

1.1 INTRODUCTION

The word 'Topeng', according to Ghulam - Sarwar Yousof (1994: 266-267) means mask or something that is pressed against the face. Wayang is a type of performance that is usually related to the shadow play that uses puppet or forms that is related to the performance. Wayang Topeng or Topeng, is a dance theatre that combines music, dance and drama in its performance. The actor or the dancer will wear masks in the performance. 'Jatipitutu Pitutujati' is one of the 'Lakon' or plays used in Wayang Topeng Pedalangan Jogjakarta, taken from the Panji epic. Wayang Topeng Pedalangan is usually performed by the community of Wayang Kulit Dalangs in Jogjakarta. Actors comprises of members in the community of Dalang in Jogjakarta, specifically in the district of Bantul. Hence, each actor in Wayang Topeng Pedalangan are a well-rounded artist, where they can dance, act, sing and also become a Dalang, depending on the need of the occasion. The role of a main Dalang is to guide the whole performance, including the flow of the story and the musical accompaniment. The role is usually taken by a senior Dalang in the community. The spoken dialogue however, will be delivered by the actors themselves.

The aim of this research is to analyze the technical aspect of acting in Wayang Topeng Pedalangan Jogjakarta through interviews and observation. Three interviews were held in order to understand this art form. The individual that had been participated in the interview are Pak Pono, the mask maker, Ki Sugeng, a senior Dalang and also Dr. Sumaryono, both a researcher and a Dalang known by the community of Dalang in Jogjakarta. Analysis will be made based on the recorded performance of 'Jati Pitutu Pitutu Jati'. One of the objectives for this research is to be able to understand the important aspect of body movement for selected characters in Wayang Topeng. This

includes the presentation of the selected characters during performance in ‘Jatipitutu Pitutujati’. In order to understand the movements of the characters, the training process for Dalang should be clearly understood as well. Hence this is the other objective of this research, which is to understand the training process for the Dalangs involved in Wayang Topeng Pedalangan. The other two objectives of this research are to look into the process that each Dalang needs to go through in order for them to understand the correct body language for each of the selected characters and lastly problems connected with the use of mask in the process of developing characters and their presentation.

It is interesting to see that even though portrayal of characters is essentially the same with different actors, there are also some distinct differences between one actor and another actor later donning the same mask and character. These are but a few aspects of acting that will be looked into in this study. As for the mechanical part of acting, this will be analysed using semantic theory and Corporeal Mime approach where the body will be divided into different sections. This is done so that the body language of a movement in a character can be seen during which the dialogue is delivered or when a character expresses his or her emotions.

1.2 SCOPE AND LIMITATIONS OF THE STUDY

The scope of this research is to look into the characteristics of selected characters in wayang topeng pedalangan Jogjakarta through one of its repertoire “Jati Pitutu, Pitutu Jati”. The limitations of this research are :

1. Only two pre-recorded performances used for analysis

The repertoire that is chosen for this research is ‘Jatipitutu Pitutujati’. As Wayang Topeng Pedalangan Jogjakarta is seldom performed these days,

hence, this is why the two video recordings of 'Jatipitutu Pitutujati' is chosen for analysis.

2. Only one Dalang community that was being observed

The number of Wayang Topeng Pedalangan community that was observed was limit in order to have a more focused study. For the study only one community of Wayang Topeng Pedalangan that was observed which is in Bantul, one of the district in Jogjakarta. The concern of this study is to look into the body grammar of actors during a performance.

3. Six characters was chosen for observation

Only six characters was chosen for observation for this research which are Panji, Gunungsari, Raden Harya Brajanata, Kelana, Bancal and Doyok. Each character represents a particular group or category. This is because the number of character in Wayang Topeng Pedalangan Jogjakarta is quite high. A much more focus approach was taken in order to achieve the objective. This is why only six characters was selected for this research.

1.3 OBJECTIVES

The objectives of this research are :

1. To understand the presentation of the traits of particular characters in 'Jatipitutu Pitutujati' and the important aspect of body movement of selected Wayang Topeng Pedalangan characters. The aspect of body movement is the key elements for us to differentiate between one type of character to another in terms of movement.

2. To understand the training process of Wayang Topeng Pedalangan actors in preparing for a performance.
3. To understand the process needed for a Dalang to acquire and to understand the correct body language for each selected characters.
4. To examine the difficulties faced by the Dalangs that is connected with the use of masks in the process of developing characters and their presentation.

1.4 JUSTIFICATION AND SIGNIFICANCE OF THIS STUDY

According to Sumaryono (2011), the number of Dalang in the community has declined over the years. It is one of the reasons why Wayang Topeng Pedalangan Jogjakarta is chosen as a subject for this research. The reason for the decline of the number of Dalang in the community is due to the fact that Wayang Wong is a much superior form of dance theatre in Jogjakarta as compared to Wayang Topeng Pedalangan. This is because Wayang Wong is supported by the Sultan of Jogjakarta. Historically, Wayang Wong is a dance theatre that was created by Sultan Hamengkubuwono I in his attempt to revive Wayang Wwang, the dance theatre form that was popular during the Majapahit era.

Another reason why the study is done is because there is no study done to understand the technical aspect of Wayang Topeng Pedalangan Jogjakarta. The nature of Wayang Topeng Pedalangan performance that combines the physical and psychological of a human being is interesting to look at. The technicality of its performance relies both on physical and psychological preparation. The physical

preparation for a Dalang demands an understanding the basic body language of a character while the psychological demands that the Dalang to understand the character's psyche in order for him to execute and perform well. While the main focus of the study is to look into the body language for each character, the psychological aspect is also needed for us to look at in order to understand the process for a Dalang to understand a particular character's psyche. Both of these aspects are interconnected in discussing the technical aspect of Wayang Topeng Pedalangan Jogjakarta.

The understanding of technical aspect of Wayang Topeng Pedalangan Jogjakarta especially in acting is important for us to find a fundamental concept of technicality in acting for traditional theatre. This will lead us to the understanding of the connection between the micro subject—Wayang Topeng Pedalangan character's body language and the Javanese culture in general. It is imperative to see the connection as this will make us understand better of the roots that the technical aspect was derived from.

The connection between the use of mask and the acting in Wayang Topeng Pedalangan Jogjakarta is also important to look at in this study. Mask had been around since the early days of human civilisation. Historically, mask in performing art around Indonesia had existed since 907 A.D according to Soedarsono (1997: 3) with the evidence of stone inscriptions or 'Prasasti' in the region. Until today, the function of masks in Wayang Topeng Pedalangan have no lost its spiritual and psychological aspect on the whole performance. The use of mask in Wayang Topeng Pedalangan Jogjakarta is not only limited to the idea of transforming the outer appearance of an actor physically into the character that he plays, but to his spiritual and psychological as well. Logically, through the eyes of the observer, the use of mask in Wayang Topeng Pedalangan Jogjakarta gives the actor different experience as their flexible face is now being replaced by a static expression of a mask. Hence they need to portray the

character through their body gestures unlike normal acting where the face will also play a vital role in the character's expressions. Thomas Leabhart (2007: 48) in describing Etienne Decroux who invented the Corporeal Mime, a type of physical theatre, stated that

“Decroux noted that Copeau had restored physical truth to these images by rediscovering the mask – an antidote to ham acting. While masked exercises are now commonplace, when Copeau introduced them into the mainstream of western theatre training, he did so in the context of Cartesian country of reason and clarity that had forgotten the mask's power. The mask, a shamanic tool, developed a kind of sincerity and presence in acting, forgotten in the west with the death of Commedia Dell'arte. With only a superficial knowledge of non – Western approaches, Copeau and friends discovered intuitively a tool used in non – Western theatre and ritual, writing and speaking about it using a precise vocabulary”

From the statement, it shows the importance of understanding the technical aspect of mask acting not only to the researchers in traditional performing art but to the practitioner as well. It is clear that this study is not only useful for researchers but to those who have interest in the subject as well. This includes practitioners and observers alike

1.5 METHODOLOGY

To complete this research, there are three stages that needed to go through. The first stage is the preliminary stage or the library research stage where background information was gathered in the Main Library and Za'ba Library of University of Malaya, this includes historical background and a particular Wayang Topeng Pedalangan group in Jogjakarta that will be studied. Basic information and other related

information regarding the performance will also be collected. At first, since information on the subject is quite scarce, it is hard to know whether the community of Wayang Topeng Pedalangan still exist or not. After scouting and through contacts from the local people, it is confirmed that the community still exist although performance is quite rare these days. After a particular Wayang Topeng Pedalangan community was located, the theoretical framework had been structured in order to approach this subject correctly so that later the data that will be analysed and interpreted will achieved the desired goal of this research.

The second stage is the field work stage. In this stage, raw data was collected such as interviews and watching two recorded live performances of Wayang Topeng Pedhalangan 'Jatipitutu Pitutujati'. All interviews were recorded via sound recorder. Pictures will also be taken to complete the data gathering session. Few people from the community including Dalangs and mask maker was interviewed during the research so as to understand clearly on Wayang Topeng Pedalangan Jogjakarta in terms of its presentation and body language.

The Third stage is the final stage where data was analysed and interpreted. Semantic theory and language of the dance basic concept was used to interpret the data obtained from the second stage. The Raw data was then be structured and analysed according to the type of characters portrayed in the performance. To further strengthen this research, further analysis on the movement and a connection between the nature of the movement and cultural background of Javanese culture was made to have a deeper understanding on the performance art itself. The final was finding conclusion from the findings and to find whether or not the objective of the research is achieved.

Each main parts of the body, including hands, legs, thighs and chest was looked into in terms of its location and posture as each character for different type of category

is unique in feature. Through observation on video recordings of Wayang Topeng Pedalangan ‘Jatipitatur Pituturjati’ and interviews with important key figures in community of Dalang in Jogjakarta, each character had been analysed. To look into the intensity of this character, a maximum of five minutes of a scene for each character had been observed. Each time the character moves during the acting part, data was recorded. Only major or meaningful movements during acting were recorded as data. Movements with no significant impact or meaning in the acting were not recorded. The result of this analysis is the data for intensity of each character in terms of movement per minute. The other aspect for this analysis is the concern on the area of the body that each character was used. The breaking down of the body for each character explained the behaviour for each character. The video recordings on the performance were dated in 2010. It has been divided into four clips; clip A to C in 36 minutes each and D in 8 minutes.

The tool for analysis of movement for characters in Wayang Topeng Pedalangan Jogjakarta is the basic concept of the language of dance []. It divides the movement into nouns, verbs and adverbs. The noun for a movement can be the partner of the actor, the performer’s body, parts of sections of the space or props or objects that was used in the scene. Verbs means the action of the performance or the absence of action. Adverbs concern with time, the dynamics of a performance which is the attitude, energy or focus of the movement. The manner of performance and degree of distance can be placed under adverbs as well. After the notation of each character’s movement, the movement was categorised into different categories such as the intensity, area on the stage that was used by the character, energy, level of hand position and posture.

1.6 PROBLEM STATEMENT

In addressing a movement, the most important aspect is the precision of the description. Every part of the body and expression needs to be described precisely in

order for the readers to understand what is the author tries to express and to describe. Each characters in Wayang Topeng Pedalangan Jogjakarta had already been categorise in terms of type of characters. But never before the description on each characters movement was made and no indicator to address the characters type of movement for a better and a clear description.

One of the tools for notation is to use the basic concept of the language of dance. Each movement will be divided into nouns, verbs and adverbs. Nouns are parts that move (the actor, partner or part of the room), verb is the action, and adverbs are the degree of the movement. After the notation, it is easier to categorise each movement and much can be understood from the description for further analysis. The notation is not only useful for the researcher but to the general readers as well.

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1.7 RESEARCH QUESTIONS

In guiding the process of this research, some questions needs to be addressed first beforehand in order to produce a desire outcome out of the research.

1. How can movement for each of the actors be divided and analysed?
2. What are the principles and essential movements of each character that every actors need to maintain in every performance?
3. In portraying the characters in story Jati Pitutu Pitutu Jati, the actors face limitations on facial expression, hence, how do actors overcome such limitations?

4. In staging a Wayang Topeng pedalangan Jogjakarta performance, the actors will need to meet a few criterias in order to portray the characters such as physical appearance that fits the characters that they portrays, hence what other preparations needed in the production after the role selection is done?
5. How does a Dalang passed the knowledge of movement for each character to his protégé or new Dalang?
6. How the actors are selected for the performance?
7. Is it possible for an actor to portray more than one character? If so then how is it done?
8. Are there variations in the manner in which a character is interpreted by different actors?
9. What are the essential physical requirements in an actor in order to fulfil the requirement for a character portrayed?
10. According to Sumaryono (2012), the problem faced by the actors is finding balance during dance due to the eye opening on the mask that is too small for the actor to see through. Can such problems be solved with more practice or is there any other solution?
11. Is there any problems connected with the use of mask which hinders the Dalang to portray a character on the stage?
12. How will the practice session be conducted for an upcoming performance?
13. How will the new Dalang obtain knowledge on body language for each character?

1.8 THEORETICAL FRAMEWORK

The important aspect of this research is to look into the characterization of characters through actors' portrayal in 'Jati Pitutu Pitutu Jati'. Here we will look into the body movement of each character, how they behave and communicate with other characters. The analysis of the movement will be divided into macro and micro level. At macroscopic level, the movement will be analyze in terms of its textual meaning while at microscopic level, connection with java traditions will be made by looking through the non-verbal communication or body movement of each character.

Decroux, in his concept of Corporeal Mime, incorporates the exercise on different axis on the body. The usage of different planes and parts of body will result in different meanings and interpretations whether it is in performance art or in daily life, depending on the cultural background of the audience. As Don L. F Nielsen and Alleen Pace Nilsen (1975: 2) stated that

“The relationship between a human being and this real world is through his experience as related through his senses. What is in a person’s mind is not the real world, but rather his perception of the real world which is limited by his senses, and also by his ever – changing value system. As soon as objective facts enter the mind of an individual

they are subjectively evaluated and classified. Both the real world and a human being's perception of it can be considered the deep structure in a language model"

Hence, it is interesting to decipher and deconstruct gestures in a performance art into bits and pieces like a sentence being categorized into noun and verbs or subject and predicate, just like what Decroux had done to a human body with his Corporeal Mime, sectioning the body in order to express the poetic of human bodily expression using the combination of different parts and planes of the body. Human body, in a calm state, the 'zero point' as some performer would put it is a state where the emotions and state of the body are calm. Ideally, it should prevent other human to interpret the bodily gestures. One small changes, for example, the face, would result in different interpretations and vary among people depend on their cultural background.

Each movement of the actors during the course of Wayang Topeng Pedalangan is the combination of two or more sections and planes of the body, hence, we can identify which part of the body is important in a Wayang Topeng Pedhalangan play by analysing through observation for each character. Since Wayang Topeng Pedalangan mainly tells stories from Panji Epic, hence the way certain characters speaks, or behave, specifically those from the palace or of royal blood should be taken into consideration as well in categorizing each set of movements. The use of language of dance suggested by Ann Hutchinson Guest (2005: 14-15) as an approach in analyzing movement patterns, phrases and sentences can be used as a suitable tool to analyze the movement in Wayang Topeng. The language of dance mainly concerns about the relationship of the movement words to each other and their given function in the movement sentence. For a set of movement, the body language breaks it into nouns, verbs and adverbs. The noun for a movement mainly explains which part of the body that moves. Not only that, other elements that can be categorized into 'noun' are the partner or other person to

whom the movement is related, parts of the room that is subjected to the movement of the performer or objects that is being carried or handled by the performer. The verbs concern about the action taken by the noun. It can be general statement of an action or the absence of it. Other possibilities include flexion, extension, rotation or even paths in space, of the body as a whole. The adverbs mainly concern about how the action is done, the degree of change or the manner of performance. This includes timing, whether the action is sudden or sustained, or any movement that is being subjected to a specific time value. The dynamics of an action too is included in the adverbs.

The other approach that can be use together alongside the language of dance is the semantic theory. The specific theory that will be use is the interpretive semantics or standard theory. This concept was first proposed by J.Katz and Jerry Fodor in an article entitled, “The Structure of Semantic Theory” was then further developed in a book entitled *An Intergrated Theory of Linguistic Descriptions* (1964) by Katz and Paul Postal, a linguist as been told by Don L. F Nielsen and Alleen Pace Nilsen. The concept of this model is to use the projection rules to give an interpretation to a sentence. According to this model told by Don L. F Nielsen and Alleen Pace Nilsen (1967: 27-30), each word has a certain number of features associated with it. Although the subcategorization rules that are concern with syntactic matter rather than semantic, each lexical item, or words have certain semantic features associated with it. A semantic markers are the semantic features which have general importance in the grammar. One particular semantic marker will be a feature of not one but many words. A distinguisher is the semantic feature which separates one word from all of the others. For example, the word ‘bachelor’ can be associated with ‘noun’ in general. The features “Human”, “Male” and “Adult” are the semantic markers and “Never-married” is the distinguisher that will separates the word with all others.

