

Wayang Now in a Philosophical Perspective

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ABSTRACT: *Wayang* (puppet) today is a development of *wayang* in the past. This article aims to find out how *wayang* is now, then examine it from a philosophical perspective.

This type of research is descriptive-qualitative, the object of which is now *wayang* presented by well-known young generation puppeteers after Anom Suroto and Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto. Today's *wayang* will be closely related to *wayang* in the past, where *wayang* used to be based on standard, because it was used for offerings to God, so from a philosophical perspective it was a spiritual philosophy.

The results: 1. Puppets are no longer for offerings. Because it is no longer for offerings, although it is still based on the standard, it has changed here and there. The story medium is still Mahabarata and Ramayana, but the nature is reality. The puppet furniture includes *wayang rai wong* puppets, the gamelan adds organ, drums and cymbals. The perpetrator: *dalang* (puppeteer) often sit at an angle facing the performer, or even the audience. The composers include singers, comedians and public figures. Singers sit in drawers, sometimes stand, even dance, as do singers and comedians. For presentation, the process only involves puppets and *wayang*, while the structure of the scene changes to a cause-and-effect plot. 2. Puppetry now from a philosophical perspective, falls within the laws of material philosophy.

KEYWORDS: *wayang* now, philosophical perspective, material philosophy

A. BACKGROUND

Living in the course of time, among the philosophies are moving, developing and changing (Sholihin, 2009:16). Moving, developing and changing can have a positive meaning, it can also have a negative meaning. It can have a positive meaning, if life contributes to goodness. It can have a negative meaning, if life contributes to crime (Sholihin, 2009:18).

Among the many lives that exist in the course of time, there are *wayang*. In accordance with the theory of life as presented, *wayang* (puppet) moves, develops and changes (Soetarno, 1978:40). *Wayang* then, different from *wayang* now. Because of this, there are differences between *wayang* in the past and *wayang* now in relation to various things, especially the main points, namely the facilities and presentation.

Regarding the current *wayang*, at the suggestion of Nasir, Purba, Amal (2021:18) that this nation must not just know, but must also *mulat* (you can't just know, you also have to start), meaning it must also know where it is heading. The puppet moves, changes and develops. Is the puppet moving, changing and developing in a positive direction, or is it moving, changing and developing in a negative direction? If it moves, changes and develops in a positive direction, that is what we both want. But if it moves, changes and develops in a negative direction, this nation must be able to control it and provide a way out, because moving, changing and developing in this way will no doubt have an influence on its philosophical perspective (Soetarno, 1996: 16), not an influence on the philosophical perspective. which is good in accordance with the identity of this nation, but has an influence in a philosophical perspective that is not good, which is not in accordance with the identity of this nation.

It is important to pay attention to the direction in which *wayang* material now moves, changes and develops, because in reality many other materials have changed based on its philosophy, such as language expressions, for example: *mangan ora mangan angger kumpul* (eating or not eating, the important thing is to gather), in the past the philosophy was very spiritual so that people prioritize the community more than themselves (Muyoseno, 2002:20), is now breaking down and turning into a material philosophy: *kumpul ora kumpul anggere mangan* (gathering is not gathering, the important thing is eating). Another expression: *wong wadon suwarga nunut, neraka Katut* (woman to her husband, heaven goes to hell too), in the past the philosophy was more spiritual in nature so that women obeyed their husbands maximally up to the zero point which functioned to complement men's professions, for example having a left foot, there is a right leg, for example, there is a left wing, there is a right wing, and so on. However, now the

Wayang Now in a Philosophical Perspective

philosophy is more material in nature which demeans women, to the point that it is countered by the philosophy of emancipation, where this philosophy of emancipation will have very broad implications for life.

Puppetry from a philosophical perspective is then important to observe together, because there is not an inch of human life without being based on philosophy (Ismunandar, 1988:2), whether very, very ordinary life such as sitting-standing, walking-running, sleeping-resting, and so on. , to life that is very, very extraordinary such as confirmation, diplomacy, war, and so on. It was not because Russia had sophisticated weapons that it fought war with Ukraine, but because of its philosophy. It was not because Israel had sophisticated weapons that it attacked Palistina, but because of its philosophy.

In the future, if this wayang is from a positive philosophical perspective, it won't be a problem because it still fits with the nation's identity, but what if the negative doesn't fit with the nation's identity, of course it will be problematic, so a solution must be found.

The philosophy that is in accordance with the identity of this nation is a spiritual philosophy that is based on God's will, not a material philosophy that is based on human will (Muyosuseno, 2002: 55). Therefore, regarding the existing philosophy, Amril (2002:42) explains, this nation must prioritize spiritual philosophy. As long as a material can be philosophized as a spiritual philosophy, it is not good to be philosophized as a material philosophy. This is in line with philosophy in the expression of language: whoever wills Me, I will give the world. But whoever desires the world, I will not give it, including the world, I only give it according to what I have allocated, or even reduce it (Zakariyya, 2010:11). In the *wayang* play *Kresna Boyong*, the philosophy is also like this language expression: when Duryudana was asked to choose Vishnu or queen of the universe, Duryudana chose queen of the universe. But what happened, after the universal queen was brought back to Hastinya, she turned into *godhong jati aking* (dry teak leaves), meaning it was worthless. On the other hand, when the Pandavas were asked to choose Vishnu as queen of the universe, the Pandavas chose Vishnu. After being brought home, arriving in the land of Ngamarta, all the Pandwa problems were resolved: profitable trade, fertile agriculture, safe politics, and so on, until the country of Ngamarta, which was originally chaotic, became peaceful.

