

Form and Structure of the Performing Arts of Mask Puppet (Wayang Topeng) Yogyakarta Style

Supriyanto

Dance Department Lecturer, Faculty of Performing Arts, ISI Surakarta
Jl. Ki Hadjar Dewantara, No.19 Surakarta 57126, Central Java, Indonesia
Tel: (0271) 647658, Email: supriyanto@isi-ska.ac.id

ABSTRACT

Wayang Topeng Pedalangan (Puppetry Mask Puppet) is part of the historical chain of mask performing arts in Java, which is thought to have existed since the VIII century. The performing arts of the Panji mask emerged after the Panji story was born in the middle of the XIII century during the Singasari Kingdom Age. In the era of the Demak kingdom, in the XV century, the art of performing Panji masks was developed by the Wali. The XVI century was the starting point for the mask performing arts being preserved and developed by the puppeteers and their relatives. The puppeteers preserve the art of performing masks from generation to generation through a kinship network called the *Trah Dalang*. The role and function of the puppeteer have to do with the formation of a staging style called the Puppetry style. The influence of the puppeteer in the performing art of the Panji mask can still be felt today, both in Yogyakarta, Klaten, Malang, and Cirebon, of course, according to the regional style. In the middle of the XX century, Krida Beksa Wirama worked on the performing arts of puppetry masks to become the Yogyakarta-style Classical Mask. There is refinement in dance techniques and forms, as well as the Yogyakarta style of classical mask. Along with the passage of time and the growth of various Yogyakarta-style classical dance associations, the type of classical style mask dance has experienced refinements by artists in Yogyakarta.

Keywords: Mask Puppet, Shape, Structure, Yogyakarta

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Introduction

A. Wayang Topeng Performance in Yogyakarta

The existence of the performing arts of the Panji mask drama dance in the Yogyakarta area emerged around the middle of the nineteenth century. The emergence of this mask dance was pioneered by puppeteers in the Yogyakarta area. Related to the emergence of the Panji mask dance drama in Yogyakarta, Sal Murgiyanto argued that around 1850 in Yogyakarta, there was already a Panji mask performing art performed by Yogyakarta puppeteers (1993, p.110). This mask-performing art became known as *Wayang Topeng Pedalangan* Yogyakarta. Based on the information and data obtained related to the history of the development of Yogyakarta-style classical dance, it is suspected that there is a high probability that the *Wayang Topeng Pedalangan* performing arts in the Yogyakarta region did not originate from the Yogyakarta Sultanate. The Palace of the Sultanate of Yogyakarta maintains the classical dance *Bedaya*, *Srimpi Lawung*, and other classical dances. Yogyakarta Sultanate Palace has no history in the context of the life and development of mask wayang. The existing data shows that *Wayang Wong* is the masterpiece of dance drama art at the Kraton of Yogyakarta. R.M. Soedarsono explained that *wayang wong* in the Yogyakarta palace was related to state rite ceremonies (Soedarsono, 1990, p.90).

According to a senior Yogyakarta puppeteer, Ki Gunardi Hadiprayitno, who is also known as a mask artist, the origin of *wayang topeng pedalangan* in Yogyakarta was because the Yogyakarta puppeteers often watched *wayang topeng* performance in the Klaten area. This is also reinforced by the statement of Ki Sugeng Widodo (Cermo Handaka), one of the heirs to the puppetry mask art who lives in the village of Ngajek Minamartani Sleman Yogyakarta, that the families of the puppeteers in Yogyakarta historically have blood relations or family relations with a number of puppeteer families in Klaten. The tradition of meeting and visiting each other, especially when each *dalang's* family has an event, be it a circumcision, marriage, or a celebration for family members of the *dalang* who died. They visit one another and absorb each other's developments in the performing arts in Yogyakarta and Klaten. In this case, the Yogyakarta puppeteers absorbed the performing arts of *wayang topeng* in Klaten.

Yogyakarta puppeteers then took the initiative to create and work on *wayang topeng* about the Yogyakarta style of *wayang purwa* performing arts. From its inception until the 1970s, *Wayang Topeng Pedalangan* was often performed when puppeteer families in the Yogyakarta area, such as in Bantul, Sleman, Gunungkidul, Kulon Progo, and Yogyakarta, held a celebration or events. The existence of puppeteers as community leaders in each community environment has become the impetus for the development of *wayang topeng* in their environment. In rural communities, the performing arts of puppetry masks are highly appreciated because the

performers are puppeteers who, in the view of rural communities, are considered community leaders as role models and guidance.