The function of the projection rules is to scan the features, which are the part of speech, the semantic markers and the distinguishers of each words or lexical item. These features will then combine to form a constituent and to determine whether or not that these features are compatible with each other at a particular level. The projection rules can also be said as rules of disambiguation as it will scan and determine whether the sentence or a word is ambiguous or not. For example, the word ball can be translated as a spherical object or a formal dance, hence it is ambiguous. The expression “soccer ball” however is unambiguous because the feature of “soccer” is usually associated with the spherical-object meaning of “ball”. After the projection rules have scanned the entire sentence, including the embedded sentences, it will specify whether or not if a sentence is deviant or has not composite meaning; anomalous, has one composite meaning; is unique, or if it has more than one composite meaning; is ambiguous. Since it can differentiate between syntactic features and semantic features, it can also tell whether an anomalous or ambiguous sentence is deviant because of syntax or semantics. For example, in the sentence, “He was seated by the president” is semantically ambiguous because of the confusion due to the word *by* as it has double meaning, whereas in the sentence “I won’t speak at any more dull women’s meeting” is syntactically ambiguous due to the confusion because of the placement of the two modifiers *dull* and *women* in front of the word *meetings*. The syntax of the sentence does not show which word *dull* is modifying. To have a better understanding on the theoretical framework of this research, below is the conceptual structure of this research.

In simple terms, the use of basic concept of the language of dance is for notation on movement. This is done by breaking down the movement into nouns, verbs and adverbs while the use of semantic theory is to determine the combination for each category that will give us a clear indicator whether or not a movement for a particular

character is ambiguous or not. Both theories used in this study is not to impose or replace the system that had been used by Dalangs for generations to categorize characters and their characteristics, but it is used to breakdown movements for us to understand better on a micro scale observation.

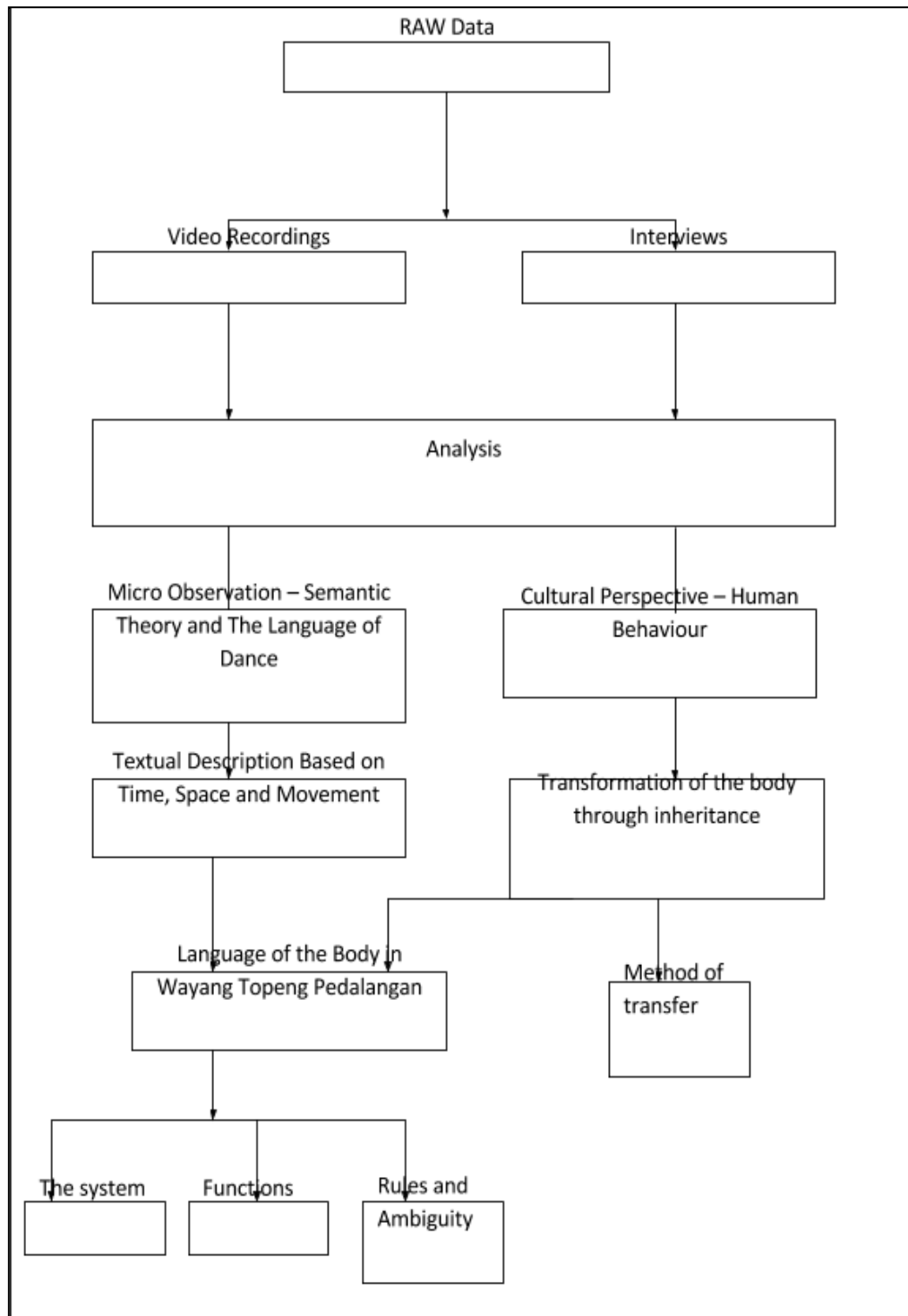


Figure 1.0 Theoretical Framework

1.9 LITERATURE REVIEW

1.9.1 *On traditional Southeast Asian theatre*

Unlike Wayang Kulit, Wayang Topeng is generally a new topic of interest among scholars. Although Pigeaud had already began the research on the subject through his book such as the *Jaavanse Volksvertoningen* (1938), it is still relatively new topic that have yet to be explore entirely. Wayang Topeng is generally associated with dance theatre and scholars usually have taken an interest in exploring the dance part of Wayang Topeng in terms of the performance, but not so much on the acting aspect of Wayang Topeng. The acting aspect of Wayang Topeng should be explored as well, as it is interesting to see how an actor react and communicate on stage while retaining their character. Before the actors of Wayang Topeng would go and perform on stage, they will find a time alone to stare at the mask and focus on what kind of character that they will play in the performance later. This process will be repeated by all actors even though the actor had already played the role before. The connection and the relationship between the mask and the acting of Dalang in Wayang Topeng Pedalangan is one of the few interesting topic to discuss.

Among the books that are important as a source of reference is the *Dictionary of Southeast Asian Theatre* by Ghulam-Sarwar Yousof and Jukka O. Miettinen's *Classical Dance and Theatre of South-East Asia*. Although these books only touch a bit on certain types of mask dance and dance theatre, but it is equally important to see the diversity of these performing art from different perspectives. These books will serve as a starter for those who looks for interesting for of traditional performing art around Southeast Asia.

1.9.2 On Wayang Topeng

Most literary source on Wayang Topeng only describe briefly on the visual and the background of Wayang Topeng Pedalangan Jogjakarta. Soedarsono, one of the leading experts of Javanese dance theatre, had explained thoroughly on Wayang Wong through his book *Wayang Wong: The State Ritual Dance Drama in the Court of Yogyakarta*. The multiple-disciplinary approach of this book covers a lot of aspect from the history of Wayang Wong, to the dance movement and sequence in Wayang Wong. In historical perspectives, the book also explains the connection between Wayang Wong in the court of Jogjakarta and Wayang Topeng Pedalangan. What makes this book important is that it gives the information on the origin of Wayang Topeng and Wayang Wong based on archaeological findings. Most of the descriptions on the origin of Wayang Topeng and Wayang Wong were taken from the inscriptions on the Prasasti or stone monument and carvings. This book is one of the important references to Javanese culture and tradition especially on performing art and dance theatre. It is as if Soedarsono had continued the previous work done by Pigeaud. What makes it more interesting is that Soedarsono himself is one of the court dancers in the court of Jogjakarta, hence this enables him to clearly elaborate on the analysis of the dance movement and sequence in Wayang Wong. Soedarsono also co-wrote the recent book on dance theatre in Indonesia with Tati Narawati entitled 'Dramatari di Indonesia, Kontinuitas dan Perubahan' that explained the many types of dance theatre in Indonesia and the current affairs including Wayang Topeng Pedalangan Jogjakarta. The book divides the types of dance theatre in Indonesia into Mask Dance Theatre, Opera Dance Theatre and Sendratari (Dance Theatre without spoken dialogue). The book mainly touches on the history of each dance theatre and elaborates more on the characteristics of dance movement of each type. The explanation on Wayang Topeng Pedalangan Jogjakarta has been compiled together with other types of Wayang Topeng in Java

under the sub-chapter of *Wayang Topeng Jawa*. Much earlier book that has been published in 1976 by Akademi Seni Tari Indonsia Yogyakarta and was edited by Soedarsono entitled *Tari-tarian Rakyat di Daerah Istimewa Yogyakarta* is interesting. The book explained the types of dance that been practiced within the special region of Jogjakarta. It divides the variation of dance style according to five regencies in Jogjakarta which are Bantuk regency, Kulon Progo regency, Gunungkidul regency, Sleman regency and Jogjakarta city. According to the book, the common forms of dance in the special region of Jogjakarta are Jathilan, Reog, Slawatan and Tayuban. The book explains the affairs of dance and dance theatre forms in each regencies. It also describes the variations and the characteristics of the dance form in each regency.

The existence of Wayang Topeng Pedalangan had been explained by scholars stated previously in terms of its connection between the art and the community itself, but what about the art itself? It is undeniably important to look into the community and art in the views of anthropologist or to approach it with multi-disciplinary approach, but to look at it in a microscopic view is also just as interesting as well. Currently, it seems that there is no attempt on exploring the subject in a microscopic view. The sophisticated of human civilisation will not only shown in its materialistic product such as buildings and innovation in technology but also in art and culture as well. It is interesting to look into the civilisation of humankind through the performing art. Such approach had only been done to the form in terms of its dance aspect, but what about its acting part? Hence the idea of how a body can be poetic as what had been stated by Decroux before triggers this study. As all of other traditional performing art, the cultivation of the aesthetic of Wayang Topeng Pedalangan had been done at the early stage by allowing younger generation to come to the show and watch the performance. These soon-to-be actors of Wayang Topeng Pedalangan will indulge and familiarize

with the form, rhythm and movement years and years before being absorbed into the performance community if they show enough interest in learning the art.

1.10 STRUCTURE OF DISSERTATION

The dissertation will start off with introduction to the subject matter, the objectives of research and other related information on the approach of the research. Theoretical framework will be discussed other than stating the problem statement of the research and methodology. Semantic theory and basic concept of the language of the dance and Corporeal Mime concept will be use as an approach to analyze the obtained raw data from the research.

Second chapter will discuss the background study of the subject matter that is Wayang Topeng Pedalangan in Jogjakarta. Focus will be on the historical aspect of the origin of Wayang Topeng in Java, from its beginning in the shamanistic rituals to the current variety of styles in the island of Java and Bali. This is to give an overview of Wayang Topeng origins from historical perspectives. Some theories on the origin of Wayang Topeng will be discussed in this chapter other than brief descriptions on a typical Wayang Topeng performance. The last section in this chapter will focus on specific type of Wayang Topeng performance that is the Wayang Topeng Pedalangan in Jogjakarta. Its historical background, costumes, mask designs and performance structure will be discussed briefly.

Third chapter will discuss the selected characters chosen for the analysis in this research. Description is taken from Sumaryono (2011) and also information gathered from the interview. The notation for the movement of six selected characters in 'Jatipitutu Pitutujati' will be shown here. The key elements for the notation is the noun

(the part of the body that moves), the verb (the movement of the said body part), and the adverb (the quality of the movement, whether it is energetic, slow, etc.) and the specific time when the movements occurred.

The fourth Chapter will consist of the analysis of the notation made in the previous chapter. As stated previously, the tool for analysis in this research is the projection rules in the semantic theory and the language of dance. In this research, the lexicon items would be the category of gestures or elements of a character. Since each part of the body have different sets of angle and planes that it can traverse or revolve to, the combination of all of these gestures will produce a 'sentence' for a particular movement base on a spoken dialogue or emotion that the characters need to show. The intention of the application of the projection rules however is not to see whether or not a particular movement is ambiguous, unique or anomalous, but it is to see which combination of these lexicon items will most likely to represent a unique feature of a particular character. Hence, the process of analyzing the raw data in this research is to first divide the movements into Noun, Verbs and Adverbs. The next process is to look for a pattern and categorized them to form elements of a character. After these elements were formed, a search for perfect combination to represent a character will begin.

The fifth chapter will be on the conclusion of the findings. This chapter will conclude the research and connecting the historical background, the process of staging a performance and the analysis made from the observation. Some suggestions on the area to explore the subject matter will be made for further discussion and potential research.

2.0 THE CHARACTERISTICS OF WAYANG TOPENG PEDALANGAN

JOGJAKARTA

2.1 INTRODUCTION

What distinguishes this genre from other traditional performing arts in Indonesia is the use of masks in its performance. There are many variations of Wayang Topeng and it can be divided into two types which are dance and dance theatre. Unlike other types of Wayang performance such as Wayang Kulit and Wayang Golek, Wayang Topeng does not necessarily use Dalang as a narrator or storyteller. The role Dalang or a storyteller usually exists in the dance theatre type of Wayang Topeng. Wayang Topeng or Topeng dance is popular around Bali, Cirebon, Malang and Jogjakarta. Each area is different with one another in terms of performance and costume. While there are many variations of Wayang Topeng, there are a few styles that are still popular today and known to both researchers and the observer of the art. To understand the origins of this traditional performing art, we need to look into the history of art, culture and tradition of Indonesia.

Wayang Topeng is much more popular in the villages. The main difference between Wayang Wong of in Keraton (palace) and Wayang Topeng Pedalangan Jogjakarta is the selection of story where Wayang Wong tells the story from Ramayana and Mahabharata whereas Wayang Topeng Pedalangan uses stories from Panji Epic, a local Javanese story.

2.2 WAYANG TOPENG: DANCE OR DANCE THEATRE?

2.2.1 Brief History on Wayang Topeng Pedalangan Jogjakarta

Sumaryono (2012: 64) states that the spread of Wayang Topeng in central java and Jogjakarta may have a connection with the spread of Panji epic in the thirteenth century in the era of Singasari Kingdom. The spread of Panji epic during the golden years of Majapahit (at the end of thirteenth to fourteenth century) was intensely high and this can be seen through reliefs, classical literature and performance art. In the years of Kingdom of Demak (1479 – 1546), the performance art world of Java had seen its *renaissance* age with the help of the Sunan Kalijaga which as stated before is responsible for continuing the tradition of the Old Java with some Islamic elements added. In Jogjakarta, the family of Dalang is responsible in keeping the tradition of Wayang Topeng alive. During 1935 – 1938, Krida Beksa Wirama had help to spread *Wayang Topeng Pedalangan* and refined the form with the addition of classical dance of Jogjakarta, thus another form of classical dance was born which was called the Jogjakarta Classical Topeng Dance.

Today, there are two forms of Topeng performance which are the classical topeng dance that was created by Krida Beksa Wirama and *Wayang Topeng Pedalangan*. The classical dance form was taught at various schools, organisation and institutions such as in Yayasan Pamulangan Beksa Sasmina Mardawa, Irama Citra, Institut Seni Indonesia Yogyakarta and Sendratari Program in Universitas Negeri Yogyakarta. Taman Budaya Jogjakarta (TBY) through its art and cultural rehabilitation program also plays an important part in keeping the tradition alive as they had also staged *Wayang Topeng* performance, done by Ngesti Budaya from Dusun Bobung, Desa Putat, Kec. Patuk, Kab. Gunungkidul and the staging of two *Topeng Pedalangan* dance which are the Kelana Sewandana and Gunungsari dance, done by two young

dalang which are Ki Suparno and Ki Sri Mulyono. The Wayang Topeng performance by Ngesti Budaya is different than Wayang Topeng Pedalangan performance done by the family of Dalangs in terms of its form and style as the founder of Ngesti Budaya, Kartodimejo and Cokrowiyono was once learning dance from Krida Beksa Wirama group. Since the majority members of Ngesti Budaya are mask makers, hence the mastery of the dance was far from the standard level of Yogyakarta classical dance.

