

# Ethno-poetics of Puppetry "Javanese Suluk" as Language and Art Learning Material

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**Abstract.** Puppetry or puppet artwork is original art that has great value as a cultural heritage of Indonesia. Works of art of puppetry or puppet has a variety of styles (*gagrag*), including the style of Surakarta, Yogyakarta style, and the style of Jawatimuran. To distinguish between the styles (*gagrag*) with each other can be seen from several elements such as the “*pakeliran*”, Style (motion), utterance (language) and *iringan* (musical) including “*sulukan*”. “*Sulukan*” is the “*dalang*” vocal tracks to give the effect of a certain atmosphere in the puppet show. “*Suluk*” has a very important role, as a stabilizer, sweetener, amplifier, and the atmosphere of the scene builder. However, because “*suluk*” is still used the Old Javanese or Kawi language, the content is difficult to understand. Therefore there needs to be an attempt to bridge the understanding of the content of “*suluk*” in order can be implemented in language and literature learning. One offered in this paper is to change the language of the ancient Javanese “*Suluk*” with new Java language use ethno-poetics study.

**Keywords:** *Ethno-poetics, Jvanese Suluk, Language, Art Learning*

## I. INTRODUCTION

The art of puppeteer or puppetry is the pride of Javanese society that is still alive and developing until now. There are various styles (*gagrag*), such as Surakarta style, Yogyakarta style, and Javanese style *Timuran*. Each has some kind of rules or *wewaton* that can be used as a guide for a *dalang*. To distinguish between styles (*gagrag*s) from each other can be observed from some elements of cultivation such as *sabetan* (movement), *catur* (language) and accompaniment (*karawitan*) including *sulukan*. *Sulukan* is a vocal *dalang* song to give a certain atmosphere effect in puppet show. *Suluk* has a very important role, as a supporter, sweetener, amplifier, and builder atmosphere scen. The atmosphere of the scene in question include the atmosphere of joy, relief (calm), peace, sadness, *mangu*, *emeng*, *kanepson*, *prenes* (love), *greget* (surprised), and so forth.

The art of puppeteer (puppetry) has undergone changes and shifts, both the function and the way of expressing the various styles and patterns or motifs of *wayang* plays. The *wayang*

performance is a symbol of the philosophy of the journey of human life. Rassers even stated that *wayang* performances are a means of education of various characters and images of struggles that must be faced by humans complexly.

*Wayang* art as an oral art tradition emphasizes imaginative, reflective, and dramatic development. Elisabeth Burns calls it an art convention that is each directly attached to the artwork in question. The *wayang* performance follows the style (*gagrag*) used. Conventional *wayang* performances can be followed series of structure.

The *wayang* performance emphasizes the aspect of the *suluk* language, and how the common *suluk* voiced by the *dalang* can be more easily understood. The languages used in the *wayang* using ancient Javanese, Kawi language, or Sanskrit. Some dialogues that use the new Java language So the aesthetic values, morals, and teachings of life cannot be comprehensively comprehended.

The first question, can the “*suluk*” language of Javanese shadow puppetry be modified in such a way (using a new Javanese language) that it is easier to understand? Secondly, how is the “*suluk*” language in the shadow puppetry Java can be implemented as character educational materials on language and literature learning?

## II. METHOD

### 2.1 Ethno-poetics

Ethno-poetics is a new discipline and began to be developed in Indonesia. Etymologically related to ethnic terms, refers to a society as a cultural group. Poetics refers to the structural notion put forward by Jakobson [1] on poetic language or poetic language. Jakobson states that one of the functions of language is a poetic function that is giving birth to the beauty of the

literary language. Jakobson's poetical language not only refers to the poetic text, especially to the literary texts, but also refers to any text which is highlighted in order to gain the special attention of the listener or reader.