Although this article does not or has not provided a solution to the current *wayang* phenomenon from a philosophical perspective, if it is not good, or not in accordance with the existing national identity, it will at least try to: 1. convey the current development of *wayang* with an approach to the history of *wayang* in the past, especially the era of Islamic glory. . 2. After knowing the current development of *wayang*, then examine how it is from a philosophical perspective.

The importance of this article, after knowing the philosophical perspective of the wayang, is that we have high hopes that it can determine each individual's attitude: to maintain the current *wayang* phenomenon, if the philosophy is good, but if it is not good, then it can provide a way out at other existing opportunities.

To obtain clear and coherent results to the aim of understanding the *wayang* phenomenon today, as well as its perspective in philosophy, this article will be guided by 2 initial questions: 1. how is *wayang* today?, and 2. how is *wayang* today? philosophical perspective?.

B. THEORETICAL STUDY

1. Philosophy

Philosophy literally, comes from the word *philosophia* (Greek). *Philosophia*, consists of two words: *philos* and *shopia*. *Philos* means love, *Sophia* means wisdom. *Philosophia*, meaning love of wisdom (Imam Barnadib, 1987:13). Love is the passion to have something, although on the other hand there is an expression that love does not have to be owned (love is the passion to have something, although on the other hand there is an expression that love does not have to be owned) (Pala, Aynur, 2011 :68). Wisdom, is an invisible thing; wisdom is a hidden thing. wisdom is not on the surface, wisdom is beneath the surface. Because of this, wisdom is a difficult thing to understand. Regarding matters that are difficult to understand, then the question is why do we have to use the term philosophy-philosophia-love of wisdom?. The answer is, because the understanding of the term philosophy, *philosophia*, love of wisdom, can give humans the spirit to think amidst the stupidity of their brains, to understand difficult things that are invisible and hidden.

In terms of philosophy up to now, both narrative and substance are not the same, depending on the terminology in which philosophy is discussed. In thinking terminology, philosophy is thinking again and again until you can't think any more. In questioning terminology, philosophy is asking again and again until you can't ask any more. in the terminology of criticism, philosophy is criticizing again and again until it can no longer be criticized, and so on, who knows how many more definitions of philosophy there are in this term.

However many philosophical meanings there are, the essence is the substance of something (Sholihin, 2009:6). The substance of something means including the substance of something done by humans. There are only two substances of something done by humans, namely the substance of something done by humans as an offering to God, and the substance of something done by humans as an offering to other than God. The substance of something done by humans as an offering to God falls within the laws of spiritual philosophy, whereas the substance of something done by humans as an offering to other than God falls within the laws of material philosophy.

Wayang Now in a Philosophical Perspective

2. Wayang Now

Wayang, according to existing opinions, comes from the word *yang*, meaning *ayang-ayang* (shadow) (Sri Mulyono, 1976:62). The shadows in question are the spirits of ancestors. So, he explained, the *wayang* game is a worship ritual of belief in ancestral spirits, where *wayang* means the presence of ancestral spirits. Because of this, according to Subalidinata, 1985 (1985:15), *wayang* is different from performing arts. If *wayang* is a ritual to get God, but performing arts is entertainment to get material things or something other than God.

Wayang, in its definition, remains a ritual, the peaks of its glory were during the Islamic era, where people believed that religion was to worship God, so that *wayang* was made in such a way according to their wishes, namely for religion as an offering to God. Regarding this definition of *wayang*, it is appropriate that the existence of *wayang* at that time be used as a benchmark for its success.

Wayang today is a development of *wayang* in the past (Sutiono, 2022:26). Regarding this understanding, there is a difference between *wayang* then and *wayang* now. This difference occurs because existing puppets can be added, subtracted, processed, and so on. Based on this understanding, *wayang* today would not exist if there were no *wayang* first.

Because that is the meaning of *wayang* now (a development of *wayang* in the past), then to know about it, you must know about the *wayang* that existed in the past. In other words, for the purposes of the current *wayang* theory, because it is new in the research context, it is impossible to find it, until the existing *wayang* theory is first used, namely *wayang* first.

3. Wayang First

What must be said about the beginning of *wayang* is that there are only two main things in *wayang*, namely: 1. the means, and 2. the presentation. If the *wayang* facilities are there, then the *wayang* facilities are presented (there is a presentation), that is what *wayang* used to be. But if there are only facilities but nothing is presented, it is not what puppets were meant to be. Next, the two main facilities and presentation of *wayang* are explained further.

In the past, *wayang* was a *wayang* that was always guided by the standards of both its means and presentation. So we are guided by the standards of both the means and the presentation, because when it is related to the spiritual philosophy carried out by the puppeteer as an offering to God. Because it is related to the spiritual philosophy carried out by the puppeteer as an offering to God, the means and presentation then have a meaning behind the symbols that refer to Him. The following is a presentation about *wayang* first.

a. Wayang Facilities

If you look at the *wayang* facilities down to the smallest details, there will be a lot, but no matter how many small details there are, there are only 3 main things, namely: 1. story, 2. furniture, and 3. actors.