2.2.2 The performance

It is hard to find similarities or to generalize a Wayang Topeng performance as one style is quite distinct to another in terms of its performance. *Ensiklopedia Wayang Indonesia* (Sena Wangi, 1999) states that Wayang Topeng performance structure is quite similar to Wayang Wong. In Topeng Pajengan in Bali, Ghulam –Sarwar Yousof (1994) describes that

“Before the commencement of a play, all masks are animated with special prayers. A curtain is used and the actors sit behind it on a small platform, shaking the curtain dramatically to mark an entrance. The play proper is preceded by a parade of masks, known as Pengempat, Pengebar or Penamprat. Here the masks emerge one by one in solo dance. After the completion of the parade, the entry of the comedians (Penasar) takes place. These, in turn, usher in the first character, thus preparing for the unfolding of a story. Performances takes place to the accompaniment of a gamelan orchestra.”

Juju Masunah in *Sawitri Penari Topeng Losari* (2000: 24) stated that one of the elements of Wayang Topeng Losari is the ritual where the dancer will pray for the spirit of Sunan Panggung, the other name for Sunan Kalijaga, to guide and bless them so that any ill-will can be avoided during performance. Jukka O. Miettinen in his book

Classical Dance and Theatre in South East Asia indicates that the ritualistic aspects of Wayang Topeng are only practiced in the villages and not in Keraton (1992: 92). Hence, depending on the location of where it is going to be performed, the structure of Wayang Topeng performance may differ and this is further coloured by the diversity of Wayang Topeng styles

It can be concluded that the structure of Wayang Topeng in general shall have these elements such as the ritualistic incantation of *Mantera* or pray that will bless and to avoid any ill-will during performance, the changing of masks to indicate the change of characters and if it is a dance theatre type then it will have a dance segment.

2.2.3 Features of Wayang Topeng

It is important to look first at the feature and characteristics of Wayang Topeng so as to avoid any confusion on the genre. One of the main features in majority of Wayang Topeng performances is the type of mask used in the performances. *The Encyclopedia of Wayang Indonesia* states that there are two types of mask in Wayang Topeng performance which are full face and half face mask called Topeng Gedog and Topeng Dagelan. Examples of character that use full face mask are Panji, Klana, Sekartaji, Andaga and Kartala. Characters that use half face mask are categorized as Dagelan characters such as Pentul, Tembem and Jaka Bluwa. The half face mask covers up to the nose of the dancers. Ghulam – Sarwar (1994: 311) states in *Dictionary of traditional south-east Asian theatre* that these masks are divided into two types which are *halus* (fine) and *kasar* (Coarse), and between these two categories, there are subtle variations. In all parts of Java, according to Jukka O. Miettinen (1991), the mask resembles Wayang Golek puppets. He further notes that

“Their stylization is almost abstract, and the oval masks of downward tapering form are usually slightly smaller than a human face. The faces of the noble characters are taut, narrowing towards a delicate chin, and the noses are sharply ridged and pointed, the eyes are elongated, and the mouths are small. Strong characters, such as King Klana, wear energetic masks with long, upturned noses and wide – open, round eyes. The colour symbolism is the same as in the wayang golek puppets: noble characters have white or golden masks, although Prince Panji’s mask is usually green. The masks of the strong character, like King Klana, are usually red.”

There are other differences between the mask of different styles of Wayang Topeng according to him. In central Java, the shape of the masks are almost triangular, In Madura, the mask still retain their own stylization, while the mask of Cirebon are more abstract with almost symbol-like faces. Some of these styles uses Dalang to carry the dialogue while actors and dancers mime to it, while others may not have any dialogue at all as they only emphasize on dance and movement. Sumaryono (2012 : 64) states that there are seven types of mask which are the character of (1) *Putra Gagah*, (2) *Putra Halus*, (3) Princess, (4) Monsters, (5) Monkeys, (6) *Panakawan*, (7) Animals.

Iyus Rusliana (2012: 14) in his book *Tari Wayang* writes on the difference between dance and dance theatre. One of the differences is that while dance have its form whether it is a single, couple or a group dance, dance theatre type are not bound by this form and hence vary in its presentation. In terms of its content, dance, while may or may not have a story, are not bound to what happen before or after and it presents a moment or a scene that is independent of what happens before and after. Dance theatre however, presents a fragment or series of event that connects the reaction, character and its surrounding, thus forming a story with events intertwine and connected to one another. The final difference between dance and dance theatre is dance only have

movements as its form of expression while dance theatre on the other hand may or may not have spoken dialogue in its presentation. In conclusion, Iyus Rusliana (2003) states that *tari wayang* or Wayang Dance are categorized as a dance form and it uses story from Wayang, which are Panji, Mahabharata, Ramayana or other local stories. Such categorization is needed to fully understand as there are many variations of Wayang Topeng style.

2.3 THE HISTORY AND THEORIES OF WAYANG TOPENG ORIGINS

2.3.1 The Origin of Wayang

Before going into detail on the origins of Wayang Topeng based on previous works by scholars and researchers, we will look into the origins of Wayang, the Shadow Play. The shadow play had been an important aspect of Javanese traditional art. Even Wayang Topeng and Wayang Wong itself was inspired by the movement of the puppets in Wayang Kulit, hence it is important that the history or theory of Wayang Kulit origins be looked into. There are a few theories on the origins of Wayang Kulit, one of them theorizes that Wayang Kulit, or simply Wayang, was an innovation from the people of Java. From Dr. G.A.J Hazeu's point of view, the reason why Wayang Kulit is an indigenous form of art is because the terms that are used for elements and aspects of Wayang Kulit performance are mainly indigenous. He points out that it is hard to evaluate a traditional performance art origin based on the content of the play.

Another theory on the origin of Wayang Kulit is that it was influenced by other cultures, especially from India. Scholars of this school of thought theorized because there is a form of shadow play existed in India. Some scholars said that the influence came from China as stated by James Brandon (1967) in his book *Theatre in South-east Asia*. Dr. W.H Rassers is one of the scholars who theorized the origin of Wayang Kulit in Indonesia did not emerge locally without influence from others. There are three main arguments that have been presented by Rassers, which are the origin of Wayang, the division of male and female audience and the third the meaning of Kayon. Rassers however does not totally disagree with Hazeu although there is doubt in Hazeu's theory.

2.3.2 The First Theory : The Old Javanese Kingdom and King Hayam Wuruk

Since information on Wayang Topeng is scarce, it is uncertain when exactly was the emergence of this performance. James R. Brandon (1967: 45-46) in *Traditional South East Asian Theatre*, states that masks are among the common cultural properties of animistic societies in South-east Asia. He further notes that according to van Lelyveld, the early Javanese masked dancers emphasized the magic aspect of performance, where the spirits of the dead were honoured. It is a part of the animistic rituals of primitive Javanese and is therefore very ancient. Soedarsono (1997: 4-5) in *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta* states that there are few terms connected to Topeng dance and Wayang Wwang found in stone writings or *Prasasti* and old Javanese literature such as *Matapukan (or Hatapukan)*, *Manapal* and *Mangigal (Mangigĕl)*. In *Prasasti Waharakuti* (840 A.D) and *Mantyasih* (904 A.D), the term *Matapukan* is used and it is derived from the root word *tapuk* which means Topeng or mask. In *Prasasti Candi Perot* (850 A.D), the term *Manapal* is used and this

is derived from the root word *Tapal* or *Tapěl* which also means Topeng or mask. The word *Mangigal* from the root word *igal* or *igěl* however means dance and it is concluded that this word means dancing without the use of mask. Soedarsono (1997: 6) further comments that the tradition of Wayang Wwang in the old java was a dance theatre form that may or may not use mask in their performance depending on the type of story or repertoire that was used. In *Gamelan Dance and Wayang in Jogjakarta*, R.M Surjodiningrat (1971: 23) quotes from Van Lelyveld in his treatise *De Javaansche Danskunst* (The Javanese Dance Art) that the oldest Javanese play in which human performers have acted as *dramatis personae* is the mask – play. The dancers do not carry out the dialogue but it is done by the *dalang* who directs the play featuring the Panji tale from the Kediri era about 900 years ago. This is further supported by the fact that Mpu Prapanca, a priest during the reign of King Hayam Wuruk in Majapahit era had mentioned a Topeng performance in his classical *Nagarakretagama* or *Desawarnana*, an eulogy to the King Hayam Wuruk written in the year 1365 A.D. Translated by Slamet Muljana into Indonesian language in 1953, the second part of verse 27,

“Berbagai – bagai permainan diadakan demi kesukaan. Berbuat segala apa yang membuat gembira penduduk. Menari topeng, bergumul, bergulat, membuat orang kagum. Sungguh beliau dewa menjelma, sedang mengedari dunia”

Another topeng performance that was mentioned is in the fifth part of verse 66,

“Segala macam kesenangan yang menggembirakan hati rakyat diselenggarakan. Nyanyian, wayang, topeng, silih berganti setiap hari dengan paduan suara. Tari perang prajurit, yang dahsyat berpukul – pukulan. Menimbulkan gelak mengakak. Terutama derma kepada orang yang menderita, membangkitkan gembira rakyat.”

These two verses described the Topeng dance or performance as a part of a court party where it is also joined by common people out of King Hayam Wuruk's generosity to entertained his people.

In verse 91, the fourth part until the eight part, the topeng performance has been describe in detail. The author describes the court party in Madjapahit where King Hayam Wuruk himself with eight young men from the upper class performing topeng play while the king's father play the gamelan accompaniment and his mother, the Queen did the vocal accompaniment and wearing the 'tekes', which is the traditional head dress for topeng dancers.

"4. Arya Ranadikara lupa bahwa Baginda berlaku bersama Arya Mahadikara, mendadak berteriak bahwa para pembesar ingin beliau menari topeng. "Ya!" jawab beliau; segera masuk untuk persiapan.

5. Sri Kertawardana tampil ke depan menari panjak. Bergegas lekas panggung disiapkan ditengah mandapa. Sang permaisuri berhias jamang laras menyanyikan lagu. Luk suaranya mengharu rindu, tingkahnya memikat hati.

6. Bubar mereka itu ketika Sri Baginda keluar. Lagu rayuan Baginda bergetar menghanyutkan rasa, Diiringkan rayuan sang permaisuri rapi rupendah. Resap meremuk rasa merasuk tulang sumsum pendengar.

7. Sri Baginda warnawan telah mengenakan tampuk topeng. Delapan pengiringnya dibelakang, bagus, bergas pantas keturunan arya, bijak, cerdas, sopan tingkah lakunya. Inilah sebabnya banyolannya selalu tepat kena.

8. *Tari Sembilan orang telah dimulai dengan banyolan. Gelak tawa terus menerus, sampai perut kaku beku. Babak yang sedih meraih tangis, mengaduk haru dan rindu. Tepat mengenai sasaran menghanyutkan hati penonton.*”

It is clear that by these three verses, not only that the performance is both played in court and for the common people, the play also mainly for entertainment purpose. The tradition of Topeng dance or performance may be as old as the invention of Wayang in the cultural history of Indonesia. This classical work may be the key to connect between the Balinese style and Javanese style. Another work of classical Javanese literature, *Kidung Sunda* also mentioned Wayang Topeng performance done during the cremation of king Hayam Wuruk.

According to Jukka O. Miettinen (1992: 121) in *Classical Dance and Theatre in South – East Asia*, Balinese Topeng dance that came during the 17th century was created for the masks that were inherited from East Java. While the Balinese styles are still connected to rituals and Hinduism, the Javanese styles have Islamic influence in them. This is due to the fact that after the fall of Majapahit, The Demak kingdom arose into power in early 16th century, thus being the first Islamic sultanate in Indonesia. Hence, this too affected the culture and tradition of Indonesian people. In *Dictionary of Traditional South – East Asian Theatre* (1994: 311) Ghulam Sarwar Yousof states that there may be a connection between Balinese Wayang Topeng and Javanese Wayang Topeng, though such a connection is yet to be established. This is due to the fact that during the islamization of the people in Java, those who refused to convert to Islam took refuge in the Bali island. The connection between the form in Bali and Java is that in Bali several Javanese stories are performed as well such as the story of of *Rangga*

Lawe, Arya Damar and *Panji*. The most important Javanese Topeng is *Ken Arok*, which is the favourite subject of both forms. From the Balinese historical sources, the origin of Wayang Topeng in some form or the other is may have already been known in 1058 and this too had been agreed by Jukka O. Miettinen (1992: 91) and he further states the Topeng form later in the following centuries were popular in the kingdoms of east Java. Another thing worth noting is the dance element in the topeng performance done by King Hayam Wuruk and his family. Though it is unclear how many of the original elements of the Topeng dance or performance at that time that still survive until today, It seems to show that dance is an important element of Topeng performance. It may be that the element of drama or theatre or narration was only brought later and this explains why the dance element, aside from the use of Topeng or mask, is the shared elements among Wayang Topeng performances. The element of dance may be as old as the human civilization in Java itself.

2.3.3 The Second Theory : Sunan Kalijaga and The Sultanate of Demak

Another theory of the emergence of wayang topeng according to R.M Soedarsono (1997: 18) in his book *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta* is that, after the downfall of Majapahit and during the sixteenth century in which the political power and culture arose in the Islamic kingdom of Demak (1524 – 1581), Pajang (1581 – 1584) and Mataram (1584 – 1755), the court continues to practice the tradition of east java combine with the Islamic belief. It is believed that the spread of the traditional performing art to the commoners and to the east coast of Java is due to the aspect Islamic element that was easily accepted by the locals. According to

Javanese legend, the *wali* or holy people used gamelan, Wayang and Wayang Topeng to spread the message of Islam to the people with alteration of the Hindu elements of the performing art, especially in its stories to Islamic elements. Sunan Kalijaga, one of the *Walisono* (The nine holy people), is a simple man according to tradition of Java and it is believed that he is responsible in creating nine masks for the first *Wayang Topeng* performance in the sixteenth century which are Panji Kasatriyan, Candrakirana, Gunungsari, Andaga, Raton (Raja or King), Klana, Danawa (Raksasa or Monster), Renco (now called Těmběm or Dhoyok) and Turas (now called pěnthul or Bancak). This theory is supported too in *Ensiklopedi Wayang Indonesia* where it is further added that the emergence of Wayang Topeng was in 1586 A.D, during the sultanate of Demak. Umar Hashim (1974) in his book *Sunan Kalijaga* quoted from Prof. Dr. A. Husein Jayadiningrat in his book called *Critische beschouwingen van de sejarah Banten* that Sunan Kalijaga was called by many names during his time as a Dalang. In Tegal, his name was Ki Dalang Bengkok, while as a Wayang Topeng Dalang in the district of Purbalingga he was called Ki Dalang Kumendung.

This second theory however, according to Soedarsono (1997:19- 20) still needs more historical evidence and it is a weak claim. During the reign of the kingdom of Mataram (1584 – 1755), Wayang Topeng performance spread not only to the coastal area but also outside of the kingdom with many of these troupe is led by Wayang Kulit Dalangs. Popular stories at the time were Jaka Bluwo, Jaka Sěmawung, Jaka Pěnjaring and Kudanarawangsa. The kingdom of Mataram was divided into Surakarta and Jogjakarta due to the Giyanti treaty in 1755 and the kingdom of Surakarta was then divided in 1757 into Kasunan Surakarta and Kadipaten Mangkunegaran. Wayang Wong was born in these two palaces, which are in Keraton of Jogjakarta and Pura of Mangkunegaran. The reason why Wayang Wong was born may be due to the literary renaissance in the second half of the eighteenth century, where a lot of the literary work

was based on ancient Javanese stories. However, although Wayang Wong had replaced Wayang Topeng in the court of Jogjakarta, the court still possessed a set of mask that is considered as royal heirloom.

According to R.M Soedarsono (1997: 25), the continuity of Wayang Wong from Wayang Wwang tradition of the old java was a political decision by Pangeran Mangkubumi to claim the throne of Mataram Kingdom so that he can bring Mataram kingdom to prosperity again. Soedarsono (1997: 24) stated that the name Wayang Wong was used to call the dance theatre performance whether or not the performer uses masks, the same tradition that had been held down from the old Java tradition of Wayang Wwang. In the court of Jogja, Wayang Topeng had spawned several dances which are Kelana Dance, Regol – Gunungsari, Bantjak – Dojok. These dance forms were performed in Jogja Kraton, and not as complete topeng plays. According to Surjodiningrat (1971: 24), during 1970s, the only group that still performed the complete wayang topeng in Jogjakarta was the Krida Beksa Wirama Dance School in Tedjokusuman. The dance group brought Javanese classical dance outside of the Kraton in 1918 except for Wayang Topeng as it was brought by other villages outside Jogja . In 1930s, a lot of Wayang Topeng group led by Wayang Kulit Dalangs arose but in the depression, these groups vanished one by one. Luckily Krida Beksa Wirama Dance School manage to study the form by letting these groups to perform several times. Ganasidi is the name of another organisation that trains and performs wayang topeng and wayang orang. According to *Ensiklopedi Wayang Indonesia* by Sena Wangi, the group won a competition in ‘DIY Lomba Wayang Gaya Pedalangan in Jogjakarta’ in 1997.