Mask performing arts exist and develop in villages in the Yogyakarta region, especially among puppeteer artists. Another thing also has to do with the residence of the puppeteers and their families, many of whom live in rural areas such as in the areas of Bantul, Kulon Progo, and Sleman. The four regions are regency areas and one city area (Yogyakarta City). Yogyakarta as a cultural area has local cultural characteristics known as Yogyakarta culture, and its variety of arts is called Yogyakarta-style art. Even though the art of wayang topeng lives in the village, several things still refer to the art style of Yogyakarta, which is different from the performing arts of the Klaten mask or other mask styles.

Yogyakarta Wayang Topeng Pedalangan performing arts can develop in rural communities and find a distinctive form because it is not bound by the rules of wayang wong performances in the Yogyakarta palace. Wayang Topeng is an artistic expression of rural communities that have freedom in the form of presentation. Wayang Topeng Pedalangan grows and develops according to the tastes and artistic perceptions of the puppeteers themselves as artistic expressions of rural communities. The uniqueness of the performance atmosphere and the puppeteers' expressions when dancing became very attractive to the nobles or the aristocracy in Yogyakarta. Pigeaud, in his book *Javaance Volksvertoningen* (1938), stated that around 1923 at the residence of RM Suwardi Suryaningrat (Ki Hajar Dewantara) wayang topeng was held by a group of puppeteers led by Ki Gandasana with the *Kudanarawangsa* play (1962, p.89). The development of wayang topeng pedalangan in Yogyakarta has experienced many setbacks. However, it cannot be said to be dead. Wayang topeng pedalangan still exists because the puppeteers still preserve and perform it.

There are few performance of wayang topeng performances due to economic conditions and the advancement of time and technology. Now there is a lot of entertainment through television shows, and the puppeteer's family, when they have an intention, also doesn't perform much. However, a number of puppeteers still have masks in their private collections. Ki Gunardi Hadiprayitna, who lives in Kweni, Panggungharja, Sewon, Bantul, even has a large collection of masks that can be played for several plays. In addition, as mask craftsmen, the grandchildren of Ki Warnawaskita, namely Mas Wedana Warsana Wiguna and Mas Lurah Panawiguna, who live in the village of Kranthil Sewon, Bantul, still produce masks. Ki Gunardi Hadiprayitna's collection of masks and the masks made by Warsana Wiguna and Panawiguna are often used in wayang topeng performance among Yogyakarta puppeteers.

Meanwhile, masked dances, although not complete, also appear in various types of folk arts spread across the Sleman, Kulonprogo, Bantul, Gunungkidul regions, such as masks with funny characters or Punakawan called Penthul and Tembem. Penthul is a mask with a white color in the Panji mask tradition called Bancak, and Tembem topeng with black color in the Panji tradition is called Dhoyok. The Penthul and Tembem dances, analogous to Bancak and Dhoyok in the Panji story, appear in various folk performing arts in the Yogyakarta region, such as in Jathilan, Incling, and Reog. In the performance, they took turns singing macapat songs. The appearance of Penthul and Tembem in various folk performing arts in the Yogyakarta area is unique. It can be interpreted that in the performances of Jathilan and Reog, the Kuda Kepang dancers wear headgear or irah-irahan tekes as soldiers of the Jenggala kingdom who ride horses on their way to look for Dewi Sekartaji who has disappeared from the Jenggala kingdom. Jathilan art in the Yogyakarta area until the 1970s still used headgear or irah-irahan tekes. This indicated a connection between jathilan art and the Panji story (Soedarsono, 1976, p.12).

The historical milestone in the development of mask performing arts in Yogyakarta cannot be separated from the Kridha Beksa Wirama (KBW) dance school. In the world history of Yogyakarta-style classical dance education, KBW is the first dance organization to organize Yogyakarta-style classical dance education outside the walls of the Yogyakarta palace. With the blessing of Sri Sultan Hamengku Buwono VII, two nobles namely G.B.P.H. Tejakusuma and B.P.H. Soeryadiningrat founded the Kridha Beksa Wirama dance organization on August 17, 1918, whose place of activity was at Pendapa Tejakusuman, Yogyakarta. Many well-known dance figures received dance education at KBW Yogyakarta. These figures include R.M. Wisnu Wardana, R.M. Bagong Kusudiarjo, R.M. Soedarsono, Wasista Suryodiningrat, Sudarsa Pringgabrata, Sutamba Jagabrata, FB. Suharto, S. Karjono, Sunartomo, Ben Suharto, Sumandiya Hadi, and so on.