1). Story

Stories (*wayang* stories) are the basic material used in *wayang* (Murtiyoso, 1997-2001:16). The stories as the basic material used in the *wayang* are the Mahabarata and the Ramayana, respectively from India created by Empu Wiyasa and Empu Walimki. Mahabarata was created by Empu Wiyasa, Ramayana was created by Empu Valmiki. In its presence in Indonesia, the story was then aligned with the culture as the nation's existing identity. Like hereditary culture (*nasab*), for example, who used to be a woman, then changed to a man. That's why Drupati, who from there was the wife of the five Pandavas, was later changed to just Puntadewa's wife. There is also the problem of cult gods being transformed into ordinary humans descended from Adam (Mudjanatistomo, 1977: 14).

a). Mahabarata

Mahabarata, tells of the Pandava-Kurawa war because they were fighting over wealth and the throne (fighting over the land of Hastina, and the king of Hastina), the Pandavas won, and the Kauravas lost. Not only does it tell the story of the Pandava-Kurawa war fighting over wealth and the throne, the Pandavas won and the Kauravas lost, but it also tells the story of the Pandava-Kurawa war because of other fights in various plays, such as the Pandava-Kurawa fighting over revelation, fighting over Vishnu, fighting over women, and so on, the Pandavas always win. and the Kauravas always lose, until the end of the story (the end) is always happy ending (happy ending) for the Pandavas, and sud anding (sad ending) for the Kurawas.

The meaning of Mahabarata, which tells the story of the Pandava-Kurawa war, is a symbol of good and evil which are always at war. Good wins, evil loses. Pandavas win, Kauravas lose. The story of the Pandavas and Kurawas at war must be like that (the Pandavas win, the Kurawas lose), because the understanding of this nation is that good is at war with evil, in the end it is good that wins, evil loses or becomes weak to a noticeable point (as time goes by, what is true will be seen, what is evil will appear anyway), it cannot be the other way around, evil wins, good loses. Therefore, the story of the Pandavas and Kurawas is that they always fight, Pandavas win, Kurawas lose, because the Pandavas are a symbol of good, the Kurawas are a symbol of evil, so it is not permissible and unethical to reverse it: the Kurawas win, the Pandavas lose (Ismunandar, 1988:60).

b). Ramayana

Ramayana, tells the story of the Rama-Ravana war. In this war, in various stories, Rama always wins, Dasamuka always loses, until the end of the story is a happy ending for Rama, and a happy ending for Ravana.

Wayang Now in a Philosophical Perspective

The meaning of the Ramayana which tells the story of the Rama-Ravana war is also the same, a symbol of good and evil which are always at war and in opposite directions. Because the symbols of good and evil are always at war and are opposites, Rama wins and Ravana loses, because Rama-Ravana is like the Pandavas-Kuravas, Rama is a symbol of good, Ravana is a symbol of evil, so Rama must be won, Ravana is defeated (Ismunandar, 1988:60).

2). Furniture

If you mention them one by one, there will be a lot of furniture, including a wicket, a screen, a gedebog, a dara depak (*gedebok* support), and so on, but there are only 2 main ones, namely: 1. *wayang*, and 2. *Gamelan*.

a). *Wayang*

Wayang, as the main furniture, are made from buffalo skin or ox skin, with a two-dimensional flat shape. Although the puppets are images of humans, they are not exactly like images of living humans, for example the nose is too long, the hands are too long to the soles of the feet. In its presentation, the puppets are arranged in such a way that the right and left sides are opposite to each other.

The meaning of the *wayang* is that it is made flat, unlike the human image, is a symbol of consistency with its spiritual function as an offering to God (religion), so as not to violate His prohibitions (Sujuddin, 1981:12). Meanwhile, the meaning of *wayang* in the right and left side is opposite, it is a symbol of good and evil which are always opposite (Amidjoyo, 1961:53).

b). *Gamelan*

Gamelan as a supporting piece of furniture, consists of many, there are: *kendang*, *balungan* (instrument) *demung* and *saron*, *kenong*, *kempul*, and *gong*, each with its own unique sound interpretation. *Kendang*: *ndang-ndang*, *demung*: *nang*, *saron*: *ning or neng*, *kenong*: *nong*, *kempul*: *pul*, *gong*: *gung*.

The interpretation of his unique voice is a symbol of inviting people to God. The drum with the interpretation of its sound: *ndang-ndang* (hurry up-hurry up), a symbol of inviting people to God (hurry up to God). *Demung* with the interpretation of his voice: *nang* (there), a symbol inviting people to God (God there). *Saron* with the interpretation of his voice: *ning or neng* (here), the symbol invites people to God (here). *Kempul* with its voice: *pul* (gather), a symbol of inviting people to gather to listen to God's invitations, *Gong* with the interpretation of its voice: *gung* (great), a symbol of inviting people to the Almighty God. (Hariwijaya, 2005:61).

3). Perpetrator

There are a lot of actors (*wayang* actors), but no matter how many *wayang* actors there are, there are basically only 2, namely: 1. the puppeteer, and 2. the puppeteer.

a). *Dalang*

The *dalang* (puppeteer), as the main actor, in presenting the *wayang* is facing the screen, taking a *tawajuh* sitting position (calm or concentrating) and not *goreh* (not sloppy or not moving too much facing here and there).

The meaning of the *dalang* is a symbol of a pious person or preacher who is teaching people about goodness and inviting people to God (Van Gronendael, 1985:16).

b). *Pengrawit*

Pengrawit, or in full, *pengrawit* and *pesinden*, are supporting actors. *Pengrawit* and *pesinden* as supporting actors, there is an arrangement and sitting posture. The arrangement of the *pengrawit* is in each *gamelan*, each of which is played in a cross-legged sitting position, the singer is at the very back, exactly behind the kicker, facing the screen, sitting *iftiras* (sitting *timpuh*: the soles of the feet are pressed against the buttocks like the seat of a person who is praying the initial *tahiyat* prayer).