2.3.4 Variation of Topeng Styles

In Indonesia, there are few popular forms of mask performances and usually it is in the form of dance or dance theatre. Throughout the years, researchers have been still trying to understand the different variations of these Masked Dance theatre. Pigeaud (1938) is one of the earliest researchers that look into Topeng performances. The different nature of these performances needs to be understood and be clearly define first beforehand so as to approach the subject correctly in an attempt to understand the performance. This is because, as stated earlier, that some of the forms constitute pure dance while others are dance theatre. Sena Wangi (1999), states that there are six different variations of Wayang Topeng which are:

1. Wayang Topeng Gedog: this Wayang Topeng performance uses Panji epic as its repertoire and all dancers in the performance wear masks.
2. Wayang Topeng Purwa: This type of Wayang Topeng only uses masks for monkey characters in Ramayana epic and monsters such as Kumbakarta.
3. Wayang Topeng Madura: also called Topeng Dalang Madura, which is still popular in the early 90s. This style emphasize on the story where a Dalang, the narrator and story teller will carry the dialogue. This makes the Dalang becomes the important element of the performance. Until 1993, the form is still popular to the people of the island of Madura and in the north of eastern java.
4. Wayang topeng Cirebon: this form elaborates more on the dance form than the story. The dance movement are dynamic in nature. This form of wayang topeng is close to the community of Cirebon where the dance will be perform on special occasions such as wedding. Ibu Suji (1911 – 1986) is one of the famous dancers of this form where she still performs the dance even in her 70s. This Wayang Topeng style have many variations and each district in Cirebon have different

styles as these artists are free to interpret their traditions that suits the time and space in terms of the movement, costume and music. Variations of this style include Topeng Beber, Topeng Pekandangan, Topeng Gegesik, Topeng Kalianyar, Topeng Slangit and Topeng Losari. According to Juju Masunah (2000), Wayang Wong or Wayang Topeng, the dance theatre form was once exist in Cirebon, but now only the topeng dance is left, this is further supported by Soedarsono and Narawati (2011) with the evidence from de Seriere in 1873 and Pigeaud in 1938 saying that the mask performance was done with *dalang* throwing out dialogues for the characters.

5. Wayang Topeng Losari: it is not much of a difference with wayang topeng Cirebon except that the performance is more relax and simple. It can be said that this Wayang Topeng is one of the variations of Wayang Topeng Cirebon according to Juju Masunah (2000: 15). Among these variations of Wayang Topeng Cirebon, Topeng Losari is the most distinct and different than the others. It is a dance theatre because according to Juju Masunah, there are two forms of presentation which are dance and drama or *Lakon* and it needs two dancers or more. It also uses the Dalang as a narrator and the one who will carry the dialogue of the actors and dancers. The key figures of this form are Ibu Sawitri and Ibu Dewi.
6. Wayang Topeng Betawi : this type of Wayang Topeng is perform in the outlying areas around Jakarta in northern west Java and it belongs to the people of Betawi. According to the encyclopaedia it is already dead but according to Henry Spiller (1999) in his article *Topeng Betawi: Sounds of Bodies Moving* of Asian Theatre Journal , it is still alive and being perform by the locals. It is unknown whether or not both references referred to the same subject but

according to Henry Spiller (1999), the performance of Topeng Betawi includes dialogue, song, drama, comedy, dance and music, and it does not necessarily include a masked dancer. Further studies are needed to confirm whether or not Wayang Topeng Betawi have seen its demise, revived or change.

According to Ghulam – Sarwar Yousof (1994: 267-268), there are a few other forms of Wayang Topeng mentioned other than what have been already stated by Sena Wangi (1999) and most of them are Balinese style Topeng.

1. Topeng Babakan: a Sundanese type of wayang topeng where no complete story is performed. Only solo dances are performed in which only principal characters appear in succession.
2. Topeng Gede: another Sundanese wayang topeng, where an entire play is performed. In this form, the dialogue is sung or spoken by the dalang.
3. Topeng Pajengan: a ritual dance – theatre that is believed to be the oldest of the surviving wayang topeng style and perhaps the oldest of Balinese theatre forms, it is done for ritual occasions where only one dancer is required.
4. Topeng Prembon: another Balinese style of wayang topeng developed in the 1940s by Nyarikan Sriada. It uses the elements of previous wayang topeng styles and from *arja* an operatic form. In this form, the character of Queen Galuh does not wear mask. The stories used in the performance include the legends of Java and Bali.

Some of the styles stated by the author such as Topeng Babakan and Topeng Gede may possibly be other names for Topeng Cirebon and Topeng Dalang Cirebon as the description fits these two styles.

Other than stated, another type of Wayang Topeng is found in Jogjakarta. R.M Wasisto Surjodiningrat (1971: 24) in his book *Gamelan Dance and Wayang in Jogjakarta* gives a description on the history and characteristics of Wayang Topeng Jogja. He wrote that Wayang Topeng was brought in from villages outside of Jogja as Krida Beksa Wirama expanded their performance of classical dances outside of Keraton in Jogjakarta. In the 1930s, a lot of Wayang Topeng group emerged and is led by Wayang Kulit Dalang, but during the depression, these group vanished one by one. It is fortunate that the tradition is being continued by Krida Beksa Wirama Dance School as they managed to study the performance by the these Wayang Topeng groups. One of the differences between Wayang Topeng and Wayang Wong in Jogja is that all of the dancers wear masks whereas in Wayang Wong, most of the dancers wear masks except monkeys, ogres and animals. The repertoire that is use in Wayang Topeng is taken from Javanese History while Wayang Wong takes Hindu Epics such as Ramayana and Mahabrata. The gamelan music that accompanies Wayang Topeng is much simpler than Wayang Wong. It is Slendro with simple and bright gendings or melodies while the kendang (drum) is played freely in a fast rhythm. The first scene in Wayang Topeng is usually accompanied by Kabor gamelan melody which is much simpler than the gending Kerawitan in Wayang Wong or Wayang Kulit. The dance in Wayang topeng in “Tandjak”, movement of marching to the battlefield is different than Wayang Wong’s “Garuda Nglayang” (Flying eagle) as they are free to exhibit their own style whereas in Wayang Wong, there are specific battle formation that the dancers need to move.

Recently Soedarsono and Titi Narawati (2011) further categorized all of these topeng styles into Dance – Theatre with mask. Under this categorization, there are eight main styles of masked dance theatre which are

1. Berutuk Bali

2. Wayang Wong Bali
3. Topeng Pajegan Bali
4. Wayang Topeng Jawa
5. Wayang Wong and Topeng Dalang Cirebon
6. Wayang Topeng Jawa Timur
7. Topeng Dalang Madura

It is clear that from the listings of these references, Wayang Topeng or Topeng can be a dance or dance theatre performance, depending on the type and style. Each of these styles have its own performance structure be it for entertainment or ritual purposes. The understanding of the nature of the performance, either dance or dance theatre is crucial to gain a better understanding during studies, as the genre of performance will determine the method and theoretical framework that will be used to study the performance art. Further comparative studies on the aspect of dance movement can be made to this genre in order to gain better understanding of these different style and maybe through the study, we can see the evolution of dance movement in Wayang Topeng. As of now, base on evidence from the source that had been gathered, it is hard to detect when has the Wayang Topeng Pedalangan Jogjakarta that is known today emerge in Java. Although it is clear that this form of art had existed more than a millennia, it is hard to conclude whether the form existed as a dance theatre or a dance as its art form.

2.4 THE CHARACTERISTICS OF WAYANG TOPENG PEDALANGAN

JOGJAKARTA

Previously, we have been introduced with the history of the origins of Wayang Topeng Pedalangan in Jogjakarta. Now, we will mainly focus on the characteristics of Wayang Topeng Pedalangan as what had been observed and discussed by Sumaryono in his dissertation on Wayang Topeng in 2011. The important components of Wayang Topeng Pedalangan are masks, *kerawitan*, *lakon* (the repertoire) and the division of performance.

2.4.1 Masks

In Wayang Topeng Pedalangan, the look of the masks are similar to *Wayang Kulit Gedhog* and *Wayang Kulit Purwa* puppets in terms of its iconography. The similarity, according to Sumaryono, can be seen in its nose, the shape of the eyes, mouth, ornament and even the colour system associated with the mask. *Urna* the decoration that is place between two eyebrows be seen on the mask and it shows the influence of Hindu culture upon Javanese culture. According to Sumaryono, in his research, one of the Dalang named Ki Gunardi Hadiprayitna categorized all of the characters into four main categories based on its topeng, which are:

1. Topeng Putri
2. Topeng Putra Alus ('Soft'-type of character)
3. Topeng Putra Gagah ('Strong' type of character)
4. Topeng Gecul or Panakawan

These four main catagories are divided into these sub-catagories, which are.

1. *Luruh* (eg: Dewi Sekartaji and Raden Panji Asmarabangun)

2. *Mbranyak* or *Ladak* (eg : Dewi Ratnawulan and Raden Gunungsari)
3. *Gagah Antep*
4. *Gagah Agal/Brasak*
5. *Gagah Tanggung* (Between *Gagah Antep* and *Gagah Agal*)
6. Topeng Panakawan full mask (Sembunglangu)
7. Topeng Panakawan half mask (Bancak, Doyok and Regol Patrajaya)

The difference between Topeng Gagah sub-categories are the aspect of iconography and physiognomy. This includes the colouring system of each masks that differentiate between one mask to the other. As for Topeng Panakawan, the characters Bancak, Doyok and Regol Petrajaya will usually use dialogue in their comical antics rather than Sembunglangu that usually show comical antics in his dance and behaviour, this is why there are two types of mask which are the full and the half mask. To understand the character's movement, it will be best for us to look for characteristics in the physical appearance of these characters in the form of mask. The mask of a character can clearly indicate its main characteristics, and thus this will help us to understand why a character behaves in a certain way or why the character has a certain set of movements.

a) The iconography and Physiognomy of Panji Masks

i) *Putra* and *Putri Alus*

The distinct feature of Topeng Putra and Putri Alus characters are the shape of their eyes and cornea. The shape of the eyes and opening for the dancer's eyes is long and the cornea is small and oval, almost like a thick line inside the eyes to give the impression of a calm character. In Wayang Kulit, according to Sumaryono, the shape of such eyes is called *liyepan*. The difference between the shape of nose for *Alus Luruh* and *Branyak* are almost indistinctive . The nose bone is shaped thin and sharp, the eyebrows are drawn thin too. The mouth of the character is small and is drawn to look like the

character is smiling. The *Jamangan* ornament of the character above the facial area shows the royalty features where it is painted in gold. For *Putri Alus*, the woman characters, difference between the male characters is the bone cheek of the character is minimise. The eyes are much smaller including the opening of the eyes, than the male counterpart. The flower motive in the *Jamangan* ornament with '*Paes Temantan*' hairstyle further solidified the mask as woman character. The combination of all of these features will give the impression of a calm, wise, beautiful/handsome character and knows how to handle his or her emotion and spirituality. The difference between *luruh* and *mbranyak* character can be seen in the dance movement and behaviour. *Luruh* character will lower his or her head as opposed to *mbranyak* character that raise his or her head. The volume of dance movement and the intonation of speech is also different between these two types of character.



Figure 2.1 – Gunungsari Mask (From Sumaryono's collection)

i) Putra Gagah

The physical appearance of Putra Gagah mask are very different compared to Putra and Putri Alus. The design of the mask is designed to make the character look strong and masculine. One of the main

distinctive features of this type of character is the nose. The nose is large and made protrude horizontally to the front. The shape of the nose, according to Sumaryono is called *pengotan* from Javanese word *pengot* which refers to some sort of weapons used by farmers or the end of a sheath. The eyes of this character are larger and round in shape, also protrude to give the effect of a glare from the character. This type of eyes in Wayang Kulit iconography is called *plolon* eyes, from the Javanese word *melolo* which means to glare with wide eyes. Another prominent feature of this type of character is the mouth where the character will show his teeth. The difference between *Gagah Brasak*, *Gagah Agal* and *Gagah Antep* is the intensity of how much the of the teeth is shown and the type of the teeth. The hair of the character is wavy and the ornament of the headdress shown lines and colouring of a stern character. The colouring system or *Sunggingan* is also vary between subcategories of this type of character. Kelana mask is usually red in colour. Red in Wayang, is usually for characters which embodies the quality such as ambitious, lustful, brave and temperamental in its emotion.



Picture 2.2 – Raden Harya Brajanata Mask (From Sumaryono's collection)

ii) Panakawan

The mask of *Panakawan* characters, whether it is in Topeng Pajegan in Bali or Wayang Topeng Pedalangan in Jogjakarta share similar function where the character will act as comical characters. This is why the design of the mask is made funny to accommodate the function. In a first glance, the characters looks funny, strange, with a lot of physical defect and comes from the lower class in the society since the characters will be playing as servants. According to Sumaryono, the traditional belief of the Javanese is that the people with physical disability or defect are usually associated with magic, hence the physical defect or the hideous nature of *Panakawan* represent those belief. Even though the role of *Panakawan* Bancak and Doyok is *Juru Banyol* or entertainer and nanny to Putra Mahkota Jenggala Raden Inu Kertapati (Panji), they are also the spiritual guide of Raden Inu Kertapati. This is because Bancak and Doyok are the reincarnation of two gods named 'Jatipitatur' and 'Pitaturjati'. Both of these once handsome gods are the hermit of mount Argajembangan that is believe to possess magic and supernatural power. Both of them wanted to find their adopted child named Wisnudewa. They soon find out that Wisnudewa had reincarnated into Putra Mahkota Jenggala, hence, they transformed into an ugly physically impaired human being named Sadulumur (Bancak) or Jurudeh, or in some sources Jatipitatur and Prasanta (Doyok) for Pitaturjati. Sadulumur is a thin, small man with a round nose while Prasanta is short, fat and have sick eyes. Both of these

characters stayed in Jenggala to become nanny and servant to Inu Kertapati. The four characters of *Panakawan* are usually present on the stage, accompanying their masters. Panji will be accompanied by Bancak and Doyok, Raden Gunungsari with Regol Petrajaya and Prabu Kelana with Sembunglangu.

The iconography of the Bancak mask is that it is a half-face mask with white as its base colour. The prominent features of this mask is the shape of its nose which is hugely protrude from its face, hence it is sometime called *topeng Penthul* due to this feature. The shape of its eyes is quite big and the position of the cornea is on the upper site of the eyes. The mask has two protruded teet on the front to give a comical feeling to the character, the same goes as the other two *Panakawan* characters, Regol and Doyok. The end of the eyebrows that is drawn downwardly shows sign of acceptance of his fate. Bancak is said as both a great dancer and singer. His posture is upright (*tegap*) and *mbranyak* in character.

Topeng Doyok however is black in colour with eyes drawn downward and narrower than Doyok. The shape of his nose is smaller than Bancak and his prominent feature is his cheek that looks chubby, a sign to show that this character is a fat man. The other name for this mask is *Topeng Tembem* as its character is a fat man. Both *Penthul* and *Tembem* is usually shown in *Jathilan* or *Reog*, the other types of traditional performing arts in the villages. *Penthul* is usually depict as a smart man that really takes care of his looks, while *Tembem* is the opposite of *Penthul* who does not care about his look. *Tembem* character is usually shown with an addition of fake mucus coming out of his nose.

Regol Patrajaya is depicted as a happy and active character with its round and protruded eyes. With its thin moustache and two buck teeth, the physiognomy of Regol is a kind of character that is open and likes to humour. This is quite the opposite to the character of Bancak and Doyok, and thus adds more colour to the *Panakawan* characters.

Sembunglangu, the servant to Prabu Kelana is different from the other three *Panakawan* mask. This is because it is a full mask as opposed to half mask of the other three *Panakawan*. This is because the character is not usually shown its comical sides with vocal or dialogue, but through its antics and dance movement. The iconography of this mask is that it has small lips with *mecucu* or downward position (*menguncup*). The shape of its eyes, although small, is round in shape and wide open just like Regol character. The character is depicted as not having a firm stand on anything which is why he is always being the subject of *banyolan* or being made fun of.



Picture 2.3 – Regol (left) and Doyok (right) Mask (From Sumaryono's collection)

There are two types of how these masks are being worn. For the full mask, the dancer will bite the leather that is been place inside of the mask in the mouth area while dancing. When the character needs to throw a dialogue, the dancer will let go of the leather and his left hand will hold the mask and open it a bit at the mouth area to give some space so that the dialogue can be thrown and heard. This technique, according to Sumaryono has long being practiced in mask performance at least the first quarter of the twentieth century. The second type is wearing half mask where these masks will be worn by using a thread that will tied at the back of the head of the dancer. There has been changed into wearing the mask ever since the classical dance of Jogjakarta that was dominated by Krida Beksa Wirama dance group around 1935 where thread is used to tied at the back of the dancer's head. This technique is still being used up to this day especially during Jogjakarta classical dance performance. The disadvantage of this technique is that the voice of the dancer could not be heard clearly due to the small opening around the mouth inside of the mask. For Dalangs in Wayang Topeng Pedalangan, this type of technique does not give the dancer the freedom to speak the dialogue of the character.

