

RUWAT PANJI AT THE KRUCIL PUPPET SHOW **Procession for the Liberation of the Panji Figure in the Kejawen Perception**

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ABSTRACT

Ruwat for the Javanese community, is interpreted as a process of self-liberation from bad elements. The bad elements are the caused by Heredity, actions that have been carried out or from a bad environment. Liberation in the *ruwat* procession can be done with certain media, usually using puppets, offerings and spells that are read by the mastermind. In the process of *ruwat Panji*, the implementation of *ruwat* became a series of *Semirang Panji* stories. The core story of *ruwat Panji* is the process of liberating the goddess *Sekartaji* in *Panji Semirang's* body. The process of *Panji Semirang's* liberation of the body is not seen solely as an attempt to cleanse himself as in general, but can be interpreted as an Affirmation of the body's function in the perception of the Javanese community. The body in the perception of the Javanese is only a place (*wadag*) that can be changed in its functions and roles. The individual's position is not in the presence of his body but in the character inherent in him. The body IS ALSO A representation of the Macrocosm, the which in it is always associated with the essence of Godhead. The *Panji ruwat* procession indicates that the body can be exchanged, changed and even eliminated its physical essence. The body is an imperfect form, so it needs to be perfected. Perfecting the existence of the body can only be done by the way of union with God. The process of *ruwat Panji* is a representation of Javanese society's view of the body and its relationship with the essence of God. s position is not in the presence of his body but in the character inherent in him. The body IS ALSO A representation of the Macrocosm, the which in it is always associated with the essence of Godhead. The *Panji ruwat* procession indicates that the body can be exchanged, changed and even eliminated its physical essence. The body is an imperfect form, so it needs to be perfected. Perfecting the existence of the body can only be done by the way of union with God. The process of *ruwat Panji* is a representation of Javanese society's view of the body and its relationship with the essence of God. s position is not in the presence of his body but in the character inherent in him. The body IS ALSO A representation of the Macrocosm, the which in it is always associated with the essence of Godhead. The *Panji ruwat* procession indicates that the body can be exchanged, changed and even eliminated its physical essence. The body is an imperfect form, so it needs to be perfected. Perfecting the existence of the body can only be done by the way of union with God. The process of *ruwat Panji* is a representation of Javanese society's view of the body and its relationship with the essence of God. The body is an imperfect form, so it needs to be perfected. Perfecting the existence of the body can only be done by the way of union with God. The process of *ruwat Panji* is a representation of Javanese society's view of the body and its relationship with the essence of God. The body is an imperfect form, so it needs to be perfected. Perfecting the existence of the body can only be done by the way of union with God. The process of *ruwat Panji* is a representation of Javanese society's view of the body and its relationship with the essence of God.

Keywords: *ruwat Panji, Kejawen*

INTRODUCTION

Ruwat for the Java community is self-cleaning events from the elements bad to someone. Ruwat procession ritual also means liberation or release. Java community believe that human beings in a particular category is tied to the elements bad. Bad bond the elements that must be removed so that one can achieve perfection. Process-Nasir release bad elements through intermediaries, traditional leaders with a series of specific rituals. Ruwatan as the

concept of liberation has been known since the time of the Hindu / Buddhist in Java. The ruwatan procession depicted in the reliefs Tegowangi in Kediri district. Relief at the Temple Tegowangi depicts a procession of Durga ruwat or Sudamala ruwat, ones carangan in the story puppet. Sudamala ruwat storis of Bethari Durga ruwat, so he returned to what it actually is. Durga is the wife Bethara Sywa as a matter of transforming himself into a giant figure. Durga changes to its original form, as a procession of Goddess Parvati require cleansing. Sadewa is a figure who does ruwat, whereas Durga is a figure who is ruwat.

Ruwat Sudamala story of the temple reliefs Tegowangi, indicating that the procession ruwat has become something common since the reign of Hindu / Buddhist in Java. This process continues until the future of Islam. Ruwat procession eventually evolved in different versions, with the object varies. Procession ruwat commonly called ruwat sukerto.