The meaning of *pengrawit* and *pesinden* is a symbol of someone who is thinking about God, so therefore it must be done with orderly etiquette both physically and mentally. Birth manners are arranged between men and men, women are kept alone and do not mix with men. Sitting cross-legged for the singer, and *iftiras* (sitting on the ground: the soles of the feet are used as a pillow for the buttocks) for the singer. His inner manners are pure of heart, shown in his facial and body expressions which are very natural, not artificial articulations like western music performers (Hariwijaya, 2005:17).

b. Past Wayang Presentation

The *wayang* presentation from start to finish is: 1. *uyon-uyon*, 2. *talun*, 3. *wayang*, then 4. *golekan*.

1). *Uyon-uyon*

Uyon-uyon, is a musical presentation to welcome the arrival of the audience (Murtiyoso, Bambang, 1977:16). The songs to welcome the arrival of the audience at the *uyon-uyon* include the song *Ladrang Slamet* (Sena Sastra Amidjoyo, 1961:22).

The meaning of the *Ladrang Slamet gending* presented in the *uyon-uyon*, *slamet* means safe, originating from *aslama-yuslimu-Islam*, is a symbol of prayer given to all humans to be safe. Because that is the origin of the word *slamet*, then safe here is not only safe in the sense of being physically and spiritually healthy, there are no obstacles, but safe in the sense of *aslama-yuslimu-Islam*, staying healthy, having faith and *Islam*, and carrying out all the commandments. Him, stay away from His prohibitions.

2). *Talu*

Talu, is the presentation of dinging-dingings conveying the mood of the *wayang* (Murtiyoso, Bambang, 1977:16). The *gending* served in this *talun* are: *Cucur Bawuk*, *Pare Anom*, *Sukma Ilang*, *Sri Katon*, *ayak-ayak*, *Srepeg* and *Sampak*.

Wayang Now in a Philosophical Perspective

The meaning of *talu* with the *gending* is a symbol of reminding people of death. *Cucur Bawuk*: born, *Pare Anom*: young, *Sukma Ilang*: dead, *Sri Katon*: successful, where born, young, successful, and died are all not by the will of man but by the will of God, sifting, *srepeg*, and *sampak* in order then be receptive to all His commands, avoid all His prohibitions.

3). Wayang

Wayang have: 1. story, and 2. scene structure.

a). Story

The story (wayang story) is the actual performance presented. The performances actually presented are the Mahabarata (Pandawa-Kurawa), and the Ramayana (Rama-Ravana).

The meaning of the Mahabarata (Pandawa-Kurawa) puppet story and the Ramayana (Rama-Ravana) is a symbol of good and evil which are always contradictory, even at war, containing the teachings of good and evil, where the teachings of good are a path that must be taken, and evil that must be abandoned by humans in order to reach Him.

b). Scene Structure

Scene structure (*wayang* scene structure), is a sequence of *wayang* scenes arranged in such a way based on the philosophy of life from birth to death.

The sequence of *wayang* scenes which are arranged in such a way based on the philosophy of life from birth to death, from beginning to end are: 1. *jejeran*, 2. *jaranan*, 3. *sabrang* scene, 4. *Perang gagal*, 5. *kapanditan*, 6. *perang Kembang*, 7. *perang Manyura*, and 8. *tayungan*.

(1). Jejeran

The *jejeran* (first scene), is in a kingdom. The *jejeran* of this kingdom are very grand, and the figures are highly glorified kings, governors and ministers. The figures, including the king, the governor and his ministers, are still balanced, meaning that there are no or no problems at all.

The meaning of the row which shows the scene of a very majestic kingdom with the figures of a very glorified king, the governor, and the ministers where the characters are still in balance yet or there are no problems, is a symbol of the very, very majestic atmosphere of a human (baby) being born. where the baby is very glorified, there is no sin or no sin, there is no problem. When the child then starts to grow up, he will become like a king (*kemratu-ratu*), no matter what, he must ask for anything.

(2). Jarnan

Jarnan (horse riding scene), featuring the warriors on horseback with all their agility, such as walking, running, performing *sirik pendhapan*, *kridha*, *nyongkelang*, and so on, able to control as when the horse is walking, running, standing still, jumping, and so on, soldiers the rider remains calm on his back.

The meaning of the *Jarnan* (horse riding scene), is a symbol of teenagers who must learn to control their passions, both lust for aluamah (greed), lust for anger (anger), lust for sufiah (desire), until formed on the lust for *muthmainnah* (goodness).

(3). Sabrang Scene

This *Sebrang* scene features an opposite kingdom (opposing the Pandavas), it could be a monster kingdom, or an ordinary human kingdom, but the obvious one is the enemy of the Pandavas.

The meaning of this *Sebrang* scene is a symbol of human evil lust that must be fought, or controlled until defeated and controlled.

(4). Perang Gagal

Perang Gagal (war between the Pandawa-Kurawa in the early stages). This failed war was won by the Kauravas, while the Pandavas failed (lost) and still had to fight again to win the war.

The meaning of the *perang gagal* is a symbol of human failure in controlling their desires because they are still teenagers or immature, so they still have to learn again and again until they can or succeed in controlling their desires.

(5). Kapanditan

Kapanditan (scene in a hermitage, a priest with his cantrik servants in front of knights). In this scene, the warrior sits quietly in front of the priest asking about a problem, while the priest tells him and provides a solution to the problem being asked, as well as giving good advice for dealing with a life full of problems.