Although traditionally, as stated before, only nine masks were originally created, the full list of characters in Wayang Topeng Pedalangan, according to Ki Gunardi Hadiprayitna, as stated by Sumaryono are as below :

a) Keraton Jenggala

King : Prabu Lembu Amiluhur

Minister : Patih Kundanawarsa

Princes and princesses : 1. Raden Harya Brajanata

2. Raden Kartala

3. Raden Panji Asmarabangun

4. Dewi Ragilkuning

Panakawan : 1. Ki Lurah Bancak (Pentul)

2. Ki Lurah Doyok (Tembem)

b) Keraton Ngurawan

King : Prabu Lembu Amisena

Minister : Patih Kudasinupit

Prince and princess : 1. Dewi Sekartaji (Candrakirana)

2. Raden Gunungsari

Panakawan : 1. Ki Lurah Regol Patrajaya

2. Emban Tatag

3. Emban Gimeng

c) Keraton Kutharaja/Tasikmadu

King : Prabu Lembu Amisani

Minister : Patih Guntursegara

Princess : Dewi Tamioyi

Retainer (Punggawa) : 1. Udupati

2. Udajejegan

d) Keraton Kediri

King : Prabu Lembu Amijaya

Minister : Patih Jayabadra

Retainer (Punggawa) : Jayasengara

e) Keraton Bantarangin/Sabrang

King : Prabu Kelana Sewandana

Minister : Patih Gunasaranta

Pajineman servant : Lanjakprakosa

Panakawan servant : Sembunglangu

Warriors : Numbers of monsters (Raksasa)

f) Keraton Bali Klungkung

1. Kelana Prabu Jaka

2. Patih Maesa Jelanprang

3. Surapremuja

4. Premujabau

5. Godadarma

g) Keraton Atasangin

1. Prabu Kelana Surawasesa

2. Patih Dendabau

3. Patih Maesa Anabrang
 4. Kelana Surawibawa (*Alus Branyak* character)
 5. Monster warrior (Prajurit Raksasa)
- h) Other Masks that also being used
1. Ketek Ogleng
 2. Bangautontong (A bird)
 3. Dewi Onengan
 4. Dewi Anggraeni
 5. Dewi Retnawulan
 6. Kuda Narawangsa
 7. Jaka Bluwo
 8. Jaka Penjaring

Out of 46 characters in Wayang Topeng Pedalangan, usually only 10 to 15 characters will be included in a performance depending on the story that is chosen.

2.4.2 Kerawitan

Kerawitan is an orchestral accompaniment that could not be separated with Wayang in general. The use of *Kerawitan* is used in a performance, suitable with the structure of the show. The choreography of Wayang Topeng Pedalangan depends on the structure of the *gendhing*. *Gendhing* can have two meanings which are a form or structure or it can be refer to as a song. In order to achieve a harmonious result, both choreography and the

accompaniment needed to compliment with each other to form a harmonious unity that will further enhance the experience and the intended result of a Wayang Topeng Pedalangan performance. The musical instruments used in a Wayang Topeng Pedalangan performance consist of a set of *Gamelan Ageng Laras Slendro* of Jogjakarta style with a total of 17 instruments minus one instrument that is *Bonang Panembung* as it is not usually used in a Wayang Topeng Pedalangan or Wayang Kulit. This is because the instrument is not available within the community of Dalang in the villages. *Gender Panerus*, an instrument with a sound that is one octave higher than *Gender Barung* also seldom played. In Wayang Topeng Pedalangan, traditional *Gending* will be played and there are four standard *Gendhing* that are usually played which are

1. *Gendhing Kabhor, laras Slendro Pathet Nem*
2. *Gendhing Bondhèt, laras Slendro Pathet Nem*
3. *Gendhing Lunggadung, Laras Slendro Pathet Sanga*
4. *Gendhing Bendrong, Laras Slendro Pathet Manyura*

Each *Gendhing* has its own character such as comical, calm, sad or angry. This is why the dramatic atmosphere created in Wayang Topeng Pedalangan is based on *Gendhing* that is selected for the performance and also how the instrument is being played. Aside from that, *Gendhing* in Javanese *Karawitan* also depended on *Pathet*. *Pathet* means type of musical atmosphere and also deals with *sèlèh* or the ‘taste’ of some specific characters that certain *Gendhing* bring along. In Wayang Topeng Pedalangan, the playing of *Karawitan* in a performance, as in Wayang Kulit Purwa, refers to three *Pathet* which are *Pathet Nem* in the front section, *Pathet Sanga* in the middle section and *Pathet Manyura* in the last section. Some *Gendhing* can be change in terms of its *Pathet* where the tone of *Gendhing* will be raise in one level but some *Gendhing* cannot

be change in terms of its *Pathet*. In Wayang Topeng Pedalangan performance, *Gendhingin Pathet Nem* will be played from the first scene, *Gendhing in Pathet Sanga* will be played in the scene of Regol and Gunungsari and *Gendhing in Pathet Manyura* will be played starting from the scene inside of Keraton Bantarangin, a scene where Kelana is infatuated with Galuh Candrakirana. To create a harmonious performance, *pengrawit* (*Karawitan* players), dancers and even Dalang need to feel the rhythm of *Gendhing* that is being played. The way the instrument in *Karawitan* is being played also contributes to the harmonious performance. Another factor that contributes to the harmonious Wayang Topeng Pedalangan is the the rhythm of *Gendhing*. This is obviously to the fact that it is inter-related with the polar and the intensity of dance movement. In order to attain this harmonious state, dancers need to receive this rhythm and translated it into an appropriate level of intensity during the dance to give a dramatic effect in the performance. Not only that, dancers also needed to be on par with the dynamic of the rhythm to keep up with the song played.

Karawitan is connected with dance in such a way that it also binds phrases of dance movement with its hit counts. For Each *Gendhing*, it has phrases that called Kolotomi. For each change of Kolotomi, it will be noted with a sound from *kethuk*, *kenong*, *kempul* and *gong*. The position of *kethuk*, *kenong*, *kempul* and *gong* has connection with count for dance step. Traditionally, dance teachers teach their students steps based on the position or the sound from *kethuk*, *kempul*, *kenong* and *gong*, hence, the counting system for steps in dance is not only for the benefits of memorising the steps, but it also teaches the student to study the connection between the dance step and the *kerawitan* that accompanies it. Historically, the teaching of dance in Keraton before the emerging of Krida Beksa Wirama dance group is only by imitating and no specific teaching methods is taught to the student. But after the emerging of Krida Beksa Wirama group,

a teaching method is established by imitating the sound from *kethuk*, *kempul*, *kenong* and *gong*. Only after 1949 did dance group in Jogjakarta begin using count system to teach dance steps to their students. The system is still being used by dance teachers in formal institutions.

Gendhing Karawitan in Wayang Topeng is standardized and has not been changed throughout the years. The usage of *gendhing* in Wayang Topeng Pedalangan will be as follows:

1. *Gendhing Kabor, Laras Slendro Pathet Nem* for first scene. This is done in two kinds which are
 - a) *Gendhing la-la (Ketawang Gendhing)* for warrior dancing during their meeting with the king.
 - b) *Gendhing Ladrang* for a scene where Prabu Lembuamiluhur enters his throne
2. *Gendhing Bondhèt, Laras Slendro Pathet Nem* for a scene with Regol and Gunungsari character, in transition before changing into *Gendhing-gendhing Pathet Sanga*.
3. *Loro-loro Topèng, Slendro Pathet Manyura* usually accompanies Bancak and Doyok scene.
4. For scene where Prabu Kelana with his warriors, there are two *Gendhing* that accompanies this, which are
 - a) *Lunggadhung, Laras Slèndro Pathet Manyura* for accompaniment when they first entered the throne to meet the king.

- b) *Gendhing Bendrong*, *Laras Slèndro Pathet Manyura* accompanies Prabu Kelana during his enter into the stage until the part where he infatuates with Galuh Candrakirana or *kiprahan* or *ngelana*
5. *Gendhing-Gendhing Plajaran* for *Budhalan* and battle scene, to each suits its own *Pathet*
6. *Gendhing Gangsaran*, *Lancaran Manyarsewu* and *Lancaran Kembanggoyang* also completes all of the previous standard *Gendhing*.

To have a better understanding on the performance itself, we will first look into the synopsis of the *Lakon* ‘Jatipitutu Pitutujati’ and the breaking of the sequence of the story. This information is obtained and translated from Sumaryono’s description in Indonesia language.

2.4.3 Lakon Jatipitutu Pitutujati (The Story)

The kingdom of Ngurawan receive representatives from many nations to court Dewi Tamioyi. The advisors from the kingdom of Ngurawan decide to have a meeting to discuss how to handle the situation so that peace can still be kept and conflicts between representatives can be avoided. Raden Harya Brajanata, Sinom Predapa, Kuda Laleyan and Jaya Miruda consult king Lembu Amisena to discuss the matter. Before the meeting is over, a messenger from kingdom of Ngatasangin ruled by Kelana Sura Wasesa comes into the meeting to express the intention of King Kelana Sura Wasesa to marry Dewi Tamioyi. The name of this messenger is Sudrapremuja. King Prabu Lembu Amisena says that other messengers have expressed the same intention as well. So he needs time to make the decision. Feeling insulted, Sudrapremuja almost faints as his wish is not fulfilled and thus creates commotion in the palace. To calm him down, he is

then told by king Prabu Lembu Amisena to wait at the *Alun-alun* of Ngurawan for the answer that will be given by the palace. Sudrapremuja then heads out to the place designated with his escorts.

After waiting for an answer at *Alun-alun*, Raden Brajanata from the kingdom of Ngurawan meets Sudrapremuja with several of his men. He then explains to Sudrapremuja that the wish of King Kelana Sura Wasesa could not be fulfilled and thus they should go home peacefully. Angered by the answer Sudrapremuja and his escorts refuse to go back. He fights with Raden Brajanata, only to be defeated at the hands of the prince. He then flees back to Ngatasangin.

Meanwhile, Gunungsari, the brother of Dewi Sekartaji and his servant Regol Patrajaya are on their way to Ngurawan to join their strength in protecting Ngurawan. After a long journey, they finally take a rest for a while and Regol entertains Gunungsari with his singing and dancing. They then continue their journey to Ngurawan.

In the kingdom of Ngatasangin, king Prabu Kelana Surawasesa waits for his messenger to come back. In the waiting, he is having a big feast but his heart is troubled. When finally Surapremuja comes with the bad news, he is furious and commands his army to get ready to attack Ngurawan so that he can take Dewi Tamioyi as his wife.

Meanwhile, in a remote place in the kingdom of Jenggala, Bancak and Doyok, the servants of Panji Asmarabangun were discussing the misfortunes that have befallen the kingdom time and time again recently. Doyok points out that this is due to the fact that the people are no longer befriended with nature and Bancak's opinion is that all of the ministers and advisors no longer hold to the best interest of the people. Bancak also

complains that the nobles also do not seem to care about his condition and do not keep the promises made with him. Bancak then decides to leave his job as a servant to Raden Panji to go on a journey. Doyok tries to stop him but fails, he then is saddened and cries following the Bancak's decision.

Not long after that, outside of the kingdom of Ngurawan, a warrior named Jatipitatur has created a reputation by challenging and winning fights with knights and warriors from all over the country. All of the knights and warriors from Ngurawan have failed to defeat him, and King Prabu Lembu Amisena is worried as no one have been able to stop him. It seems that this warrior has a magic that makes him invincible. Raden Brajanata and his men gather to think of a way to stop this warrior. Meanwhile, Doyok has reported to Raden Panji about the decision of Bancak to leave Raden Panji. Raden Brajanata decides to look for help in the kingdom of Jenggala to find support for his cause to defeat Jatipitatur, and even so Jatipitatur has already proclaim his intention of wanting to destroy Jenggala.

In Jenggala, King Prabu Lembu Amijaya welcomes Raden Brajanata to his palace. Raden Brajanata proceeds to explain the ruckus in the kingdom of Ngurawan made by the warrior name Jatipitatur. At this point of time, the whereabouts of Bancak are still unknown. Before words from Raden Brajanata are finished, a guard comes in and says that Jatipitatur has already arrived and has started creating chaos in the *Alun-Alun* of Jenggala. The king is very sad and cannot spare any of his soldiers and citizen to shed blood in order to defeat the unknown warrior Jatipitatur. Suddenly, the sky turns dark and the wind blows heavily causing panic in the palace. In the midst of this, Sang Bathara Narada appears before the king and explains that the only person who can defeat Jatipitatur is Doyok. Doyok is summoned and given clothes identical to those

worn by Jatipitatur. He is also given a new name, Pituturjati. Following that, Sang Bathara Narada vanishes into the heavens.

Pituturjati was then sent to stop Jatipitatur, who is running amok in Jenggala. The two of them meet and exchange blows but none of the blows hurt them. They try every possible way to defeat one another but fail to do so until one moment when both of them get to hold each other's hair. They finally realize that Jatipitatur and Pituturjati are Bancak and Doyok in disguise. They then ask forgiveness from one another before meeting the king.

Meanwhile, King Kelana Surawasesa and his men who have just arrived at *Alun-Alun* Jenggala come face to face with Raden Brajanata and his men. The battle begins and after a while, King Kelana Surawasesa and his army are successfully subdued by Raden Brajanata and his men. King Kelana flees back to his country in defeat. After peace had been restored, Bancak is then betrothed to Dewi Tamioyi by the king.

2.4.4 Division of Performance by Scene

Before we look into the performance and the characters, the following is the breakdown of the whole performance by scene as created by the artistic team of Cultural Office in Yogyakarta, made up of Sumaryono, Supadma and Sunardi.

1. Scene: Ngurawan Kingdom.

Characters: Raden Harya Brajanata, Raden Sinom Predapa, Kuda Laleyan, dan Dewi Tamioyi is already in the throne room. Prabu Lembu Amisena is present in the room and is visited by Surapremuja.

The content of the dialogue : Raden Harya Brajanata reported that it is quite some time since Bancak has been presented in court of Jenggala. He tries to ask

whether or not that he is now in the kingdom of Ngurawan. Before the conversation concludes, they are interrupted by the presence of Surapremuja who has come to take Dewi Tamioyihand in marriage for Prabu Kelana. A commotion happens after the request of Surapremuja had been denied.

2. Scene: Alun-alun in Ngurawan kingdom.

Characters: Surapremuja, Raden Harya Brajanata and other warriors.

The content of the dialogue : Raden Harya Brajanata ask that Surapremuja goes back to his kingdom in peace but his request had been rejected by Surapremuja, thus, a battle succeeded them. Finally, Surapremuja and his men aredefeated and they go back to Prabu Klana Surawasesa in disappointment, while Raden Harya Brajanata enters the Kraton of Ngurawan.

3. Scene: On the road to Ngurawan Kingdom

Characters : Regol and Gunungsari.

The content of the dialogue : Both of them are on their way to Ngurawan kingdom to join their fellow brethren.

4. Scene: Inside Kraton Ngatasangin.

Characters : Klana Surawasesa, Punggawa and his warriors, Surapremuja.

The content of the dialogue : Klana Surawasesa awaits Surapremuja to bring the news whether or not his intention of marrying Dewi Tamioyi is accepted by Prabu Lembu Amisena. After hearing that his wish has been denied, he is angered and commands his warriors to attack Ngurawan.

5. Scene: In The Village

Characters : Bancak and Doyok.

The content of the dialogue : Bancak voice out his intention of leaving his master, Raden Panji. Doyok asks that Bancak would forget about the idea and continue to serve Raden Panji. The two of them quarrel and in the end, Bancak leaves.

6. Scene : Alun-alun in Ngurawan Kingdom.

Characters : Pitutur Jati, Raden Harya Brajanata, his brothers and warriors.

The content of the dialogue : Pitutur Jati does not like the idea of Dewi Tamioyi being proposed to by princes, hence, he tries to thwart the escort. Raden Harya Brajanata tries to stop him but fails to do so, and so he is being chased by Pitutur Jati everywhere he and his men go.

7. Scene : Inside Kraton Jenggala.

Characters: Prabu Lembu Amijaya, Raden Harya Brajanata, Punggawa (ministers), Doyok, warriors, Bethara Narada.

The content of the dialogue : Raden Harya Brajanata reports that Bancak is yet to be found. His warrior reports that a warrior name Pitutur Jati has run amok and no one is able to stop him. Prabu Lemu Amijaya is saddened by this and has no idea how to stop him. Suddenly Narada arrives and gives guidance: the one who can stop Pitutur Jati is Doyok by changing his name to Jati Pitutur and his clothes similar to those worn by Pitutur Jati.