In Surakarta, in the first quarter of the 20th century, mask development activities took place at the *pendapa* (pavilion) Prajalukitan, so in Yogyakarta, in the mid-20th century, mask dance development took place at the pendapa Tejakusuman. Mask performing arts in the Yogyakarta area are faced with the fact that there are two styles of mask dance in Yogyakarta. The first is the puppetry-style mask dance, and the second is the Yogyakarta-style classical mask dance. The classical or palace-style wayang topeng is supported by the nobility and several Yogyakarta-style classical dance associations in Yogyakarta. The birth of the Yogyakarta classical-style mask dance was pioneered by Kridha Beksa Wirama. Related to this, Kuntjaraningrat explained that the mask dance (puppetry style) was refined by artists from the Yogyakarta palace in 1938 through the KBW dance school (Koentjaraningrat, 1980, p.18).

R.M. Wasista Suryaningrat also explained that the Yogyakarta-style classical mask dance developed by

KBW took elements from wayang topeng pedalangan in villages outside Yogyakarta. However, the elements in the wayang topeng have been refined. This can be observed from the technical aspects of the classical mask dance, and the special characteristics contained therein. Refining implies forming the form and the Yogyakarta-style classical mask dance by KBW based on the norms and techniques of the Yogyakarta-style classical dance. The special features that show originality as a puppetry-style mask dance lie in the movements of the *tendangan wiron*, *ogek lambung* and the more dynamic interweaving of movement phrases called *tregelan* and *miraga*. Over time and with the growth of various Yogyakarta-style classical dance associations, the Yogyakarta-style classical mask dance has been through many refinements and developments by Yogyakarta dance artists, especially after many formal educational institutions were founded, such as the Yogyakarta Indonesian Karawitan Middle School (*Sekolah Menengah Karawitan Indonesia/SMKI*) of the Indonesian Arts Institute (*Institut Seni Indonesia/ISI*) Yogyakarta, mask dance was used as one of the learning materials in Yogyakarta dance classes.

The development of the Yogyakarta-style classical mask dance then spread and was widely studied by the Yogyakarta-style classical dancers. Along with the development of the era, the Yogyakarta-style classical mask dance has more staging frequency than the wayang topeng pedalangan. This can be proven by dance artists from the Siswa Among Beksa and Mardawa Budaya dance associations, two dance organizations in Yogyakarta that consistently provide education and preserve and develop the arts of Yogyakarta-style dance and karawitan. Apart from performing the Yogyakarta-style wayang wong, the two dance groups have also performed several wayang topeng with the Panji story. For example, the Among Beksa students are now the Among Beksa Foundation (YASAB) in 2001 at the pendapa SMKI Yogyakarta performed wayang topeng with the Bancak Nagih Janji play within the framework of the Yogyakarta Arts Festival. KRT Sas Mintadipura, through its Mardawa Budaya dance association, which is now the Pamulangan Beksa Sasminta Mardawa Foundation (YPBSM), has repeatedly performed wayang topeng, both for the anniversary of the dance association and in other performance forums. Apart from that, wayang topeng is also performed on tour package stages in fragments, single dances, and pair dances. Materials for the mask dance in single mask dance, pairs, and fragments result from KRT Sasmintadipura's composition. It is recorded that some of the mask dances he composed are; 1) Klana topeng Gunungsari Dance (1976), 2) Topeng Kenakawulan Dance (1978), 3) Klana topeng Gagah Sewandana (1978), 4) Beksan Gunungsari – Klana Surawasesa (1981), 5) Beksan Regol-Gunungsari (1982), 6) Several fragments of wayang topeng, namely Sekartaji Boyong in 1985, Ragilkuning Murca in 1986, and Asmarabangun Krama in 1987 (Joan Suyenaga, 1999, pp.35-38).

There were formal art education institutions such as the Indonesian Dance Kosevatori, which later turned into the Indonesian Karawitan Middle School (*Sekolah Menengah Karawitan Indonesia/SMKI*) and recently became the Vocational High School I (*Sekolah Menengah Kejuruan/SMK I Kasihan*), the Indonesian Dance Arts Academy (*Akademi Seni Tari Indonesia/ASTI*) is now the Faculty of Performing Arts ISI Yogyakarta, as well as the Department of *Sendratasik (Seni Drama, Tari, dan Musik/Drama, Dance, and Music Arts)* IKIP Negeri Yogyakarta now UNY, the development of classical mask dance has a place in society. This is due to the inclusion of Yogyakarta-style classical mask dances as one of the subjects or practice courses in Yogyakarta-style traditional dance classes in these art education institutions. These students often dance the Yogyakarta-style classical mask dance outside the campus.