The meaning of the *kapanditan* scene is a symbol of someone who must always learn goodness from pious people in order to have a lot of knowledge, and be able to control their lusts, until then the knight sits quietly in front of the priest, while the priest gives information and solutions, as well as advice kindness to face a life full of problems.

(6). Perang Kembang

Perang Kembang (war of knights against blind cakil and his blind friends who are black, red, and yellow). This *Perang Kembang* was won by the knight, blind cakil died with the dagger of his own weapon, his friends also died shot by the knight.

The meaning of the flower war is a symbol of the war against oneself. Meaning, the symbol of a person's war against his own passions, where the person is an adult, until he has succeeded in defeating his own passions, both the lust of *aluamah*, the passion of anger and the passion of Sufiah, upon his victory, the knight succeeds with his passion for goodness, namely *muthmainnah*, and this is what God can accept, including later when he is dead he returns to face Him.

Wayang Now in a Philosophical Perspective

(7). *Perang Manyura*

Perang Manyura (the war between the Pandavas and the Kauravas in the last round). The war between the Pandavas and the Kauravas in this final round saw the Pandavas win, the Kurawas lose. Because of this, the Pandavas succeeded in achieving their goals, while the Kauravas failed.

The meaning of the *Perang Manyura* is a symbol of the essence of the story, where someone has succeeded in achieving their dreams after ups and downs through life's journey from childhood to adulthood by making serious efforts such as learning to control their desires, learning from people who know, survive, and fight lust.

(8). *Tayungan*

Tayungan is a scene of Werkudara dancing, or Anoman dancing, or even Petruk dancing, depending on what play is being presented. In the play *Pandawa Kurawa*, the person dancing is Werkudara or it could also be Petruk. If the *Rama-Ravana* play is presented, then Anoman will dance, or it could be Petruk.

The meaning of *tayungan* or the Werkudara dance scene is a symbol of humans giving thanks to God for all the guidance and kindness that has been given. The most important thing about *tayungan* or Werkudara dancing is, because *wayang* is a symbol of good versus evil, so good must be won. On the contrary, evil must be defeated, in fact that is the true ethical standard. Because this is a real standard, it is a symbol of good versus evil, good (Pandawa) must be won, Kauravas must be defeated, if not so, then the name would be unethical (Sudarko, 1987: 8-10).

The meaning of the structure of the scene as a whole, which is arranged in such a way based on the philosophy of life from birth to death, is a symbol of human weakness, where the weakness of humans from birth to death is not based on one's own will. Clearly, birth is not of one's own will, death is also not of one's own will. In fact, things like health, sickness, poverty, richness, hardship, joy, and so on, are not based on one's own will, but rather on God's will.

4). *Golekan*

Golekan, is a *wayang golek* presentation. The *wayang golek* presentation is in the form of *wayang golek* dancing, the time is not long, only a few seconds or minutes, the story is not connected, and the *wayang* is different from shadow puppets. Two-dimensional shadow puppets, four-dimensional *wayang golek*. However, this *golekan* must still be presented, because this is the essence of *wayang*, so that every audience member will watch the *wayang* until the end because it is just to see the *golekan*.

The meaning of the *wayang golek* dancing is a symbol of hope from a puppeteer as a pious person or preacher to all people so that: *golekana wosing cerita, sing apik nggonen, sing elek guwangen* (look for the contents of the story, the good ones, leave the bad ones behind). This *golekan* is the essence of how a *wayang* is presented. So, the purpose of presenting puppets is not solely for the puppets themselves, but what is more important is for the humans, namely so that the humans become good, good in the sense of understanding their Creator. This is the true aim and purpose of *wayang* (Abdullah, 2002:6).

C. METHOD

This type of research is comparative qualitative, with a philosophical perspective. The design is described using a qualitative model that emphasizes the philosophical aspects of the existing symbols. The stages start with describing the elements of the performance first, then analyzing and interpreting the existing symbols.

The object of this research is the *wayang* presented by well-known younger generation puppeteers now after Anom Suroto and Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto which is concluded in this way.

The instruments used are cards, files or small notes in existing books, existing field notes, and library studies. This is used to gain depth in his philosophical analysis.

The way to collect data is by looking for existing performance elements. The existing performance elements are identified, then examined and recorded as data.

D. WAYANG NOW

Wayang is now presented by well-known young generation puppeteers after Anom Suroto and Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto - it is still like *wayang* in the past, there are still two main points, namely: 1. means, and 2. presentation. However, both the facilities and presentation have changed a lot here and there. The current means and presentation of *wayang*, which have changed a lot here and there, is explained as follows.

1. *Wayang* Facilities

The basics of *wayang* today are still the same as *wayang* in the past, there are: 1. story, 2. furniture, and 3. actors, but a lot has changed here and there. Therefore, we can explain the story, the furniture and the perpetrators, which have changed a lot here and there, as follows.

a. Story

Stories as the basic material used by *wayang* today are still like *wayang* in the past, namely: 1. Mahabarata, and 2. Ramayana, but they have changed a lot here and there as explained later.

Wayang Now in a Philosophical Perspective

1). Mahabharata

In Mahabharata the characters are still the Pandavas and Kurawas as before, but at the end of the story the Pandavas no longer always win, and the Kurawas also no longer always lose. In other words, in the end of the story (the end) the Pandavas can lose, and the Kauravas can also win, so that the end of the story can be a happy ending for the Kurawas, or it can be a happy ending for the Pandavas, and vice versa.