8. Scene : Alun-alun in Jenggala.

Characters : Pitutur Jati, Raden Harya Brajanata, Bancak, Doyok, Jati Pitutur and warriors.

The content of the dialogue : Pitutur Jati fights with all of the warriors and knights. When Doyok came and the two fight, none can beat one another until the identity of both of them is revealed. After the fight has stopped, suddenly Prabu Klana Surawasesa and his men arrive to take down Raden Harya Brajanata in order to have Dewi Tamioyi. Raden Harya Brajanata refuse and the two armies collide. At long last, Klana Surawasesa and his men are defeated. After the retreat of Klana Surawasesa and his men, Bancak and Doyok are invited to enter Kraton so that they can themselves meet Dewi Tamioyi.

9. Scene : Inside Kraton of Jenggala.

Characters : Dewi Tamioyi, Prabu Lembu Amijaya, Raden Harya Brajanata, Bancak, Doyok, and warriors.

The content of the dialogue : Prabu Lembu Amijaya brings Bancak to meet Dewi Tamioyo. They celebrate their victory and the preservation of peace between the kingdoms of Ngurawan and Jenggala.

3.0 THE BODY MOVEMENTS OF SELECTED CHARACTERS

The previous chapter had already covered the basic information on Wayang Topeng Pedalangan Jogjakarta. This chapter will focus on examine the body movements of chosen characters that represent different types of Wayang Topeng Pedalangan Jogjakarta characters. We will look into the body movements of this character in terms of the area of the body covered by the movement, the posture, the quality of the movement (harsh, soft or relax), the duration of the movement and the area of the stage covered by the movement of the characters. The characters chosen for this analysis are

- 1) Panji for *Alus Luruh* characters
- 2) Gunungsari for *Alus Mbranyak* characters
- 3) Kelana Sewandana for *Gagah Brasak*
- 4) Raksasa for *Gagah Agal*
- 5) Raden Harya Brajanata for *Gagah Antep*
- 6) Bancak and Doyok for *Panakawan* characters

In every scene, during which the characters enter, they will first dance according to their character right before the dialogue is thrown. For a scene with more than one actor, particularly the meeting with a king, a group dance will be performed before they take their position. Such a scene will not include the king in the group dance and only the ministers and princes will be doing the group dance. During the exit of a character out from the scene also will include a dance before they exit, hence, certain important movements are also used during an acting part of a character. To study the acting movement of a character, it is also vital to look into the expression of dance as well, as certain terms of the dance and expression can be used in order to explain the behaviour

of a character. It is also worth to note that since the performance is made by Dalang who also perform other forms of Wayang such as Wayang Kulit Purwa, this has also influenced them in portraying characters. According to Ki Sugeng, during Wayang Topeng Pedalangan performance, the dancer usually relates the characters to the puppet version of these characters in Wayang Kulit Gedhog. This is why the mechanics of the movement of characters are quite similar to Wayang Kulit puppets as compared to modern theatre by the west. The video recordings for observation material is that of a performance of 'Jatipitutu Pituturjati' story from the Panji Epic.

3.1 Raden Panji Asmarabangun

Panji that has been portrayed as an *Alus Luruh* character is an honest and good-hearted but he is really a strong opponent, hence this is why in the play, where Raden Harya Brajanata fail to defeat Klana Surawasesa, Panji does not. In portraying the character, one of the important values that an actor or dancer needs to follow is that the character needs to speak in a low tone voice. In the video recording of the performance, the voice of the actor is too low and thus it is hard to listen to clearly compared to the voices of other characters. The movement of this character is slow, smooth but steady. In one of the basic dance posture of this character can be seen as below. The position of right hand where the middle finger meets the thumb shows that this character is an *Alus Character*. The position of these fingers is called *nyempurit*. During the presentation of Panji in the video recordings, the actor can be seen placing his right hand on his waist while holding his mask with his left hand during a scene between Panji and Doyok. As stated before, by open up the mask, this will help the audience to listen clearly the voice of the character since the character speaks in a low tone voice. His right leg is being place in front of his left leg, similar to the picture of the dance posture below. The side

of the leg is facing towards Doyok with whom he converses. The honesty and good-heartedness of Panji is shown where he does not show a sign of arrogance towards Doyok. By placing his hand on Doyok during which Doyok cries shows his kindness even towards his servant. Although he shows his royal character by placing his right hand on his waist during the conversation with Doyok, he still touches him on the shoulder after Doyok cries because Bancak had left the palace, further proof that the character is honest and kind hearted even if he is of royal blood. During acting, the character shows limited movement in hands, legs and body. During conversation, he does not move his right hand to point at Doyok or to further stressed out his point of view.



Figure 3.1 (Left) shows Ki Sugeng showing posture for Panji character and Figure 3.2 (Right) shows the hand position of an *Alus* character



Picture 3.3 Panji and Doyok in Clip C at minute 13:05



Picture 3.4 Panji and Doyok in Clip C at minute 13:56



Picture 3.5 - Panji and Doyok in Clip C at minute 13:58



Picture 3.6 - Panji and Doyok in Clip C at minute 14:26

Table 3.1: Data of Movement for Panji Between 13:05 – 15:05 in Clip C

Adverb	Verb	Noun (That moves)	TIME
	<p>1.Right hand in <i>Ngepel</i> position in is being put on the right thigh</p> <p>2.Left hand opens up the mask</p> <p>3.Right leg is being placed in front of left leg.</p>	<p>The First position</p> <p>1.Right hand</p> <p>2.Right hand palm</p> <p>3.Left hand</p> <p>4.Left hand palm</p> <p>5.Thigh</p> <p>6.Right Leg</p> <p>7.Left leg</p>	13:05
	1. Body is bend forward	1. Spine	13:56
	1.Right hand in <i>Ngepel</i> position in is being put on the left shoulder of Doyok	<p>1. Right hand</p> <p>2. Right hand palm</p>	13:58
	<p>Back to the first position :</p> <p>1.Right hand in <i>Ngepel</i> position in is being put on the right thigh</p>	<p>1. Right hand</p> <p>2. Right hand palm</p>	14:00

Table 3.1, Continued

Adverb	Verb	Noun (That moves)	TIME
	2.Left hand opens up the mask 3.Right leg is being placed in front of left leg.	1. Right Leg	14:26
	1.Left hand in <i>Ngepel</i> position in is being put on the right thigh 2.Right hand opens up the mask 3.Right leg is being placed in front of left leg.	1.Right hand 2.Right hand palm 3.Left hand 4.Left hand palm 5.Thigh 6.Right Leg	14:39
		End	15:05

The table above is the list of movement made by the actor for Panji character with a duration approximately two minutes between 13:05 to 15:05 in clip C. Since this is the only time where Panji is being highlighted, hence only two minutes of acting can be observed for this character. Note that only noun that moves will be recorded, other noun is considered static or not moving unless stated in the column.

3.1.1 Area of the Body Covered

From the video recording and the data of Panji body movement, it can be concluded that Panji has a very small or little movement during acting. Between 13:05-15:05 in clip C, only a total of 6 major movement is recorded, which makes an average of 3 movement per minute. The only meaningful movement from the six major movement in terms of the hand area is when Panji touches Doyok on the shoulder. Other than that, the actor only changes the *Ngepel* position from right to left hand while the opposite hand is use to open the mask for the speech. It can also be concluded that the movement of the mechanical body of Panji is from the waist area to the bottom.

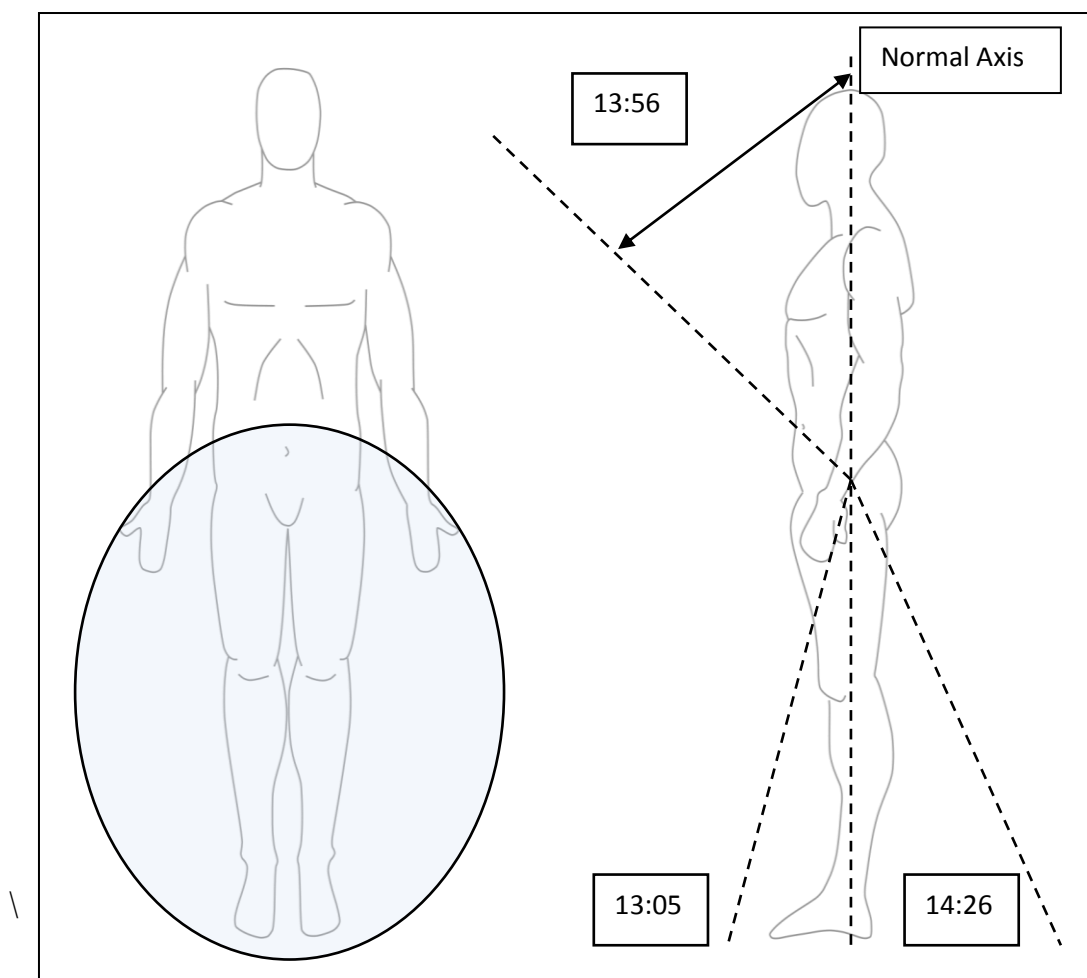


Figure 3.7 : The diagram of the coverage of Panji mechanical body movement from the front and the side.

From the diagram above, we can look into the coverage of the panji character movement. The front side tell us the area of the movement where it covers from the waist level to the bottom. The diagram from the side tell us the degree of the movement of the spine and legs at respected time stated on the diagram. The normal axis is the straight body posture and as a reference to measure how much is the spine and legs move from its initial reference point. The movement of the right leg at 14:26 is approximately much bigger than the movement at 13:05 as shown on the diagram. In terms of space occupied by the character on the stage, the level of area covered is very small, with approximately two or three small steps of radius surrounding the character.

3.2 Gunungsari

Gunungsari is an *Alus Mbranyak* character. He is the brother of Galuh Candrakirana or Dewi Sekartaji. He is usually accompanied by his servant, Regol Patrajaya. In Jatipitutor Pituturjati, there is a scene between Gunungsari and Regol Patrajaya. There is not much of difference between Panji and Gunungsari in terms of its portrayal by the actor. During conversation between Gunungsari and Regol Patrajaya, the actor can be seen moving his right hand to the front and to the side near his chest. His left hand is use to open up the mask a little bit to allow the voice to be heard. The tone of his voice is much higher than Panji, hence this is why the voice is much more clearer than Panji. The position of his leg is the same as Panji where the side of his leg is facing Regol Patrajaya, his *Panakawan* servant. The different in behaviour between Gunungsari and Panji is that Gunungsari sometime use his index finger and pointing out to Regol during conversation. This shows that the *Alus Mbranyak* character is rougher than *Alus Luruh*. The total movement of this character is more than Panji, an *Alus Luruh* character, this shows the intensity of this character is much more higher than *Alus Luruh* character.

Below is a few screenshots of Gunungsari in Clip B taken from video recordings of the performance.



Figure 3.8 - Gunungsari in Clip B at minute 10 : 56



Figure 3.9 - Gunungsari in Clip B at minute 10:57



Figure 3.10 - Gunungsari in Clip B at minute 11:02



Figure 3.11 - Gunungsari in Clip B at minute 11:07

Table 3.2: Data for Gunungsari movement between 10:56 – 13:31 in clip B

Adverb	Verb	Noun	Time
<p>1. The arm is in “L” shape if it is look from the side.</p> <p>2. The right hand that is been directed at Regol is at the same level as the stomach of the actor.</p> <p>3. The actor called out Regol’s name to start a conversation.</p> <p>4. The palm is of the hand is facing Regol.</p>	<p>1. Left hand open up the mask</p> <p>2. Right hand in <i>Ngiting</i> position and directed to Regol in front of him.</p> <p>3. Right leg on the front</p> <p>4. Left leg at the back.</p>	<p>1. Right hand</p> <p>2. Left hand</p> <p>3. Right leg.</p> <p>4. Left leg.</p> <p>5. Partner : Regol</p>	10:56

Table 3.2, Continued

Adverb	Verb	Noun	Time
1. There is a small distance between the right hand and the body.	First position 1. Right hand is at the side of the body in <i>Ngiting</i> position. 2. Left hand open up the mask 3. Right leg on the front 4. Left leg at the back.	1.Right hand	10:57
1.The right hand shakes back and forth a little.	1. Right hand in <i>Ngiting</i> position and directed to Regol in front of him.	1.Right hand	11:02
	1. Back into first position	1. Right hand	11:04
	1. The hand moves to the left in front of the stomach	1. Right hand	11:07
	1. Back into first position	1. Right hand	11:08
	1. The hand moves to the left in front of the stomach	1. Right hand	11:15
	1. Back into first position	1. Right hand	11:17

Table 3.2, Continued

Adverb	Verb	Noun	Time
	1. The hand moves to the left in front of the stomach	1. Right hand	11:21
	1. Back into first position	1. Right hand	11:24
	1. The hand moves to the left in front of the stomach	1. Right hand	11:39
	1. Back into first position	1. Right hand	11:46
	1. The hand moves to the left in front of the stomach	1. Right hand	11:56
	1. Back into first position	1. Right hand	11:58
	1. The hand moves to the left in front of the stomach	1. Right hand	12:07
	1. Back into first position	1. Right hand	12:11
	1. The hand moves to the left in front of the stomach	1. Right hand	12:26

Table 3.2, Continued

Adverb	Verb	Noun	Time
1. A different variation than the first position is that the distance between arm and body is much larger. 2. Energy is higher	1. The right hand back into the side of the body	1. Right hand	12:31
1. The hand is shake a little.	1. The hand changes with index finger pointing out to Regol.	1. Right hand	12:39
1. Movement is slower this time.	1. Back into first position	1. Right hand	12:41
	1. The hand moves to the left in front of the stomach	1. Right hand	12:47
	1. Back into first position	1. Right hand	12:51

Table 3.2, Continued

Adverb	Verb	Noun	Time
1. The hand is shake a little. 2. The movement is fast.	1. The hand changes with index finger pointing out to Regol.	1. Right hand	12:53
	1. Back into first position	1. Right hand	12:54
1. Thumb touches lightly on thigh.	1. Right hand in <i>Ngopal</i> position with thumb touches the thigh.	1. Right hand	13:11
1. The body bend slightly from the normal posture.	1. The right hand moves to the left in front of the stomach 2. Body bend on the left side body	1. Spine 2. Right hand	13:14
	1. The hand returns to the first position. 2. Spine still bend to the left side.	1. Right hand	13:21

Table 3.2, Continued

Adverb	Verb	Noun	Time
	1. The right hand moves to the left in front of the stomach 2. Body still slightly bend to the left	1.Right hand	13:24
	1. The right hand returns to the first position	1.Right hand	13:25
	1.The body straightened into normal body posture. 2.Left hand in <i>Ngapel</i> hand position and placed on the waist. 3.The right	1. Spine 2. Left hand 3.Right hand	13:31

3.2.1 Area of the Body Covered

The table above shows the movement of Gunungsari character by the actor in clip B between 10 : 56 - 13 : 31 with a running time approximately two and a half minute. With a total of 30 major movements, the average number of movement per minute is 12 movements per minute, four times more than the average movement per minute of Panji. Most of these major movements are hand gestures that as been visualized in two diagrams below. The hand in both cases rotated at the middle joints, A2 and B2. From its initial position to the final position, usually a big rotation at the middle joints will be followed by small rotation at A3/B3 and A2/B2 and sometime simultaneously. This is

to show the gracefulness of the character. In terms of the space occupied by the character, the space, much like Panji, is very limited. The actor is almost static with his feet during the two minute long of the scene without no major movements. The toes of the feet sometimes move during the speech, according to Sumaryono during interviews, such movement of the toes will show the level of energy of a dancer.