Ethno-poetics is a combination of linguistic disciplines, folklore, oral literature, and anthropology. The prominence of the roles of each of these disciplines is highly dependent on the background of the primary ability of users of ethno-poetics. If the user has a linguistic academic background, ethnopoetic studies emphasize the main viewpoint of the linguistic field. If ethno-poetic users have an anthropological academic background, ethnopoetic studies emphasize the anthropological point of view, and so on.

## 2.2 Characteristics of Etnopuithics

Effendi Kadarisman [1] writes the main features of ethno-poetics primarily associated with performing literature. Etnopuitika focuses on literary or verbal art performances. Etnopuitika can be viewed as "*puitika-pentas*" which is the meeting point of various disciplines, such as linguistics, anthropology, literature (oral) and folklore. Art puppetry (*wayang kulit*) is a literary performance featuring puppeteers as actors and at the same time directors in the performing arts.

Etnopuithics seeks to learn the meaning of literary performance and its implications by first understanding local knowledge. This means that a group of cultures or community speakers have distinctive local features, which are not found in other cultural or community groups of speakers. Java leather puppets are a distinctive culture for the Javanese. The language used is also a distinctive language. The variety by Soepomo Poedjosoedarmo is called stage variety. This language is very different from daily Java language, either in diction, intonation, or song. But not exclusively because there is still a new Javanese diction, in addition to the ancient Javanese to look for the beauty of literature. The Old Javanese language has literary power and has a language prestige [10].

Etnopuithics are poetry performance that is characterized by local culture. The stage is a major part of the object of ethnographic study. This stage is distinguished between poetics (Jakobson version) and ethnography of speech (ethnography of speaking) popularized by Hymes since the early 1960s. Jakobson poetics more focuses on the structure of the text, and Hymes speech ethnographic studies daily conversations as used by his speakers, influenced by the context of the conversation, and the rules in the local culture. One of the literary performances presented is a puppeteer on Javanese leather puppets. In other words, the puppeteer is a single performance actor in etnopuithics.

## 2.3 Hymes Model and Tedlock Ethnopuithics

Etnopuithics Hymes emphasizes the universality of the line, whereas Ethnopuithics a la Tedlock [9] emphasizes the importance of the art or aesthetics of sounding poetic texts. According to Hymes the literary stage of texts which, when transcribed carelessly, will appear to be "prose text" which is essentially "poetical text". The ideal transcription of the stage text is called poetic narratives.

*Suluk* is the incantation of *kakawin* quotes in the ancient Javanese language is not determined by the poets, but mainly by the choice of vocabulary. This means that the poetic beauty of the literary stage in the "*Javanese word*" is primarily determined by the choice of its language, which Poedjosoedarmo calls the "stage variety".

According to Tedlock [9], "the art of sound pronunciation" (the art of sounding the narrative texts) is more important than its attribution. Transcription with new orthographic conventions to consider sound aspects. When associated with phonology and phonetics, the transcription is a broad transcription, whereas the writing of the Tedlock model stage text is narrow transcription. Tedlock text writing aims to guide readers who want to listen to the beauty of the story perfectly, to read it aloud, through the guidance of these new signs.

Etnopuithics of Hymes and Tedlock models have the spirit and motivation. The two seek to find hidden value in world localities to be elevated to the universal stage. Etnopuithics also states that ethnopoetics is essentially an abbreviation of ethnographic poetics.

## 2.4 Suluk in Shadow puppet puppetry

*Suluk* is usually pronounced *dalang* in the form of "*lagon suluk*" can also be called "mood song". In the puppetry Surakarta mentioned there are 40 *suluk*, which is divided into three major groups, namely: Pathetan, Sendhon, and Ada-ada. Pathetan is used to build a calm, great, and serene atmosphere. Usually accompanied by *rebab*, *gender*, *gambang* and *flute*. The Sendon was presented to describe a sad or romantic atmosphere. While there are usually presented to describe a jolting atmosphere accompanied *dhodhogan* and *keprak*.