Sukerto ruwat procession carried out by the Java community, has a similar process with ruwat Sudamala the temple reliefs Tegowangi. The process of ruwat remains as a ritual of liberation. Ruwat liberation ritual procession, can be traced the meaning of the ethical rules of the Java system. Ruwat not solely related to human existence but also with regard to nature and the environment

Ruwat Panji to be one in a puppet stage play Krucil with background processes ruwat Panji . The play staged relatively rare, because the act lifted require special preparation. Panji ruwat property ruwat sukerto or ruwatan in general. Panji ruwat procession also become a ritual of liberation in Panji Semirang figures.

The concept of liberation in ritual or in ruwat sukerto Panji can be traced existence in Javanese concept. Kejawen is a set of values that guide social and spiritual life of Javanese society. Ruwat procession can be understood in the perception of Javanese, including ruwat procession Banner in Krucil puppet. Ruwat Panji in Krucil puppet also have the same message, the redemption figures Semirang Panji back to his native form.

The concept of Liberation

Java community sees himself tied to a system of cosmology. This cosmological system connects the human world with the world with divine. Human world represents a little universe or micro cosmos, with divine world represent big universe or macrocosm. The relationship between the universe and the universe big child are correlative and linear. Humans can affect the process in the big universe through actions in the young universe, even though the man in the subordinate position.

Humans do not have the power of self and surrounding environment. This puts the subordinate position of man as a figure that is bound to something outside itself. The reality of human beings is tied to the reality of the supernatural. Supernatural reality is interpreted as with divine nature that can only be reached by a ritual ceremony. *Slametan* be one of the keys to reach a supernatural force.

Slametan in its development into a key point to understand the spirituality of Kejawen. All Java community ritual activity centered on *slametan* activity. *Slametan* also be a social gathering between citizens. Social spaces built in *slametan* ritual, when every member of society to form a social hierarchy and divide their respective roles. Communal collectivity formed by any member of the public who are bound to the social structure. *Slametan* is at the core of all spiritual activity for the Java community. The relation between man as a child with the natural universe as large universe can only be reached through the slametan ritual.

Java community has also developed a model of social ethics in *slametan* ritual. Social ethics reverence formed through a hierarchical manner starting from the prophets, the companions, the trustees, the village danyang, the ancestor and relatives who have died. The social hierarchy was formed to explain the position of Java man in units of cosmological

Humans are placed as an element which is controlled by the power of the supernatural. *Slametan* be one vehicle for compromise positions surrounding humans with supernatural strength. Slametan ritual can be seen as recognition of the power mechanism other than human beings. The views kejawen see people in the world as an imperfect figure, being overtaken by the lust for. Perfection can only be obtained through death, because people can escape earthly ties. This concept is expressed in the doctrine of the origin of *sangkan paran*.

Concepts taught the principle of self-liberation famine to see humans as individuals is tied to the nature of origin. Human actions will lead to with God. Procession with God can be carried by certain intermediaries. *Slametan* be one of the intermediary human encounter with God. Humans trying to free themselves from the laws of nature in order to achieve perfection in the encounter with God. At this point the procession ruwat implemented. Ruwat be one form of self-liberation *slametan* procession. Ruwat also a form of initiation, the Maturity process someone from a condition that is bad considered. Ruwat resembles the principle of self-liberation.