The development of the Yogyakarta-style mask dance is more in the form of single and pair dances, especially in *besan perangan*. While the performance of the Yogyakarta-style classical mask dance can be categorized as rarely performed. The forms of single and paired mask dances that are still being performed today are the Klana Topeng Alus Gunungsari dance, the Klana Topeng Gagah Sewandana, the Regol Gunungsari, and the beksan Gunungsari against the Klana Surawasesa. Based on the description above, the performing arts of masks in Java up to the first decade of the XXI century have experienced much growth and development.

The performing arts of masks in the history of development has always been a part of the development of society's civilization from one period to the next on an ongoing basis. In this context, the function and role of the performing arts of masks also change. In certain periods, mask dance grew and developed in the villages as a folk performing art supported by the puppeteers who lived in the villages. In a certain period, mask dance became a palace art that was attracted by the nobility and *priyayi*, supported by the nobility and several Yogyakarta-style classical dance associations and formal art education institutions.

B. Forms of Yogyakarta Wayang Topeng Performance

Yogyakarta wayang topeng represents a characteristic or identity that comes from its artistic elements. These artistic elements unite in a single unit in the performing art of mask dance drama called the Yogyakarta-style wayang topeng. These elements cannot be separated from one another as a single identity with its characteristics. Characteristics and identity in performing arts are generally called form and style. Form is a shape, appearance, or arrangement the human senses can observe. Forms in dance have several components, namely the visual, audio, dancer, and movement settings, all forming a unified whole in the performing arts of wayang topeng.

Style is a characteristic or identity that can distinguish one from another. Style is an important element in the performing arts. Wayang topeng, as a performing art unit, has a style different from other mask performing arts, especially the wayang topeng performing arts from other regions. Wayang topeng, which grows and develops in the Yogyakarta region in general cannot be separated from the culture of Yogyakarta, although they accommodate patterns of elements outside the culture of Yogyakarta. Yogyakarta's cultural identity, with all the elements of art in it, is referred to as the Yogyakarta style. This, for example, is like karawitan, dance, pakeliran and customs or ceremonial customs and so on.

Yogyakarta-style wayang topeng can be classified into puppetry or populist style and Yogyakarta-style classical wayang topeng or Yogyakarta palace. Wayang topeng forms of puppetry live and develop in villages because they are supported by puppeteers who live in rural areas. Yogyakarta classic wayang topeng grows and develops in the Yogyakarta city area supported by the nobility or priyayi. The elements of Yogyakarta wayang topeng art are cultural elements that represent Javanese cultural identity, especially the Yogyakarta style. Elements of the performing arts of wayang topeng include the dress code, the language used, and other attributes they wear. The language used in the wayang topeng performance or wayang purwa, both performed by the dancers and spoken by the puppeteer, describes the social strata of Javanese society.

In general, Yogyakarta-style wayang topeng performance can be grouped into three parts: mask dance drama or fragment, solo dance, and beksan or pair dance. Wayang topeng pedalangan rarely performs solo or pair dances because many are performed in the family events of puppeteers who have a purpose by bringing a play that refers to a wayang purwa performance. The puppeteers have brought their costumes according to their respective roles. In contrast to the classical style of wayang topeng, which has changed several dance repertoires in the form of single and pair dances. The forms of single dance often performed are the Klana Topeng Gunungsari, Topeng Kenakawulan (putri), Klana Topeng Gagah Sewandana. In the form of a pair are: Regol-Gunungsari, Klana Surawasesa – Sembunglangu and beksan perangan Gunungsatri dengan Surawasesa. This form of single and pair wayang topeng often appears at various events in Yogyakarta and surrounding areas, that the dashing mask dance is always performed on every artistic mission abroad. Meanwhile, wayang topeng using full stories or plays is rarely performed unless there is a celebration of the anniversary of the organization of dances, festivals, and cultural titles.

Wayang topeng performance in puppetry and palace style are based on the Panji story. However, the possibility of presenting historical stories or chronicles is also possible. Wayang topeng performance with historical stories has been developed by KBW. Pamulangan Sasminta Mardawa Foundation (YPBSM) in 2002 staged a wayang topeng with a historical story with the Sandyakalaning Majapahit play at the Pendapa of SMKI Yogyakarta.