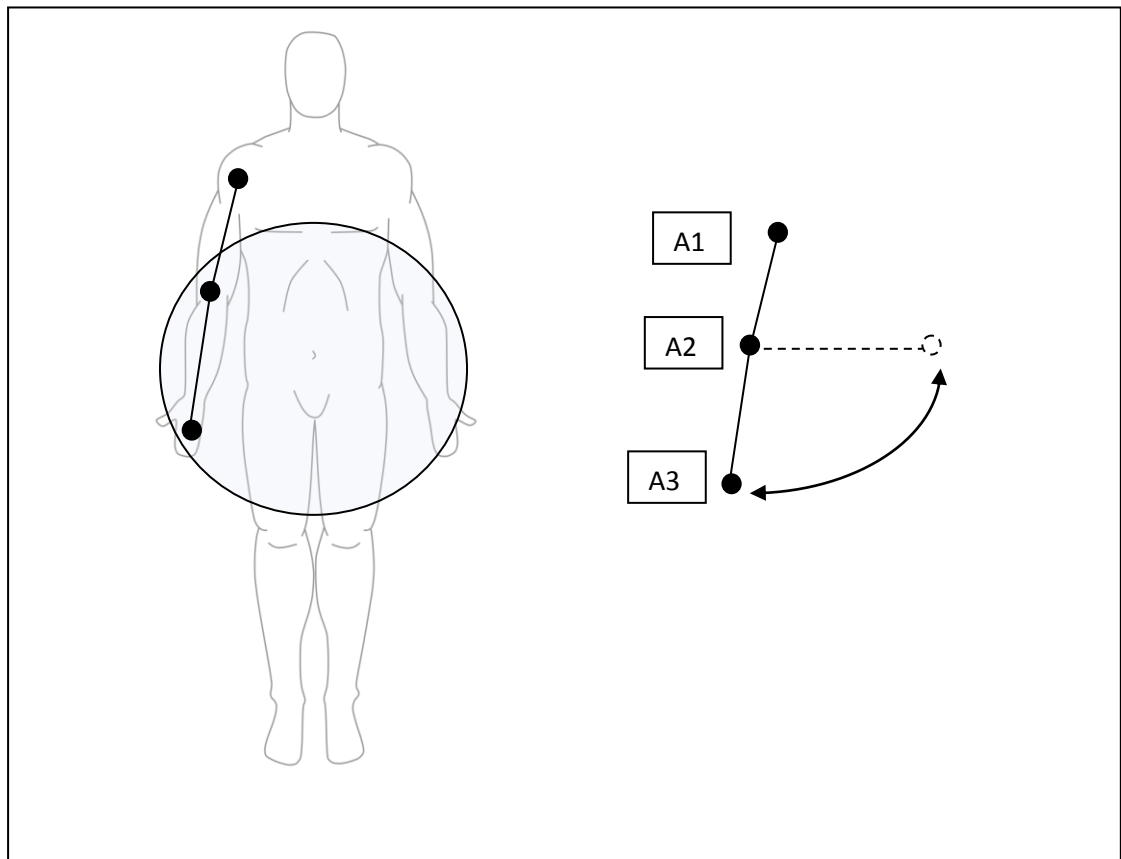


Figure 3.12 - The diagram of area covered by Gunungsari's movement on the body and the movement of the right hand in front of the stomach

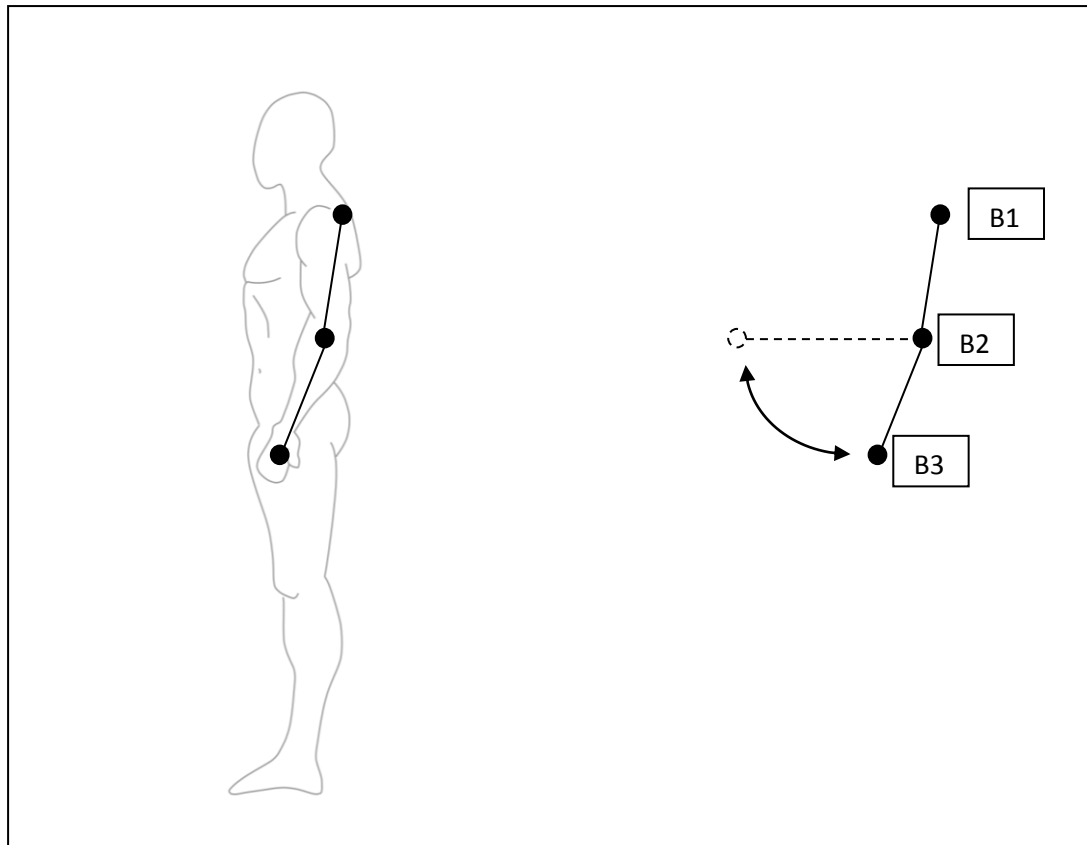


Figure 3.13 Gunungsari's movement of the arm to the L Shape position at 10:56 – 11:03

3.3 Kelana Sewandana

Kelana probably one of the interesting characters of Wayang Topeng Pedalangan that will surely grabs the attention from the audience as the movement of this character is big and rich. While Panakawan may grab the attention of the audience through their comedic antics, Kelana Sewandana grabs the attention of the audience through his intense movement. According to Sumaryono during interview, this is why this character is much more popular as compared to Panji and other characters. This may be the reason why Kelana Sewandana had been the popular subject in classical dance of the Javanese-Sundanese tradition. In the video recording of Jatipitutor Pituturjati clip B, the actor that acted as Kelana Sewandana is seen placing his left hand on his waist and moving his right hand actively. Most of the time, the index finger is used to point at the subject that he conversed with or to stress out his orders. This is the special characteristics of this

Gagah character. The actor uses high vocal tone, almost shouting while stressing out his dialogue in a harsh and quick as if he cannot be patience in anytime. As seen in the picture below, the shoulders of Kelana Sewandana will raise and his hand mostly raise above his chest as opposed to *Alus* characters that will not raise their shoulders and move their hands from waist up to their chest section. These behaviour suits Kelana Sewandana character as a character that is temperamental, lustful, arrogant and ambitious. Another interesting feature of this character is that the movement of its head is really precise and with *staccato* pause between each movement. His head turn in random direction to give the mask a 'life'. The movement of other parts of the body are also quick and aggressive. During the performance, the actor can be seen moving from its original position to the front and to the back between dialogues rapidly, thus made this character one of the few characters that actively moving on stage, as if conquering every part of the stage. In character interpretation by Dalangs, although this character is analogous to Rahwana in Ramayana epic, Ki Sugeng explained that this character is not in the same level as Rahwana as it still have its *Alus* aspect in him. The special right hand position of this character in the picture below show us of this value. This is due to the fact that he is a human and a king of his own kingdom as opposed to Rahwana who is not a human. In character interpretation, Rahwana can be acted exaggeratedly but this cannot be the same with Kelana Sewandana.

Below is the screenshots of Kelana Sewandana in clip B and data for the observation on Kelana Sewandana's movement. The duration of the observation is around two minutes, from 31:47 to 33:28 for clip B.



Figure 3.14 – Screenshot of Kelana Sewandana in Clip B at 31:47



Figure 3.15 - Screenshot of Kelana Sewandana in Clip B at minute 31:55



Figure 3.16 - Screenshot of Kelana Sewandana in Clip B at minute 32:11



Figure 3.17 - Screenshot of Kelana Sewandana in Clip B at minute 32:31

Table 3.3: Data of Kelana's Movement Between 31:47 - 33:28 in Clip B

Adverb	Noun	Verb	Time
1.Head moves in random direction.	1.Both hands in <i>Ngepel</i> position. 2.Both hands are placed on the waist. 3.Right leg is on the front of the left leg. 4.Head moves rapidly.	1.Both hands 2.Waist 3.Both legs. 4.Surapremuja (Speaks to) 5.Head	31:47
1.Right hand is almost in straight line with the right shoulder.	1.Right hand palm is directed to Surapremuja. 2.All fingers are straight. 3.Head is tilted to the left of the actor.	1.Both hands 2.Waist 3.Both legs. 4.Surapremuja (Speaks to) 5.Head	31:55
	1.Right drops to the side.	1.Right hand	31:56
	1.Right hand is back directed at Surapremuja	1.Right hand 2.Surapremuja	31:58
	1.Right drops to the side.	1.Right hand	31:59
1.Movement of the hand is fast.	1.Index finger is use to point Surapremuja	1.Right hand 2.Surapremuja	32:00
1.Movement of the hand is fast.	1.Index finger is use to point Surapremuja	1.Right hand 2.Surapremuja	32:01

Table 3.3, Continues

Adverb	Noun	Verb	Time
1.Movement of the hand is fast. 2.The level of the arm is slightly above shoulder	1.Index finger is use to point above Surapremuja.	1.Right hand 2.Surapremuja	32:08
	1.Right drops to the side.	1.Right hand	32:09
1.The space between right and left leg is closer.	1.Left leg moves one step	1.Left leg	32:10
1.Movement of the hand is fast. 2.The level of the hand is higher than the head. 3.The hand shakes a little to stress out his word.	1.Index finger is use to point above Surapremuja.	1.Right hand 2.Surapremuja	32:11
	1.Right drops to the side.	1.Right hand	32:12

Continued ,Table 3.3

Adverb	Noun	Verb	Time
<p>1.Movement of the hand is fast.</p> <p>2.The level of the hand is higher than the head.</p> <p>3.The hand shakes a little to stress out his word.</p>	<p>1.Index finger is use to point above Surapremuja.</p>	<p>1.Right hand</p> <p>2.Surapremuja</p>	32:14
	1.Right drops to the side.	1.Right hand	32:16
<p>1.Movement of the hand is fast.</p> <p>2.The level of the hand is around the chest.</p> <p>3.The hand shakes a little to stress out his word.</p>	<p>1.Index finger is use to point above Surapremuja.</p> <p>2.The body bends a little</p>	<p>1.Right hand</p> <p>2.Surapremuja</p> <p>3.Spine</p>	32:17
<p>1.The steps are heavy with each foot closer to the ground during movement.</p>	<p>1.Two steps to the front.</p> <p>2.Right hand drops to the side.</p>	<p>1.Right and left leg.</p> <p>2.Right hand</p> <p>3.Surapremuja</p>	32:19

Table 3.3, Continues

Adverb	Noun	Verb	Time
2.The head snap with a staccato from right to the middle and then slowly to the left	1.Left hand grab the cloth on the waist. 2.The body is facing the audience. 3.The head moves from right to left.	1.Left hand 2.Head 3.Body 4.Surapremuja	32:22
	1.The body rotates to the right. 2.The head rotates to the right, facing Surapremuja.	1.Body 2.Head 3.Surapremuja	32:24
	1.The head moves from right to lower left and to upper left	1.Head	32:25
	1.The head is facing Surapremuja 2.Two small steps backward. 3.Both hands in <i>Ngepel</i> position.	1.Head 2.Left and right leg. 3.Right and left hand.	32:27
	1.Left leg glides in one small step to the left.	1.Left leg	32:30
1.The hand touch lightly and move smoothly.	1.Right hand touches the left cheek.	1.Right hand	32:31

Table 3.3, Continues

Adverb	Noun	Verb	Time
1.Small degree	1.Rotate to the left	1.Head	32:33
1.The head turns quickly.	1.The hand in <i>Ngepel</i> position 2.The arm opens up but the palm face the ground. 3.To small steps backward.	1.Head 2.Both hands 3.Both legs 4.Surapremuja	32:34
1.The right hand move in moderate speed.	1.Right hand turns to a fist, only the thumb opens up and touch right cheek. 2.Left hand in <i>Ngepel</i> position on the waist.	1.Both hands	32:36
1.The head moves in staccato. 2.Right hand still has energy.	1.The head moves to left and right before looking up. 2.Right hand in <i>Ngepel</i> position and left hanging beside the right thigh.	1.Head 2.Right hand	32:39
	1.Right hand in <i>Ngepel</i> position and placed on the stomach.	1.Right hand	32:49
1.Quick	1.The head looks up	1.Head	32:50
1.The head moves steadily.	1.The head turns back to Surapremuja	1.Head 2.Surapremuja	32:51

Table 3.3, Continues

Adverb	Noun	Verb	Time
<p>1.Movement of the hand is fast.</p> <p>2.The level of the hand is the same as the head.</p> <p>3.The hand shakes to stress out his word.</p>	<p>1.Index finger is use to point above Surapremuja.</p>	<p>1.Right hand</p> <p>2.Surapremuja</p>	32:53
<p>1.The step is quick, almost a sprint.</p> <p>2.Both hands supported the balance of the body while rotating quickly almost like rowing in the air as he moves from point to point. (until 33:08)</p>	<p>1.Steps forward towards Surepremuja and kicks the air on the left of his face.</p> <p>2.The hand rotates on the elbow and wrist.</p>	<p>1.Both legs</p> <p>2.Both hands</p>	32:55

Table 3.3, Continues

Adverb	Noun	Verb	Time
	1.One big step from the left leg and kicks the air in front of the <i>Raksasa</i> behind Surapremuja using his right leg.	1.Both legs	32:57
1.Quick steps.	1.two steps and a kick with left leg. 2.Hands rotated at elbow joints and wrist joints.	1.Both legs 2.Both hands	32:58
1.Steps are big with the legs raise as high as the knee position in each movement.	1.Five big steps started from left leg and ends with left legs.	1.Both legs	32:59
1.The movement is definite, quick and smooth.	1.Right leg glides in a circular motion in a few degrees clockwise together with the body. 2.The head turns to face Surapremuja	1.Both legs 2.Head 3.Body 4.Surapremuja	33:03
1.Two large steps towards Surapremuja is taken.	1.Both legs stands on tiptoes before moving towards Surapremuja. 2.Left leg is used to step first.	1.Both legs.	33:04

Table 3.3, Continues

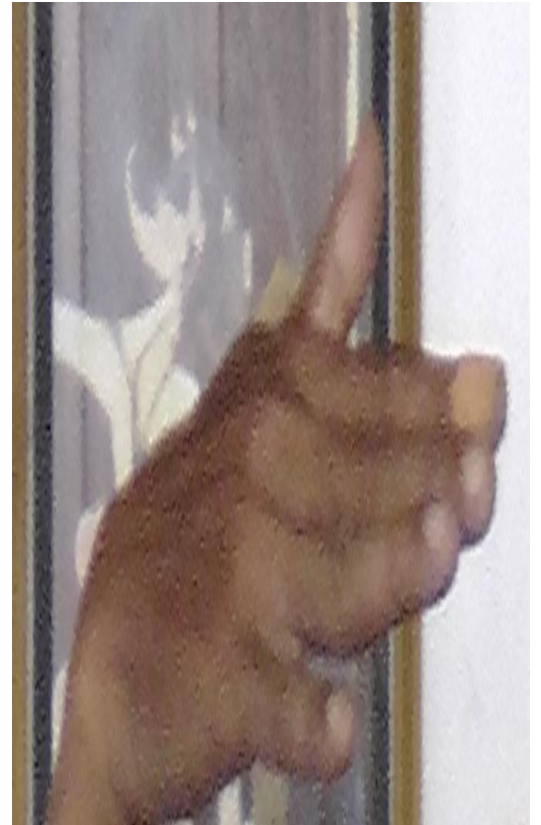
Adverb	Noun	Verb	Time
1.Slowly touches the face	1.Left hand is in <i>Ngepel</i> position on the waist. 2.Right hand is in fist and the thumb is open and is use to touch the face	1.Both hands	33:08
1.The backward step is first initiated by the left leg followed by the right leg. The left leg is not raise high but the right leg is raised high in the same level as the knee. 2.The entire hand rotate in a dance move gracefully creating an ‘L’ posture from the audience perspective..	1.The arm opens up. 2.Two steps backward. 3.The head turns left and right. 4.The hand rotates from the elbow and the wrist join to the fingers together with the movement of the right leg that was raised.	1.Both Legs. 2.Both hands 3.Head	33:09

Table 3.3, Continues

Adverb	Noun	Verb	Time
3.During this time, the leg moves together with the hand and was raised high as in knee high level			
1.The pointing of the index finger is much higher than before. 2.The level of the hand is higher than the head.	1.The right leg is in the front of the left leg. 2.The left hand is in <i>Ngepel</i> position to the waist. 3.The index finger of the right hand is use to point up above Surapremuja.	1.Both hands 2.Both legs. 3.Body 4.Surapremuja	33:13
	1.Righ hand down to the side.	1.Right hand 2.Surapremuja	33:14
	1.Right hand points up.	1.Right hand. 2.Surapremuja	33:15
	1.Righ hand down to the side.	1.Right hand 2.Surapremuja	33:17

Table 3.3, Continues

Adverb	Noun	Verb	Time
	1.Right hand points up.	1.Right hand. 2.Surapremuja	33:18
1.Quick	1.Right hand down and up again.	1.Right hand 2.Surapremuja	33:19
	1.Righ hand down to the side.	1.Right hand 2.Surapremuja	33:20
	1.Right hand points up.	1.Right hand. 2.Surapremuja	33:21
1.Slowly	1.Righ hand down to the side.	1.Right hand 2.Surapremuja	33:22
	1.The head looks up	1.Head	33:23
1.Quick	1.The head turns down, look to the left and up	1.Head	33:24
	1.The head turns to face Surapremuja	1.Head	33:25
	1.The head turns to the left and upper right.	1.Head	33:26
	1.The head turns to face Surapremuja	1.Head	33:27
	Dance sequence started	End	33:28



Picture 3.18 shows Ki Sugeng in one of the dance posture of Kelana Sewandana.