Puppet Krucil in ruwat Panji at Temple Tegowangi

Supernatural strength for the Java community is seen as the power holder in a specific area of cosmology. The spiritual power is outside man, so that man has an obligation to take a position in the hierarchy of sub ordinative cosmological. The phenomenon that in pastures Van Peursen referred to as the main characteristic of mythic culture (1988). In the case of the use of puppet Krucil offerings, burning incense and chanting before and after the scene was a ritual to influence the structure of cosmology, so that a series of performances that can be done is going well. In the process occurs in the dialogue between humans and other forces outside himself. The supernatural power is not seen as an opponent to be destroyed, but as an element that acts as a counterweight into binary opposition that need to be harmonized. The concept of harmony in the Java ethical system always maintain an attitude of respect (*Urmat*) and pillars (Suseno, 1996). Sincerely means not having a tendency to get rid of opponents and interpreted as a harmonious act of not making exceptions (Seseno, 1996). Good predicate (*becik*) and bad (*ala*) is not in the form of his actions but on the nature of existence. The positioning of the left and right, which connotes *becik* position and style in order puppet becomes relative. Good predicate (*becik*) and bad (*ala*) is not in the form of his actions but on the nature of existence. The positioning of the left and right, which connotes *becik* position and style in order puppet becomes relative. Good predicate (*becik*) and bad (*ala*) is not in the form of his actions but on the nature of existence. The positioning of the left and right, which connotes *becik* position and style in order puppet becomes relative.

Spiritual dialogue spaces built for harmonious relationships with the supernatural power is maintained. This alignment principle embodied in various dimensions, including the dimension of divine or concerns man's relationship with the One who is more powerful, as in the case of *pangruwatan*. Not up to the principles of alignment will result in compromises cultural attitudes. One phenomenon which can explain the cultural acculturation process in Java relative progress without conflict. The arrival of Hindu and Islamic culture can be accepted Java community with a few adjustments, resulting in a variant of Java and Islamic Hindu Javanese acculturative.

In the sphere of physical culture products, cultural acculturation in East Java can be attributed to the presence Krucil puppet with Panji stories. Puppet Krucil a wooden puppet who was born after the fall of Majapahit kingdom. In contrast to the puppet that displays Mahabatarata or Ramayana story so close to the elements of Hinduism, displays Krucil puppet with a background story and the kingdom of Majapahit kingdom Kediri Hinduism tend to be out of context. In the puppet Krucil not found life stories of the gods as wayang kulit, but the story of a human world received with divine grace. Movie attendance Krucil as can be seen from the product akutatratif eklektism appearance and the stories presented.

Puppet Krucil present when the Java community is experiencing cultural transition phase. The presence of Islam replaces some Hindu cultural symbols that have been present earlier. Hindu hegemony in Javanese culture slowly being replaced by the symbols of Islam has fused with local custom. The process of Islamism in the culture of the archipelago, especially Java, takes place in a long period of time, and using a variety of culture media. Performing arts, especially the puppet became one of the selected media propaganda guardian at the time. According to De Graff (1956) Movie Krucil born as a medium of propaganda creation of Sunan Kudus, which function to shift the dominance of Hindu culture in the rural communities of that era. Stories puppet whose background Hindu Indian context began to be replaced stories Kediri Kingdom Lesan background. In the era of cultural born Panji, who tried to escape from the

context of Hinduism and India centric. Panji stories present as an alternative story to the puppet show menggantikan Mahabharata or Ramayana, before finally born Islamic Menak centric story.

Panji Culture and puppet Krucil then grown in socio-cultural space increasingly acculturative. In the development cycle of Panji not only tells the struggle of love between Raden Panji Asmoro up and Dewi Sekartaji, but evolved into a story about the unification of the two entities or social structure. Conflicts that arise at the Panji stories always begin by problems with social harmony or order system cosmology. The interference-interference alignment can always be resolved through attempts at reconciliation between the warring parties. In the puppet show Krucil symbols of harmony embodied in the form of the union of two contradictory elements, for example, elements of male and female, rich and poor, the king and the people to the union between *Gusti* and *kawulo*.

Krucil Puppet with ruwat Panji stories in Tegowangi temple courtyard, reminiscent of the beginning of the birth process Krucil puppet itself. Culture puppets during the early birth rated synonymous with Hindu culture, then shifted his role became iconitas Islam acculturative (Javanese). Puppet Krucil with Panji stories become culturally advanced form of a dialogue between the elements of Hinduism with the Javanese. Performing in the courtyard of the temple Tegowangi besides being a new space reconciliation of Hindu and Muslim (Javanese), and as a form of practice of alignment. Krucil puppet performances continue to promote respect for the existence of the temple background of Hinduism through a process of spiritual dialogue with supernatural power and also kept a pillar, taking ruwat story, which is in line with the contents of the reliefs.