The Panji play in the wayang topeng performance is another version of the development of the Panji story. The Panji play is never separated from the interpretation and creativity of a puppeteer artist, which is intended for wayang topeng performance. The subjectivity of the puppeteer is like the author, who can change, add or subtract each play text even though the framework of the story is maintained (Kasidi Hadiprayitno, 2004, p.51). There are a number of Panji plays which are usually staged in wayang topeng performance which are the works of puppeteer artists. The various versions of the play performed in the wayang topeng composed by the puppeteer are often called sanggit.

The form of wayang topeng pedalangan performance in Yogyakarta refers to the wayang kulit purwa. The puppeteer in the wayang topeng performance in Yogyakarta is very important because it acts as a bridge in every scene and regulates the behavior of the mask dancers. The puppeteer in the mask of puppetry is in charge of conveying the narrative and acting as *pengeprak*. The narrative is in the form of a prose without songs and tembang. The prose is in the form of *kandha*, stories and *janturan*, as well as sulukan in the form of *tembang*. *Kandha* is telling or describing situations and circumstances or events that are happening in a scene. Story tells an event that has happened or will happen but is not accompanied by a stage scene. *Janturan* is a story in the form of a story in a game of karawitan music. In the classical style wayang topeng performance or *kandha* palace, stories and *janturan* are performed by a person called *pemaos kandha*, *keprak* is performed by another person as *pengeprak*.

Characteristics of the wayang topeng performance in Yogyakarta are as follows.

- 1). There is a puppeteer whose job and function are the same as the puppeteer in wayang kulit performance, for example, conveying Kandha, story, and sulukan. Besides, they also play *keprak* and *kepyek* and *dhodhogan kothak* like wayang kulit.
- 2). The dramatic and greget saut atmosphere as part of the performance dynamics is built as in wayang kulit performance.
- 3). The style and intonation of the dialogue or antawacana are the same as that of the wayang kulit puppeteer.
- 4). The pathet karawitan art system related to the grouping of scenes also refers to wayang kulit performance: pathet nem, sanga, and pathet manyura.
- 5). The dance style is a representation of the puppeteer artists who refer to the Yogyakarta style dance.

6). The performance atmosphere always contains elements of gomyak, nges, and jokes, which are performed by the Punakawan character with the puppeteer and the musicians.

The characteristics above are common in wayang topeng pedalangan performance in Yogyakarta. The palace style, which is mostly performed by classical dance associations in the Yogyakarta style, is almost the same as wayang topeng pedalangan. However, the puppeteer as the *pemaos kandha*, who is in charge of reading the narrative of something that will happen, is happening and after it happened in a scene. It does not use *kepyek* and *dhodhogan kothak*, all of it is just a practice made by *pengeprak*.

An example of Panji's story is the Jatipitatur-Pitaturjati play, often performed in wayang topeng pedalangan in Yogyakarta. The main character in the Jatipitatur-Pitaturjati play is Bancak. The essence of the story is that Bancak felt betrayed and felt the king of Jenggala, Prabu Lembu Amiluhur, broke his promise when Bancak joined the war against the Gelgel kingdom in Bali. Bancak was promised by the king of Jenggala, Prabu Lembu Amiluhur, if Jenggala won the attack on the Gelgel kingdom, then Bancak would be married to Dewi Tamioyi. After the war was won by Jenggala, it turned out that Prabu Lembu Amiluhur did not immediately marry Bancak to Dewi Tamioyi. Bancak felt irritated and impatient until, finally, Bancak disappeared from the Jenggala palace. Bancak then disguised himself as Jatipitatur and caused chaos in the Jenggala kingdom.

All Jenggala warriors can be defeated by Jatipitatur, as well as Jenggala knights. Then, the king of Jenggala received a vision or magic from the Gods. The point was that Doyok's punakawan disguised himself as a knight named Pitaturjati to defeat Jatipitatur. Jatipitatur and Pitaturjati finally face each other on the battlefield. Each of them felt superior and more powerful, and finally, a war emerged. The war was getting fiercer. No one lost and won. Each of them was increasingly confusing, and they had the same gut feeling. Pitaturjati suspected that Jatipitatur was Bancak's disguise. Likewise, Jatipitatur suspected that Pitaturjati was Doyok's disguise. The war ended with the exposure of their respective guises, namely Bancak and Doyok. Finally, the king of Jenggala, Prabu Lembu Amiluhur, married Bancak to Dewi Tamioyi.

