Janjang, a clean village ritual in the Janjang-Jiken area of Blora Regency (Utomo, 2015: 198). *Wayang krucil* performances in the village clean ritual are also found in the village of Tempuran, Sawoo District, Ponorogo District (Dewi, 2015: 397). The existence of *wayang krucil* is a sign of cultural identity in some cultural communities, considering that some rituals involve the *wayang krucil* as an element of identity.

Wayang krucil performance is divided into 3 contexts, which are related to the spiritual context, related to the social context, and those related to popular contexts. *Wayang krucil* performances that relate to the spiritual context are carried out at the village clean ceremony (*nyadran*)

or in the refusal of reinforcements. The village clean ceremony is carried out in certain months usually in the month of *Sura (Muharam)*. This event can be found in the area in Gondowangi village, Wagir district, Malang regency, Nggodean Loceret village, Nganjuk district, Nglawak Paron village, Kab. Nganjuk and in the village of Selorejo, Pitu District, Ngawi Regency.

Staging related to social context is carried out in certain areas, for example in commemoration of independence day or city or regency birthday. This phenomenon can be found in the performance of *wayang krucil* in the Malang region, especially in the event of the commemoration of the independence of the Republic of Indonesia.

Hatching related to the popular context is found in cultural festival events in several regions. In the Malang area there are performances in cultural festivals at the local level, for example the Dilem village festival, in the Wagir district of Malang Regency. The activities of the Dilem village festival are one of the places to preserve local culture in a popular context. The *Panji* cultural festival held in Kediri Regency is also a place for the popularization of *wayang krucil* with a simpler presentation mode.

Wayang krucil performance in a spiritual context involves at least two things, namely ritual and emotional, as the relationship between religion and art. Religion and art have the same two elements, ritual and emotional. Rituals are symbolic transformations and expressions of feelings from various experiences, which are spontaneous articulations (Hadi, 2006: 11).

Wayang Krucil In Kediri

The existence of *wayang krucil* in the former of *kerisidenan* of Kediri. The former of *kerisidenan* of Kediri covers Kediri Regency, Kediri City, Blitar City, Blitar Regency, Nganjuk Regency, Tulungagung Regency and Trenggalek Regency. Based on preliminary studies that have been carried out symptoms of cultural identity contestants indicated by 2 main symptoms, namely 1) the geographical location of the impact on socio-cultural contestation in each region, and 2) cultural resistance of the local community to the dominant cultural system that has been legitimized by the authorities.

Geographically, the former Kediri residency is divided into two main areas, namely the west and east of the Brantas river. The position of the Brantas River which flows from the Nganjuk Regency to Blitar Regency, is a sociocultural indication of each region. For the people of Kediri and surrounding areas, the position of the Brantas river is not merely a differentiator of geographical indications, but also a divider of the sociocultural area.

This socio-cultural division refers to the era of King Airlangga from the time of the Mataram kingdom in the 11th century which is also divided based on the position of the Brantas sugai. During the reign of Airlangga he divided his kingdom into two parts for his two sons. The son named Sri Samarawijaya got the western kingdom called Panjalu based in the new city, Daha. The second son, Mapanji Garasakan got the eastern kingdom called Janggala based in the old city, namely Kahuripan. Panjalu can be controlled by Jenggala. The name Raja Mapanji Garasakan (1042 - 1052 AD) is mentioned in the Maleng inscription, while still using the symbol of the Kingdom of Airlangga, namely Garuda

Mukha. The western part is part of the Kingdom of Kediri (for Samarawijaya) and the eastern part is the Kingdom of Jenggala (for Mapanji Garasakan) .

In its development the existence of the Jenggala kingdom in the eastern region of the Brantas river is more dominant than Panjalu which is to the west of the Brantas river. The eastern region of the Brantas river is a more fertile region than the western region of the river. This domination ended when the two kingdoms reunited in the early 12th century. The division of the western and eastern regions of the river is thought to have a correlation with sociocultural phenomena to date. The eastern region of the river is an area considered to be the territory of singers and royal families, with better economic strata. The western region of the Brantas River is an agricultural area which is inhabited by farmers and commoners with an economic strata that are not too good. This phenomenon affects the visual expression of puppets and other traditional art forms in the region.

Art, especially the existence of *wayang krucil* which develops in the east of the river is an art that is close to the form of high art, with accompaniment of *jangkep gamelan* (complete music), while *wayang* which develops in the west of the river is folk art with simpler conditions. *Wayang krucil* that develop in the west of the river are more functioned as folk art for religious purposes with a limited number of *gamelan*, usually only 5 types. The dichotomous division of the eastern and western regions of the river in the sociocultural realm can be interpreted as the phenomenon of identity contestation between the eastern and western regions of the river. The existence of the Brantas River is seen as an imaginary line of socio-cultural areas in southern East Java. The position of the Brantas river in the former of *kerisidenan* region plays a vital role as a binaritas line between regions.

Wayang krucil performances with *jangkep gamelan* (complete music) occur in the eastern or northern part of the Brantas river, while *wayang krucil* performances with simple *gamelan* occur in the western or southern part of the river. Several puppeteers were found, for example Mbah Giyar (*dalang* of *wayang krucil* mbah gandrung), Ki Sumadi, *dalang* of wayan krucil from Ngawi Regency, and Ki Parto *dalang* of krucil *dalang* from Nganjuk Regency, claiming that they had never performed in the east or north of the Brantas river. While the *dalang* of KRT Harjito *dalang* of *wayang krucil* from Kediri and Mbah Jemiran *dalang* of *wayang krucil* from Paron Nganjuk Regency performed the *wayang krucil* performance with *jangkep gamelan* (complete music), the two *dalang* came from the eastern region of the Brantas river.