*Suluk* has a difference in bringing it, depending on the region. *Suluk* gagrak Surakarta, usually begins with "*Swuh sreng pitana data...*", and for gagrak Yogya begins with "*Hong Wilaheng awigenamastu...*". The *suluk* sentence in gagrak Yogyakarta is adapted to wayang that is being "grown". So the *suluk* is using a beautiful language. Moreover, the song is the same as the phrases are Javanese-style or high-lungit and meaningful.

*Suluk* used most of the puppeteer came from *Kakawin Bharatayuda* by Empu Sedah and Empu Panuluh during the reign of King Jayabaya in the kingdom of Panjalu (Kediri) in 1157. And some of them are from the epic Ramayana by Walmiki. As a sequence of *suluk* in puppet shows is called *Ada-ada* Girisa in the Slendro sequence which is still within the time zone of the pathet nem. Examples of Ada-ada Girisa: "*Lengle*

*gatingkang awan saba-saba, Niking Ngastina, samankara tekeng, Tegak Kurunararya, Kanwa Janaka dulur NaraDa, kapanggih ing ika, O.. Tegal miluring karya, sang Bupati ta..”*

After the emergence of new books published by the writers of shadow puppet *Jawa Timur-an*, then the puppeteers can certainly merge in one book as a *pacu kawruh* (knowledge). Like shadow shows in general, shadow puppet *Jawa Timuran*-even in the praise also uses a literature decorated literature beautifully. *Suluk* is the first time a song called *Pelungan* or *Drojogan*.

This a name given by the title of the artist to a composition of poetry in the *suluk* literature on the art of shadow puppet *Jatimuran* show version of Mojokerto-an. For *Jombang-an* puppets *Porongan* version called *Drojogan*. In addition to the verse mentioned above, there is another composition of other verses of poetry, namely: *Swuh rep data pitana, Rep swuh rep, rep swuh rep saking karsaningsun, Sekar Kawi kang sinawung, Kinarya resmining kidung, Binarung swaraning gending Gandakusuma munya, Kekanthening Budaya, ing nguni Budaya Ike tanama*. (Ki Piet Asmara Mojokerto).

The above verse is usually performed by the puppeteers of *Jawatimuran gagrag* Mojokerto puppets whose territory is located around Mojokerto and Jombang. When we observe the phrase *Pelungan* or *Drojogan*, it contains a request for natural strength to strengthen the personality of the puppeteer in his work.

### III. RESULTS AND DISCUSSION

The languages in the puppetry flock generally use the Old Javanese language or the Kawi language of Java, and Sanskrit. *Suluk* uttered by a puppeteer in a leather-based wayang show containing advices, exemplary, and kindness. *Suluk* is a song that is not understood by the younger generation of today. The *wayang* art-especially the *wayang kulit*-is only watched well by certain community, the educated people who specialize in the art of puppetry, or the arts groups. Society in the era of 2000s until now, rarely understands Old Javanese / Kawi language. So there needs to be a serious effort to bridge the understanding of the mastery of Old Javanese / Kawi language. One effort that can be done is to transliterate. *Kakawin Bharatayuda* is very difficult to understand: *Lêng- lêng ramnya nikang çaçangka kumênar mangrêngga rûm ning puri, Mangkin tan pasiring halêp nikang umah mäs luwir murub ing langit, Têkwan sarwwa manik tawingnya sinawung saksât sekar ning suji* (Beautiful, fascinating, glowing moon embellished cotton castle, lovely, charming heart, moon shining adorn the cotton castle, making increasingly has no equal the beauty of the gold house, like lightning in the sky, the cliffs are coated with gold colorful like a beautiful flower).