Figure 1. Ruwat Panjiin C=Tegowangi Temple

Tegowangi temple is a temple of the kingdom of Majapahit from the 15th century temple Establishment Tegowangi associated with events purification of one of the king's cousin Hayam Wuruk, Bre Mataun, from her illness. This process is depicted in 14 panels ruwat Sudamala ballad in the body temple, so the temple is also known as a temple Tegowangi ruwat. Ruwat procession in Hinduism dimension ruwat translated procession Panjis separated from the context of Hinduism.

The release of this attempted Hinduism context is translated through the puppet Krucil dipelataran temple. Tegowangi the Hindu temple, juxtaposed with the non-Hindu puppet. The dialogue process between Hindu and non-Hindu spirit going on, even before the stage implemented. Puppeteer and the puppet members take the role as a party to maintain a harmonious relationship between the spirit of the Hindu temple to the spirit puppet acculturative.

Panji ruwat true story is different with ruwat sukerto commonly done on pangruwatan procession. Panji ruwat Sekartaji goddess tells liberation of Panji Semirang body. Dewi Sekartaji the escape process transformed himself into a man by the name of Semirang Panji.

Panji figures Semirang a central figure during the show, as the figures are only able to be defeated by Panji Asmorobangun, beloved Goddess Sekartaji. Panji ruwat similar process with the release of goddess Durga by Sadewo which digambarkan in relief in the temple Tegowangi panels.

The central figure in the process pangruwatan are female figure. In Tegowangi temple reliefs, the female figure is represented by the goddess Durga who want to return to normal became Uma. In ruwat procession Banner, female figure represented by the figure of the Goddess Sekartaji has changed menjadi men and should diruwat to come back as a woman. Process Krucil puppet performance with the theme ruwat Bannerman, on the other hand confirms the position of women in terms of Panji stories. Women in Panji stories often positioned as a figure that is less decisive. Panji cycle might draw more men through the figure of Raden Panji Asmorobangun, compared to the role of women.

Ruwat Panji is one part of the story Panji Semirang. Panji stories about perjalanan Goddess Semirang menceritakan Sekartaji to find her lover Raden Panji Asmorobangun. Search Dewi Sekartaji outside the palace Dhaha change his existence from his female figure male figure. Dewi Sekartaji which has turned into a man and then changed its name to Panji Semirang. Panji Semirang is a figure of the magic and invincible. At the end of the story is told that in order to change the form of its form to its original Semirang Panji necessary cleansing process.

Ruwat process finally performed by Kyai figures Bancak to spell pangruwatan. Kyai Bancak is Punokawan figure, one of the servant of Raden Panji Panji Asmorobangun. Mantra on ruwat resembles a spell on ruwat sukerto, consisting of mantra Many Dalang, spells Gumbolo Geni, Mantra Mantra Kekancingan and ends with Caraka Back. Overall recited mantra mastermind through an intermediary figure Bancak clerics.

In ruwat Panji procession illustrated that gender is not an absolute and raw. In certain circumstances the position of men and women are interchangeable, even good and bad predicate becomes very relative. Normative objects is not rigid, but tend to be flexible and contextual. Flexible and contextual situation has become one of the Panji stories marker on the puppet stage Krucil. Goodness or badness can be understood in different ways, depending on the viewpoint mastermind interpret.

CONCLUSIONS AND RECOMMENDATIONS

Panji ruwat describe the way the Java community thought that departs from the concept of duality. The position of the little universe and the universe is big or micro cosmos and macro cosmos. Java Man tied to the system of cosmology puts himself in the position of sub ordinatif under the power of the supernatural surroundings. Ruwatan be a liberation media toward the stage of perfection in the individuals bound by social rules. In ruwat Panji procession also dipanjang as a process of liberation, when the figure of the Goddess Sekartaji Panji Semirang released from the body. Panji ruwat also be a marker for liberation procession banner figure to perfection.

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