C. Yogyakarta Wayang Topeng Performance Structure

The structure of the Yogyakarta-style wayang topeng shows still refers to the wayang kulit purwa show, divided into three parts. This division has something to do with the structure of the pathet in the karawitan accompaniment. The pathet structure includes the first part of the pathet nem, the second part of the pathet sanga, and the third part of the pathet manyura. The scene structure, apart from being related to the pathet structure, also describes the storyline of a play. The story text of the wayang topeng play includes characters, plot, and setting. Each character's existence has a relationship with the fabric of the story with all its problems. Characters in a story can be identified based on their roles and relation to the story. These characters can be categorized as main character, supporting character, and supporting character.

The appearance of the Panji story characters in the Yogyakarta wayang topeng performance is based on the conventions of wayang kulit performance and the storyline system. The sequencing of the story problems of the play also refers to the three divisions of the scene structure based on the pathet karawitan of the accompaniment. The pathet nem part is the emergence of a problem, the pathet sanga part is the direction and process for solving the problem, and the pathet manyura part is the problem-solving or completion of a play.

The scene events in each pathet have their background problems but are interrelated. The emergence of problems in the first part (pathet nem) is usually motivated by a certain incident. The background to the emergence of direction and instructions in the second part (pathet sanga) is a problem that arises in pathet nem. The last part is to solve problems based on the problems in the first part and the direction and instructions in the second part. Pathet C, especially the Kudanarawangsa play.

The background to the emergence of problems with pathet nem is: 1). The disappearance of Dewi Sekartaji from the Jenggala palace, 2). The arrival of the Prabu Klana Sewandana ambassador who proposed to Sekartaji, and 3) The arrival of a fake Sekartaji in Jenggala. Pathet sanga is the direction, guidance, and process for solving the problems that arise in the first part. For example, when Dewa Narada came to meet Sekartaji, he disguised himself as Kudanarawangsa and served Panji Asmara Bangun because Panji had married the fake Sekartaji. Disguising Sekartaji as Kudanarawangsa is a problem-solving process. Part of the pathet manyura is the resolution of the problem until the end of the play, marked by the reunion of Panji Asmarabangun with the original Dewi Sekartaji.

The structure of wayang topeng scene in Yogyakarta with Kudanarawangsa play.

A. Pathet Nem Part

1. Jejer Jenggala

The topic of discussion is the disappearance of Dewi Sekartaji

- a. Arrival of a pecalan servant named Demang Wirongrong reported that there was a guest from the neighboring kingdom who wanted to meet the king, pecalan moved backward inviting the guest to meet the king.
- b. Arrival of Surapremuja as the guest king submitted a proposal so that Dewi Sekartaji could be made the wife of King Klana Sewandana.

c. Brajanata gave an answer to Surapremuja to wait in the square to give confirmation of the answer. Surapremuja headed for the main square and was followed by Brajanata with the Jenggala soldiers.

d. Bodolan. The first Jejeran is finished.

2). Paseban Jawi Scene

Brajanata gathered all the soldiers and all the Jenggala knights to be ready to answer the refusal of a guest from the Bantarangin kingdom named Surapremuja. The soldiers and knights prepared for war if Surapremuja did not accept his refusal.

3). Square Scene

a. Surapremuja and the Bantarangin soldiers gathered at the square, waiting for an answer that would soon be given and a plan to take Dewi Sekartaji by force if the answer was rejected.

b. Brajanata and all the soldiers came to see Surapremuja to give a refusal answer, making Surapremuja angry that a war broke out.

c. Surapremuja was desperate and returned to Bantarangin, and Brajanata returned to report to Jenggala.

B. Pathet Sanga Part

1. Pandansurat Scene

a. Regal Patrajasa danced accompanied by dialogue with the puppeteer and the musicians.

b. Gunungsari came to meet Regol to discuss his desire to go to Jenggala.

2. *Tengah Hutan* (in the middle of the jungle) Scene

a. Sekartaji begged to be able to return and meet Panji Asmarabangun

b. Bethara Narada came to give instructions, so Sekartaji disguised himself as a man named Kudanarawangsa and served Asmarabangun.

C. Pathet Manyura Part

1). Jejer Bantarangin

a. The soldiers and the regents came

b. Prabu Klana Sewandana came with *kiprahan* or *nglana*. Then, there was pocapan with the theme of Prabu Klana Sewandana falling in love with Sekartaji, and waiting for Surapremuja's arrival who was told to propose to Jenggala.

c. Surapremuja came to report that his proposal had been rejected by Klana Sewandana, angry and had his own will to go to Jenggala to seize Dewi Sekartaji.