2). Ramayana

The Ramayana characters are still Rama-Ravana, but at the end of the story Rama no longer always wins, and Ravana also doesn't always lose. In other words, at the end of the story, Rama can lose, and Ravana can win, until the end of the story can be happy ending for Ravana, or it can also be happy ending for Rama, and vice versa.

b. Furniture

The furniture (puppet furniture) today is basically still like *wayang* before, namely: 1. *wayang*, and 2. *gamelan*, but there are changes in the form of additions here and there.

1). Wayang

Wayang now as the main piece of furniture is indeed still made of buffalo or cow hide, flat, but it is not always slanted, and it is not always arranged on the right and left sides opposite each other, but often with *rai wong* images resembling humans, arranged on the right and left sides facing each other.

2). Gamelan

Gamelan wayang now as supporting furniture, still consists of many, there are: drums, *balungan demung*, *saron*, *kenong*, *kempul*, and *gong*, where drums, *balungan demung*, *saron*, *kenong*, *kempul*, and *gong* have their own special sound interpretation-alone, but already added with organs, guitars, trumpets, drums, and cymbals from the western world that have other special sounds.

c. Perpetrator

Actors now are basically still: 1. puppeteers, and 2. *pengrawit*, but they have changed a lot here and there, especially in terms of sitting posture.

1) Dalang

The *dalang* (puppeteer), in relation to his sitting posture, is no longer *tawajuh* and *goreh*-he often sits on his side, facing the performer, the comedian, and the existing community figures, and often even turns his body to face the performer and the audience. Not just turning his body to face the performer and the audience like all that, but instead also standing and walking, it was even very tragic to get out of his seat (*metu kelir*) which used to be a disability for a puppeteer to carry out a dialogue with the singer, with the comedian, with the characters. the existing community, even with the audience too.

2). Pengrawit

Pengrawit or the complete set of *pengrawit*, *pesinden*, and *penggerong* (back up the sound of the *pesinden*), for the arrangement, is still in position in each respective *gamelan*, but for the *pesinden*, it is no longer at the back facing the screen, but at the front facing away from the screen. *kelir*, or what it means is facing the puppeteer, the composer and the audience, especially the singers and comedians. For sitting posture, musicians no longer have to sit cross-legged, let alone organ, guitar, trumpet, drum and cymbal players. Organ, guitar, trumpet, drum and cymbal players usually sit on chairs. Singers no longer sit *iftiros*, but sit on drawers or *dhingklik* (small chairs), and often stand and dance with fake facial expressions, especially singers and comedians.

2. Wayang Presentation Now

Presentation of wayang now from start to finish only includes: 1. *uyon-uyon*, 2. *talun*, and 3. *wayang*, while *golekan* no longer exists. However, even though the *uyon-uyon*, *talun* and *wayang* still exist, they have changed a lot here and there.

a. Uyon-uyon

Uyon-uyon wayang is now a musical composition to welcome the arrival of the audience, there is no longer the *Ladrang Slamet* musical composition, but is often replaced with other musical compositions, especially musical compositions created by the puppeteer's own wishes.

b. Talu

Talu is the presentation of musical pieces that convey the *wayang* atmosphere. Currently, only *Ayak-ayak*, *Srepeg*, and *Sampak* are served, while *Cucur Bawuk*, *Pare Anom*, *Sukma Ilang*, and *Sri Katon* are no longer available.

c. Wayang

The *wayang* still exists: 1. the story, and 2. the scene structure, but it has changed a lot here and there.

1). Story

The *wayang* story as a performance that is actually presented is still the Mahabharata (Pandawa-Kurawa), and the Ramayana (Rama-Ravana), but it has changed a lot here and there, with the addition of other characters outside of that, such as friends, characters officials, religious figures, and so on.

2). Scene Structure

The structure of the *wayang* scene now is arranged in such a way that it is based on the philosophy of life from birth to death, but with the addition of a prologue, and the end (the end) does not always win (the happy end). Furthermore, the scene structure is

Wayang Now in a Philosophical Perspective

still there: 1. *jejer*, 2. *jaranan*, 3. *sebrang* scene, 4. failed war, 5. *kapanditan*, 6. *Perang Kembang*, 7. *Perang Manyura*, and 8. *tayungan*, but with a prologue added, and no pokes.

Clearly, the structure of the scene, the sequences are arranged like a plot based on cause and effect like in a drama. The sequence of scenes is arranged like a plot based on cause and effect as in the drama, from beginning to end, they are: 1. prologue, 2. exposure, 3. climbing, 4. climax, 5. anti-climax, 6. answer, and 7. Anding-can be happy, can also be sud.

a). Prologue

Prologue is a story that is not actually presented, it can be part of an existing story, it can also be outside of it. For example, this prologue in the Rajamala story presented by Enthus Susmono is a depiction of King Matswapati who is very confused about Rajamala's actions.

b). Exposure

This presentation shows a scene where there are no problems yet (the problem is still balanced). The scene that appears does not have to be royal, it could be *kapanditan*, it could be *kasatrian*, or it could be anything.

c). Climbing

This climb displays a scene where the problem begins to emerge. This scene can also be anywhere, and anyone, it can even be a scene across the way like the wayang used to be, but the tendency is cause and effect.

d). Climax

This climax displays a very critical peak scene between defeat and victory, life and death. This scene can be anywhere, it can be anyone (Pandawa or Kurawa), even like wayang in the past, but again and again the tendency is cause and effect.

e). Anti climax

This anti-climax shows a descending scene, where one of the characters starts to become weak and loses. This scene could be anywhere, it could be anyone (Pandawa or Kurawa).

f). Answer

This answer shows a scene containing certainty from one of the characters regarding his success and victory, as well as his losses and defeats. This scene could be anywhere, and anyone (Pandawa or Kurawa).

g). Anding

This anding displays the atmosphere in the answer to the problem - it can be happy anding, it can be sud anding. The happy anding can be Pandawa, the happy anding can be Kurawa, or vice versa, the happy anding can be Kurawa, the happy anding can be Pandawa, but the happy anding doesn't have to be *tayungan*.