Resistance of Identity

Indications of resistance to cultural identity through the performance of the *wayang krucil* against the dominant culture around it can be found in the presentation of the blowpipe displayed. In the *wayang krucil* performance in Nganjuk district, which is geographically located west of the Brantas river, cultural identity resistance is indicated by the maintenance of staging routines even though it has to be adjusted. Krucil puppets in some circles are considered as *abangan* (red) of Islamic art.

Abangan of Islamic art is a condition that is used dichotomically to distinguish between white of Islamic art. *Abangan* of Islamic art and Islamic art are used to distinguish the tendency of religious

affiliations held by the supporting community, including the tendency of the type of art that he follows. *Abangan* of Islamic art is mostly played by the Islamic community of *abangan*, while Islamic art is played by the *santri*.

Based on Mr. Jiman's narrative, a *dalang* of *jemplung* art, Islamic art is a Muslim art that refers to the *Giri sunan* figure, while *abangan* of Islamic art is an Islamic art that refers to the *Kalijogo* figure. The main characteristic of the expression of Islamic art is one of them is the absence of musical instruments from metal. *Abangan* of Islamic art uses musical instruments with the dominance of metal material.

The character of *abangan* in the performance of the river west *krucil* is also indicated by the nuances of syncretism in the ritual ceremony that accompanies the *wayang krucil* show. *Wayang krucil* performances on the west of the river are mostly done at village clean events or *nyadran* conducted every month of *Suro*. *Nyadran* event is an event of respect for the founder of the village which consists of several customary activities, which begins with the recitation of prayers, the performance of the puppet and ends with a meal.

Nyadran is a cleansing ceremony of evil spirits that is considered to interfere with village existence. In some villages the peak event of *Nyadran* was the performance of *wayang krucil*. In this position *wayang krucil* functioned as the legitimacy of the social structure in the community. The case in *Kasreman* village, *Kasreman* sub-district, *Ngawi* district, based on the narrative of the head of the *Kasreman* hamlet, stated that the performance of *wayang krucil* was imperative so that the harmonization of the village was maintained. *Nyadran* through the *wayang krucil* show became an expression of identity of a region, considering the activities of the *wayang krucil* show on several occasions attempted to be reduced in intensity and replaced with religious activities (Islamic art of the world).

This phenomenon can be found in the *wayang krucil* performance at the *Nyadran* incident in the area in *Selopuro* village, *Pitu* sub-district and *Kasreman* village, *kecamatan*. *Kasreman* of *Ngawi* Regency, and in the *Nglawak* village of *Nganjuk* Regency. The *wayang krucil* show became a sign of regional identity that was tried to be maintained by the local village leaders.

The performance of *wayang krucil* in the *Kediri* region can be seen as a representation of identity for the community supporting the culture. Supporters of the *wayang krucil* culture are a group of people who see that indigenous culture must be defended, while on the other hand there is resistance from some circles to the existence of *wayang krucil* in the context of spiritual performance. The *wayang krucil* in the west of the river is represented as a performance in the context of an agrarian culture, with a simple appearance that has an aesthetic orientation which is different from the *wayang krucil* in the east of the river.

The ideology that became the basis of the ceremonial procession and the performance of *wayang krucil* was allegedly related to the relegity beliefs of the local community. The *dalang* and

pengrawit of *wayang krucil* are seen as people in the subaltern group because in the pressure of the dominant society, namely the *ulama*, the regional government and the *putihan* of Islamic arts group.

CONCLUSION

In the *wayang krucil* (*sumpingan*), it always has 2 sides opposite each other, the right side and the left side. Both sides are separated by an empty performance room. This performance room is called *kelir*. *Kelir* is a meeting room between the right character and the left figure in one performance. Left and right positions in the screen indicate the antagonist role or the role of the protagonist that each character has.

The position of the left chopstick shows it is located to the left of the *dalang*. Left identity is a character that has opposite character or antagonist character. The antagonist is positioned as the party who is guilty or is to blame in one staging scene. The left and right positions in the *wayang* blowstick are representations of the identity of the characters in the *dalang* perception. In the performance of *wayang krucil*, left or right figures based on conventions derived from the previous generation of *dalang* to the next generation.

The labeling of the left and right positions in the performance system in Java usually underlies the position of the palace as a moral and ethical center. The *wayang krucil* takes the background story of Panji, Majapahit, and Menak story. In the position of the Panji story the protagonists are figures outside the kingdom of Jenggala and Panjalu. In the performance with the play Majapahit, the position of the left figure was occupied by figures from the opposite kingdom. Comprehension across the context of the concentric circles of the kingdoms in Java refers to the lines of authority of the palace in the surrounding area. Areas outside the royal concentration circle are often referred to as the regions of the region or region of Sabrang. This understanding lasted until the era of the Islamic Mataram government in Yogyakarta, which placed the East Java region as the Monconegoro region.

The position of the Sabrang region in the concentric circle of the Majapahit empire is the region outside the parent country, the central region of East Java, so that the Blambangan area and the Ponorogo region to the madiun are the sabrang region. The position of Blambangan, or banyuwangi in the Majapahit era is an outer country, so the figures depicted in the *krucil* figure are figures of sabrangan. The same case was found in the Bantarangin king, or Ponorogo, who belonged to the foreign region of the Majapahit kingdom. In this case, the position of king of Minakjinggo and king of Klanasewandono was positioned as an antagonist, because of the position of the kingdom in the Majapahit area. The area of Majapahit kingdom is always constructed as a wild and uncivilized area. This kind of royal position causes the characters to be positioned as antagonists.

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