2). Taman Jenggala (Jenggala Park) Scene

a. Bancak danced jokingly with the musicians, and then Doyok arrived. Both of them joked.

b. Asmarabangun came to meet Bancak and Doyok. The topic of conversation was Dewi Sekartaji feeling bored at the park and asking for entertainment.

c. Raden Gunungsari accompanied by Regol came with Kuda Narawangsa. The topic of conversation was the desire of Kuda Narawangsa to serve Panji Asmarabangun. Kuda Narawangsa is said to have puppeteer skills. Panji Asmarabangun accepted the wish of Kuda Narawangsa. Kuda Narawangsa was asked to show off its puppeteering skills immediately.

d. Kuda Narawangsa and the punakawan immediately got ready to perform, and meanwhile, Asmara got up and picked up Sekartaji to watch Kuda Narawangsa perform.

e. The wayang performance went awry because Sekartaji didn't like Kuda Narawangsa's performance who always satirized him. Kuda Narawangsa was dragged by Sekartaji and sent out. Asmarabangun immediately followed.

3. Square Scene

a. In the war between the real Sekartaji and the fake Sekartaji, Panji came with Gunungsari, then Panji shot an arrow at the fake Sekartaji, turned into a raseksi, and ran away from Sekar.

b. Prabu Klana Sewandana came to seize Sekartaji, a clash happened between Panji war with Klana Sewandana and finally Klana Sewandana lost.

c. Panji met Sekartaji and then went to the king of Jenggala to report the whole incident. Tancep kayon is complete (Sumaryono, 2010: pp. 473-476).

D. Characterization of Yogyakarta Wayang Topeng Dance Movement

The characterization of motion in the Yogyakarta-style Javanese dance refers to the characterization of the wayang kulit characters originating from the Mahabharata and Ramayana stories. Wayang topeng in Yogyakarta, originating from the Panji story, the characterization of the dance moves also refers to the characterization of the characters in wayang kulit. Characteristics of the characters in wayang kulit in general, can be grouped into three, namely: (1) gentle, (2) stout, and (3) rough. Gentle character is divided into two, namely *halus luruh* and *halus branyak*, in the role of male and female. Stout character also consists of *gagah lugu* (honest, simple, and brave) and *gagah kongas* (there is an element of arrogance). The rough characters include the rough knights and the rough giants.

The dance movement characters in wayang topeng refer to the Yogyakarta-style wayang kulit and wayang wong. For example, Panji Asmarabangun, with the character of *putra halus luruh* (male), can be compared to the character Harjuna, Dewi Sekartaji, with the character of *putri luruh* (female), can be compared to Dewi Wara Sembadra. As for *gagah lugu* character like Brajanata, it can be analogized to Bima. Surapermuja, as *gagah kongas* character, can be analogous to Bogadenta from the Kaurava family. For the character of Prabu Klana Sewandana, using the *gagah kasar kesatriya* (knight) dance movement of the warrior can be analogous to Ravana in the story of Ramayana. Likewise, the punakawan character also has the equivalent of the punakawan character in wayang kulit. For example, Bancak can be compared to Petruk and Doyok, and the character can be compared to Bagong. The character analogy between wayang topeng and wayang wong with wayang kulit increasingly shows that the Yogyakarta-style wayang topeng and wayang wong are personifications of wayang kulit performance. These analogies are not only in the characterization of dance movements and characterization of roles but also in other elements in wayang masks, such as the dress code.

Movement characterization in Javanese dance can be differentiated based on the quality and volume of movement and its spatial aspect. The volume of movement that is open has a male character, whereas the volume of movement that is small or closed has a female character. For moderate movement volume, the character of a gentle male or female that is a bit manly (Soedarsono, 1977, p.39). The dance moves with medium volume are Panji Asmarabangun as the figure of *putra halus luruh*, and Gunungsari as the character of *putra halus branyak*. The movements of the dashing male dance tend to use open space, wider and freer than *putra halus* figures. The vertical and horizontal lines in *putra gagah* dance give the impression of being strong, sturdy, and dynamic. In contrast, *putra halus* movements and the female movements tend to be smaller, closed, and flowing, which gives a soft and flowing impression.