E. WAYANG NOW IN A PHILOSOPHICAL PERSPECTIVE

Wayang is now presented by well-known young generation puppeteers after Anom Suroto and Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto - from a philosophical perspective, it falls within the law of material philosophy, namely that it is not performed as an offering to God, but is performed as an offering to someone other than God, meaning it is done as an offering to material things, or more clearly to obtain material things. Puppetry is now done to obtain this material, as evidenced by everything related to the facilities and presentation which is no longer guided by standards like *wayang* used to be done as an offering to God. This can be seen both in relation to the facilities and presentation.

1. Wayang Facilities

Puppetry equipment is now provided by famous younger generation puppeteers after Mr. Anom Suroto and Mr. Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto. The main points are still like *wayang* before, there are: 1. story, 2. furniture, and 3. Actor, but it has changed a lot here and there. The story, furniture and perpetrators are explained later as follows.

a. Story

The story is still Mahabarata, and Ramayana with characters: Pandawa-Kurawa for Mahabarata, Rama-Ravana for Ramayana. However, the Pandava characters do not always win, the Kauravas do not always lose. Likewise, the Rama character does not always win, the Dasamuka character also does not always lose, until the end of the story can be happy ending, it can be sud anding.

The stories, both the Mahabarata and the Ramayana, which are presented in this way, lose their philosophy as symbols of good and evil which are always contradictory and at war, because if it is based on the story of the Pandavas or Rama, it means that the theory of goodness that will be believed in their victory will not work.

b. Furniture

The furniture (*wayang* furniture) now is basically still *wayang* and *gamelan*, but it has changed a lot here and there, not in accordance with the standards.

1). Wayang

Wayang do not always have slanted images, and are not always arranged on the right and left opposite each other. However, the image of the *rai wong* often resembles a human, and is arranged on the right and left facing each other.

Wayang Now in a Philosophical Perspective

Thus, the puppet lost its philosophy as a symbol of His (God's) teachings that you can only draw obliquely, you cannot draw method (facing), meaning exactly humans, and the law of the jungle will be, because the evil will be able to win.

2). *Gamelan*

Gamelan is supplemented with organs, guitars, trumpets, drums and cymbals from the west, where guitars, trumpets, drums and cymbals from the western world have other distinctive sounds unlike the typical sound of *gamelan*.

The *gamelan*, which was supplemented with organs, guitars, trumpets, drums and cymbals from the west, thus lost its philosophy as a symbol of instruments that sound nang, ning, nong, gong and pul, all of which mean an invitation to God's goodness.

c. Perpetrator

1). *Dalang*

The *dalang* (puppeteer) is now the main actor, when presenting *wayang* he often does not *tawajuh*, *goreh*, sits at an angle facing the singer and comedian, and even turns his body to face the performer and the audience.

Because the *dalang* often doesn't *tawajuh*, *goreh*, sits sideways facing the singer and comedian, even turns his body to face the performer and the audience, then loses his philosophy as a symbol of truth that is carried out in an orderly manner, because he himself is not orderly or often breaks the law.

2). *Pengrawit*

Pengrawit or the full complement of *pengrawit* and *pesinden*, for the arrangement, still sit in each respective *gamelan*, but the *pesinden* is no longer at the back facing the screen, but at the front facing the audience, as are the singers and comedians. For sitting posture, musicians do not have to cross their legs, especially organ, drum, guitar, trumpet and cymbal players. Singers no longer sit *iftiros*, but sit in drawers or *dhingklik*, and often stand and dance with fake facial expressions, as do singers and comedians.

In this way, the *pengrawit* loses its philosophy of *pengrawit*, and the real *pesinden* is a symbol of remembrance of God, because it is not done in an orderly manner as was done in *wayang* in the past.

2. Wayang Presentation

The presentation of *wayang* from start to finish is: 1. *uyon-uyon*, 2. *talun*, and 2. *wayang*, while there is no *golekan*.

a. *Uyon-uyon*

Uyon-uyon wayang is now a musical composition to welcome the arrival of the audience, there is no longer the *Ladrang Slamet* musical composition, but is often replaced with other musical compositions, especially musical compositions created by the puppeteer's own wishes which have an entertainment tendency.

Uyon-uyon wayang is now a musical composition to welcome the arrival of the audience where there is no longer the *Ladrang Slamet* musical composition, but is often replaced with other musical compositions, especially musical compositions created by the puppeteer's own wishes which have an entertainment tendency, thus losing the philosophy of praying for safety. all humans and especially the audience are safe in the sense of *aslama-yuslimu-Islam*, remain healthy, have faith and Islam, and carry out all His commands, staying away from His prohibitions.

b. *Talun*

Talun is the conveyor of the *wayang* atmosphere, the only *gending* presented is *ayak-ayak*, *Srepeg*, and *Sampak*, without any *gending*: *Cucur Bawuk*, *Pare Anom*, *Sri Katon*, and *Sukma Ilang*.