As the second sequence in the puppet show is called *Ada-ada Girisa* in the *Slendro* which is still within the time zone of the *Nem* pathet. Here's an example sentence *Ada ada Girisa* in old- Javanese language: *Lênggêng gati nikang hawan sabha-shaba niking Hâstina, samantara têkeng têngal Kuru, narâryya Kṛṣṇân laku, sirang Paraçurama, Kaṇwa Janakādulur Narada,*

*kapanggih irikang têngal milu ri karyya sang Bhūpati*. (It's amazing road conditions that led (to) ward (where dialogue) Hastina, after the departure of Prabu Kresna, in the square Kuru, he met with Parasurama, Kanwa and Janaka were already incorporated gods together with, Barata Narada, to help Arya Sang Prabu Krishna)

Transliteration using a new Java language will certainly be more easily understood and can also be used for language and literature learning materials. For example make transliteration and change of complicated Kawi language with “Jawa karma”: “*Saestu sae kawontenan margi ingkang mlebet bangsal Hastina, sapurna tindakipun Prabu Kresna, ing alun-alun Kuru kapanggih kaliyan Parasurama, Kanwa, lan Janaka ingkang sampun memba dewa sesarengan kaliyan Batara Narada, saperlu ndherek mbiyantu Sang Prabu Kresna*”. Or can use “Jawa ngoko” language: “*Apik banget dalan mlebu menyang bangsal Hastina, sakwise budhale Prabu Kresna. Ing alun-alun kapethuk karo Pasurama, Kanwa, Janaka, sing wis memba dewa bebarengan kalawan Bathara Narada, saperlu melu sabiyantu Sang Prabu Kresna*”.

Language sentences *Kawi Kuna* in *Kakawin Sardulawikridita* states the beauty and tranquility (*ayom lan ayem*) Hastina state during the reign of King Duryudana (raja Wangsa Kuru). In the *Wayang Jawatimuran*-even in the performance also uses a literature decorated literature with very beautiful. *Suluk* is the first time a song called *Pelungan* or *Drojogan*. “*Ingsun miwiti andalang, Wayangingsun bambang paesan, Kelire jagad dumadi, Yana larapaningsun naga papasihan, Pracike tapele jagad gumelar, Drojogku sanggabuwana, Gligen rajeging wesi, Yana blencong kencana murti*, (I'm going to start talking, My puppet is a youth, The screen is like a universe of God's creation, *Gedebogku* is powered by two dragons who are making love)

The quote is an example *Pelungan* *Jatimuran* wayang version of Mojokerto. For *Jombangimuran* puppets *Porongan* version called *Drojogan*. “*Swuh rep data pitana, Rep swuh rep, rep swuh rep saking karsaningsun, Sekar kawi kang sinawung, Kinarya resmining kidung, Binarung swaraning gending Gandakusuma munya*”. The literary song of *Pelungan / Drojogan* is actually a prayer expressed in the *suluk* literature. When we observe the phrase *Pelungan* or *Drojogan*, it contains a request for natural strength to strengthen the personality of the puppeteer in his work all night long.

Both examples of *Pelungan* and *Drojogan* versions of Java Timuran are using a straightforward language and included in the new Java language (*gagrag anyar*). Therefore, it is very easy to understand compared to *Suluk Gagrag Ngayogyakarta*. *Suluk* commonly sung by the *Jawatimuran* puppeteer contains a prayer, either a prayer for personal or public.

Therefore, in its development also experienced adjustments from the puppeteer concerned. There are many other mythological literature, but due to limitations, it is impossible to discuss in this paper.

#### IV. CONCLUSION

*Suluk* in puppetry, both versions of Yogyakarta and Jawa Timur have the same function. It is just that the version of Yogyakarta still uses the Old Javanese / Kawi language- because the Old Javanese / Kawi language is still regarded as a sublime language and has its own beauty and cannot be replaced-making it very difficult to understand by common society. However, in the version Jawa Timuran *Suluk* language has most widely used new Java language that is easily understood shadow puppet lovers' community in general.

In order to perform shadow puppet can be more popular and loved by the younger generation and content content is more easily implemented in language and literature learning, it is necessary to attempt to bridge the difficulties of puppet language especially related to the *Suluk*. The dialogue, language is relatively still more easily understood, although still many young people do not understand the Javanese language, especially the variety language level. The language of puppeteer has its own uniqueness. In addition to being a marker at each the performance stage, the *suluk* also contains a prayer or *mantra* both for the *Dalang* himself, as well as for the general audience.

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