The use of a variety of dances in wayang topeng performance is not as complete as in the Yogyakarta-style wayang wong performance. Wayang topeng only uses a variety of standard movements, namely the *impur*, *kangkinantang*, *kambeng*, and *bapang* dances, while for women, it uses the *ngroda* topeng. The variety of *impur* dance for male characters depicts a simple character, not many movements, and confidence. The variety of movements in the *Kambeng* dance is for *putra gagah* dance character, dashing, honest, neat, simple, not much action, and self-confident. The variety of the *Kalang Kinantang* dance is for *putra gagah halus* dance character, who has a tough character, arrogant, a lot of actions, arrogant, a bit arrogant, and dynamic. The variety of *Bapang* dance is for the character of *putra gagah* who is rude, arrogant, has a lot of rough behavior (Soeryobrongto, 1981: 83). The motives for *putra gagah* dance movements between one character and another are almost the same. The differences are the type of *gagah* dance is innocent, brash, and rude. For example, the character Brajanata with Surapremuja Sura permuja is depicted with a volume of movement that is more flighty and arrogant than Brajanata. Penggunaan ragam tari di dalam Wayang topeng pedalangan walaupun tidak seketat dalam wayang wong gaya Yogyakarta tetapi sikap dan pose tarinya tetap mengacu pada ragam tari Jawa Yogyakarta. Although the use of dance styles in wayang topeng is not as strict as in the Yogyakarta-style wayang wong, the attitudes and dance poses still refer to the Yogyakarta Javanese dance variety. The basic attitude in Yogyakarta dance is still very visible, such as a straight body posture *jaja mungil*, flat shoulders, and spine standing straight. This is also seen in the attitude of the feet with open thighs (*pupu mlumah*). The toes are raised (*nylekenthing*). While the gestures of *nyempurit*, *ngithing*, *ngepel* and *ngruji* are also still performed by the dancers. Within the pattern of the dance, there are also *jebosan*, *kantaran bahu*, *prapatan*, *nglantak*, *nglambung*, *nyriwing* and *abbur-aburan* or *tristik*, similar to the style of Yogyakarta-style classical dance.

In the Klana Sewandana scene, *kiprah* or *nglana* wayang topeng in the palace style, the range of movements used has been arranged according to the rules of Yogyakarta classical dance. However, in wayang topeng pedalangan, more dance movements are used. It also depends on the ability and skills of Klana dancer. *Kiprahan* movements symbolize the dancing of *ngadi salira*, *ngadi busana*, and now movements when they are playing. Examples of movements such as bathing, using soap (using soap and brush to clean up), making batik, flying kites, and so on. After *kiprahan* is finished, it is continued with the *gambyongan* movement pattern.

The use of various dances in the Yogyakarta wayang topeng performance is based on the characters and the characterization of the masks. The types of Panji mask characters in Yogyakarta are generally the same as those of Central Java, Malang, and Cirebon wayang topeng puppets. According to Ki Sugeng Widada, there are four categories of mask characters, namely, 1) *Topeng putri*, 2) *Topeng putra halus*, 3) *Topeng putra gagah*, and 4) *Topeng gecul* or punakawan. The types of mask characters have something to do with dance movement. The mask figures can also be differentiated between *luruh* and *branyak* types. Two examples of the *luruh putri* and *putra* characters in the Panji mask are the figures of Sekartaji and Panji Asmarabangun. For *branyak* characters are the figures of Gunungsari and Dewi Retnawulan. Manly character can be distinguished by the type of *gagah lugu* or antep, *gagah brasak* (rude), and *gagah tanggung*. The difference in the type of character in each of the masks of *putra gagah* lies in the iconographic aspects and the coloring system of the masks. The final character type is masks for comical roles known as punakawan masks. The shape of punakawan mask figures are usually funny, and odd and some have the impression of suffering. The punakawan masks in the Panji story that stand

out are Bancak, Doyok, Regol Patrajasa, and Sembunglangu.

Conclusion

Wayang Topeng is an artistic expression of rural communities that have freedom in the form of presentation. Yogyakarta wayang topeng represents a characteristic or identity originating from the elements of art contained in it. These artistic elements unite in a single unit in the performing art of mask dance drama called the Yogyakarta-style wayang topeng. The use of various dances in the Yogyakarta wayang topeng performance is based on the characters and the characterization of the masks.

The structure of the Yogyakarta-style wayang topeng refers to the three parts of the pathet. This division has something to do with the structure of the pathet in the karawitan accompaniment, namely the first part of the pathet nem, the second part of the pathet sanga, and the third part of the manyura pathet. The scene structure, apart from being related to the pathet structure, also describes the storyline of a play. The story text of wayang topeng play includes characters, plot, and setting. Each character's existence has a relationship with the story line with all its problems.

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