Talun as a conveyor of the *wayang* atmosphere, the *gending* presented is only *ayak-ayak*, *Srepeg*, and *Sampak*, without any *gending*: *Cucur Bawuk*, *Pare Anom*, *Sri Katon*, and *Sukma Ilang*, thus losing its philosophy as a symbol that reminds us of the weakness of human birth. until death is not of one's own will, but of God's will.

c. *Wayang*

The actual *wayang* presented, still like the *wayang* used to be, is there; 1. story, and 2. scene structure

1) Story

The *wayang* story (the actual performance presented) is still the Mahabarata (Pandawa-Kurawa), or the Ramayana (Rama-Ravana), but other stories have been added here and there.

The *wayang* story thus loses its philosophy as a symbol of good and evil which are always warring and contradictory.

2). Scene Structure

The structure of the scene is arranged in such a way based on the philosophy of life from birth to death, but with the addition of a prologue, and the ending or the end of the Pandavas or Rama, they do not always win. So, it is clear that even though the structure of the scene, its sequence is arranged based on the philosophy of life from birth to death, but because there is a prologue and an end or the end of the Pandavas or Rama, they do not always win, the structure of the scene is actually arranged based on cause and effect as it should be. in drama, there are: 1. prologue, 2. exposition, 3. *penanjakan*, 4. climax, 5. anti-climax, 6. answer, and 7. *anding*, where this *anding* can be happy, it can also be good for the Pandavas and Kurawas.

a). Prologue

Prologue is a story that is not actually presented. The prologue can be part of the story at the beginning, middle or end. It could also be that the prologue is another story beyond that.

Wayang Now in a Philosophical Perspective

b). Exposure

This presentation shows a scene where there are no problems yet (the problem is still balanced). The scene that appears does not have to be royal, it can be *kapanditan*, it can be *kasatrian*, or anything else.

c). Climbing

This climb displays a scene where the problem begins to emerge. This scene can also be anywhere, and anyone. In wayang that has been established in the previous context, it is the *unjai* scene (guest scene), but it doesn't mean cause and effect.

d). Climax

This climax displays a very critical peak scene between defeat and victory, life and death. This scene shows a great battle that could be anywhere, it could be anyone, like the Pandavas against the Kauravas or anyone else, in essence the protagonist's war against the antagonists.

e). Anti Climax

This anti-climax shows a descending scene, where one of the characters fighting begins to weaken and lose. This anti-climactic scene could be anywhere, it could be anyone, it could be Pandavas or Kurawas, and the one who starts to weaken and lose could be Pandavas, could be Kurawas.

f). Answer

This answer shows a scene containing one of the characters' certainty about his success and victory. This scene could be anywhere, and whoever succeeds could be a Pandava or a Kurawa.

g). Anding

This anding displays the atmosphere in the answer to the problem - it can be happy, it can be happy. The happy and happy ones can be Pandavas or Kurawas respectively.

The structure of the scene which is based on cause and effect like that, thus loses its philosophy as a *wayang* symbol which reminds humans of the weakness of the self where the weak self is born and dies not by one's own will, but by God's will. As for what exists, the scene structure which is based on cause and effect, like the scene structure of western dramas, is to remind humans of their own greatness, to the point of falling under the law of the self which will not die, and human greatness which is all but impossible.

D. GOLEKAN

This *golekan* no longer exists in *wayang* presentations, now it is served by famous younger generation puppeteers after Anom Suroto and Manteb Sudarsono - such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto. Because of this, the philosophy as a symbol of hope from a puppeteer as a pious person or preacher to all people is lost so that: *golekana wosing carita, sing apik nggonen, sing elek guwangen*, so that what exists is not humans to be good as a goal and objective, but *wayang* itself as the aim and purpose.

F. CONCLUSION

1. Wayang Now

Wayang (puppetry) is now presented by the famous younger generation of puppeteers after Anom Suroto and Manteb Sudarsono-such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto, both the means and presentation are no longer based on standard or in other words based on standard, but have changed there. -here. As for the story, although it is still the Mahabarata and Ramayana, the plot has changed, the nature of the reality is cause and effect. As for furnishings, the puppets are often *rai wong*, and are often arranged right and left facing each other, the *gamelan* is supplemented with organs, trumpets, drums and cymbals from the west. The way for the puppeteer to sit is often tilted to face singers, singers and comedians, community figures, even turning his body to face the performers and the audience. For musicians, singers and comedians have been added. In terms of presentation, the presentation process only has a *talun* and *wayang*, while the scene structure is supplemented with a prologue, the ending of the story can be happy and, or sud and, so that the plot is like western: cause and effect.

2. Wayang Now in a Philosophical Perspective

Wayang is now presented by famous young generation puppeteers after Anom Suroto and Manteb Sudarsono-such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto from a philosophical perspective, because it is no longer based on the standards of wayang in the past, then *wayang* now falls under the law of not being performed. for offerings to God, but for offerings to other than God, to obtain material, aka material philosophy.

G. IMPLICATIONS

The implications of *wayang* are now presented by well-known young generation puppeteers after Anom Suroto and Manteb Sudarsono-such as Purba Asmara, Cahya Kuntadi, and Sigit Ariyanto as a material philosophy, of course if it is not controlled it will influence the emergence of an expansionary nation (colonial nation), a nation the capitalist, the secular, the ethics of right and wrong, profit and loss, which for eastern people means conditions with arrogance, because they are led by Satan, if carried out by

Wayang Now in a Philosophical Perspective

Javanese, it also means falling under the law of *wong jawa ilang jawane*. If that is the case, the identity of this very spiritualist nation will be lost.

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