Picture 3.19 shows the right hand position of *Ulap-ulap* by Kelana Sewandana during dance.

3.3.1 Area of the Body Covered

The diagram below shows the area covered by Kelana body movement. The whole body is highlighted because all of the major movements for this character will always combine or use a part of the body. The right hand is part of the body is being use the most by Kelana, which is mainly use to point towards Surapremuja during the conversation between the two. The level of the right hand is usually between the level of

the chest until above the head. The character will never use its hand to point downward or have a hand gesture that is directed towards the floor. The flow of the movement is fast with staccato in each movement and rough as well. In terms of the intensity of the character, in only about 1 minute and 41 seconds, 53 major movements manage to be recorded. Hence the number of movement per minute is approximately 32 movement per minute, making it the character with the highest number of movement per minute. In terms of the area occupied, Kelana is the character with the most area coverage on the stage. Such behaviour of the character can be seen on during its dance part as well.

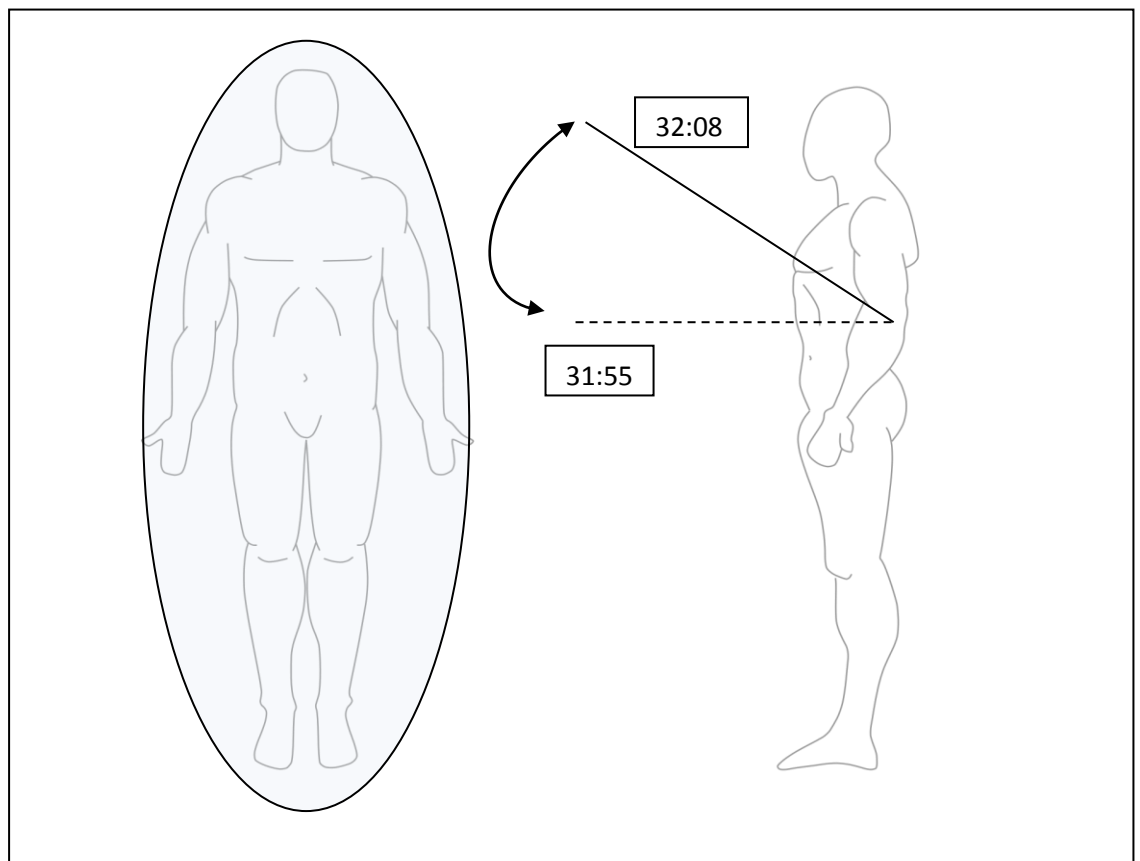


Figure 3.20 – Area covered by Kelana's movement and the movement of Kelana's right hand at 31:55 and 32:08

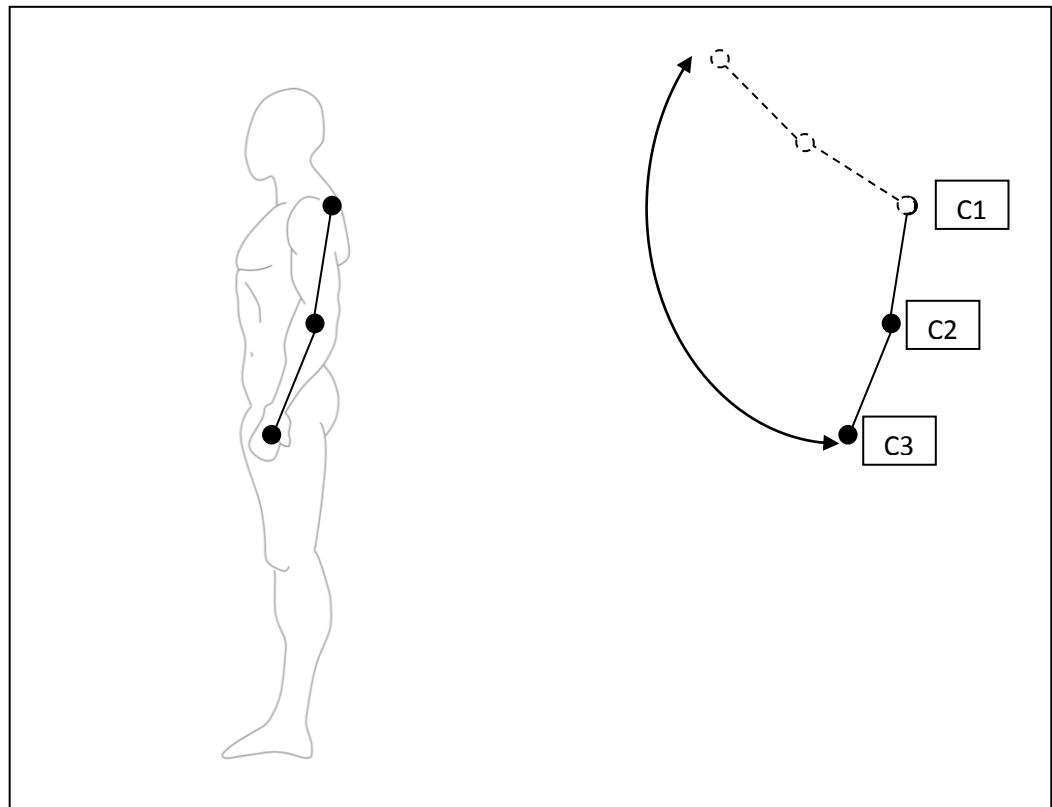


Figure 3.21 The movement of Kelana's right hand at 32:08

3.4 Raksasa

Raksasa are Kelana warriors. They can be easily identified with their hideous mask. By having fangs protruding from their mouth and have a lot of sharp teeth, they are of *Gagah Agal* character. In the video recording Jatipitatur Pituturjati to commemorate 1000 days since the death of a great Dalang Ki Sugito Hadiwasito, Raksasa can be seen moving his hands without a proper form during conversation with Patih. Their body is in a hunch position while their legs spread wide to give a feeling that the character is in warrior class and a monster. According to Ki Sugeng, the characteristic of this type of character is that it does not have the grace of a king in its move as oppose to Kelana Sewandana that usually speaks with an open chest, standing upright. Their voice, just like other *Gagah* characters, are in high voice tone.



Figure 3.22 Ki Sugeng in a posture for *Gagah Agal* characters.

3.5 Raden Harya Brajanata

Raden Harya Brajanata is a brother to Panji Asmarabangun. Even though they are brothers, both of them do not share similar category. While Panji Asmarabangun is an *Alus Luruh* character, Raden Harya Braja is of *Gagah Antep* character. His mask design is similar to Kelana Sewandana, and the only difference is that the mask for this character is in gold whereas Kelana Sewandana is in Red. This character appeared a few times in the video recording of Jatipituttur Pituturjati performance. For this character, two clips will be used to analyze its behaviour since. This is because most of the scene that includes this character, sees this character in sitting position. There is a scene where Raden Harya Brajanata meets Kelana Sewandana in one on one battle. Before the battle start, each of them exchanges words with each other and during this time, we can see the difference in behaviour between these two *Gagah* characters. Kelana Sewandana

speaks with temperamental behaviour while Raden Harya Brajanata not only speaks in a much lower tone but also in a calm and steady mood. While Kelana Sewandana moves his right and left arm rapidly, Raden Harya Brajanata only moves his right arm, while his left arm and shoulder is raise and his hand is held close to his chest. In another scene where he converse with his father, king Prabu Lembu Amiluhur, he and other characters is seen sitting facing the king. The actor is clenching his right hand and opens his thumb during conversation while his left hand is used to open up the mask for his voice. His face is sometime tilted down and raised up during conversation. The picture down below is one of the dance posture for this character. This dance can be seen during the entrance of King Prabu Lembu Amiluhur's minister and sons to the stage.

For the analysis of Raden Harya Brajanata, the combination of Clip A and C will be use to analyze since the duration of interaction between Raden Harya Brajanata and other characters is short. For Clip A, observation was made between 18:22 – 21:44 and for Clip C, observation was made between 34:17 – 34:33.

3.5.1 Raden Harya Brajanata in Clip A

This scene taken for analysis is the interaction of Raden Harya Brajanata with Prabu Lembu Amiluhur



Picture 3.23 - Raden Harya Brajanata in Clip A at 20:54



Picture 3.24 Raden Harya Brajanata in Clip A at 20:58

Table 3.4: Data of Raden Harya Brajanata's movement between 18:22 – 21:56 in Clip A

Time	Noun	Verb	Adverb
18:22	(In sitting position for the whole scene)	1.Left hand is use to open the mask.	1.Right hand is use to stress out his

	1.Both hands	2.Right hand is in <i>Ngepel</i> position, the thumb is open.	word. 2.Movement of the hand is firm, steady and confident. 3.The distance between chest and the palm is between 20-30 cm.
18:30	1.Right hand	1.Right hand down and touches the left feet.	
18:37	1.Right hand	1.Right hand raised	
18:52	1.Right hand	1.Right hand down and touches the left feet.	
18:53	1.Right hand	1.Right hand raised	1.Quick
18:54	1.Right hand	1.Right hand down and touches the left feet.	
19:06	1.Right hand	1.Right hand raised	
19:12	1.Right hand	1.Right hand down and touches the left feet.	
19:15	1.Right hand	1.Right hand down and touches the lower leg.	
19:16-19:56	Interaction between Prabu Lembu Amiluhur and Patih Kuda Laleyan		
19:57-20:10	Prabu Lembu Amiluhur speaks to everybody		
20:12-20:36	Prabu Lembu Amiluhur speaks to Raden Harya Brajanata		
20:37	1.Right hand	1.Right hand down and touches the left feet.	

Table 3.4, Continues

Time	Noun	Verb	Adverb
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20:40	1.Right hand	1.Right hand raised	
20:46	1.Right hand	1.Right hand down and touches the left feet.	
20:54	1.Right hand	1.Right hand raised	
20:58	1.Right hand	1.Right hand down and touches the left feet.	1.Listening to Prabu Lembu Amiluhur
21:07	1.Right hand	1.Right hand down and touches the left feet.	1.Talking to Prabu Lembu Amiluhur
21:11	1.Right hand	1.Right hand raised	1.During the conversation, he talks with his right hand use to stress out his point. The movement is slow, stead, reflecting a calm character that is firm with his decision.
21:44	1.Right hand	1.Right hand down and touches the left feet.	
21:45	1.Right hand	1.Right hand raised	
21:51	1.Right hand	1.Right hand down and touches the left feet.	
21:55	End		
21:56	Interaction between Prabu Lembu Amiluhur and Patih Kuda Lelayan		

3.5.2 Raden Harya Brajanta in Clip C

This is scene of interaction between Raden Harya Brajanata and Kelana Sewandana face to face before their battle.



Figure 3.25 Raden Harya Brajanata and Kelana Sewandana at minute 34:04



Figure 3.26 Kelana Sewandana (Left) and Raden Harya Brajanata (Right) at minute 34.25

Table 3.5 Data of Raden Harya Brajanata's movement between 34:17 – 34:33 in clip C

Adverb	Verb	Noun	Time

	1.Right leg is in front of left leg. 2.Left hand is held close to the shoulder.	1.Left hand 2.Both legs	34:17
1.Right hand moves in steady speed, firm and confidence.	1.Right hand moves to the chest	1.Both hands	34:20
	1.Right hand drops down to the side, in front of right leg.	1.Right hand	34:21
1.The movement is quicker.	1.Right hand in <i>Ngepel</i> position and moves to the chest.	1.Right hand.	34:30
	1.Right hand drops down to the side, in front of right leg.	1.Right hand	34:31

Table 3.5, Continues

Adverb	Verb	Noun	Time
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	1.Right hand is raised with palm is directed towards Kelana.	1.Right hand 2.Kelana Sewandana	34:32
		Battle Commence – End	34:33

3.5.3 Area of the Body Covered

The diagram below shows the body area covered by the movement of Raden Harya Brajanata. In both clips, the emphasizes of the movement is on the right hand. The level of the hand, as shown in diagram below is on the level of the shoulder. This makes the area covered by the movement of the character is mainly on the chest-level area, slightly higher than the area covered by the movement of Gunungsari character. Being a *Gagah* character, Raden Harya Brajanata shows a firm and stern movement during his speech, but the level of the hand does not exceed the shoulder as oppose to Kelana which the level exceeds the shoulder. This can be clearly seen during the confrontation of Kelana and Raden Harya Brajanata in clip C, where the level of the Kelana's hand is higher than that of Raden Harya Brajanata. The posture of the leg is also different. Raden Harya Brajanata body posture is an upright and straight and so are the legs of this character. This makes the impression of a strong and a firm character for Raden Harya Brajanata. On the other hand, the posture of Kelana's leg is much more bended and spread wider than that of Raden Harya Brajanata. The intensity of this character in terms of its movement is quite low with 6 movement per minute in Clip A but in the tense of the battle, with 5 movements in 16 seconds, makes this character have higher intensity in movement which is 19 movement per minute.

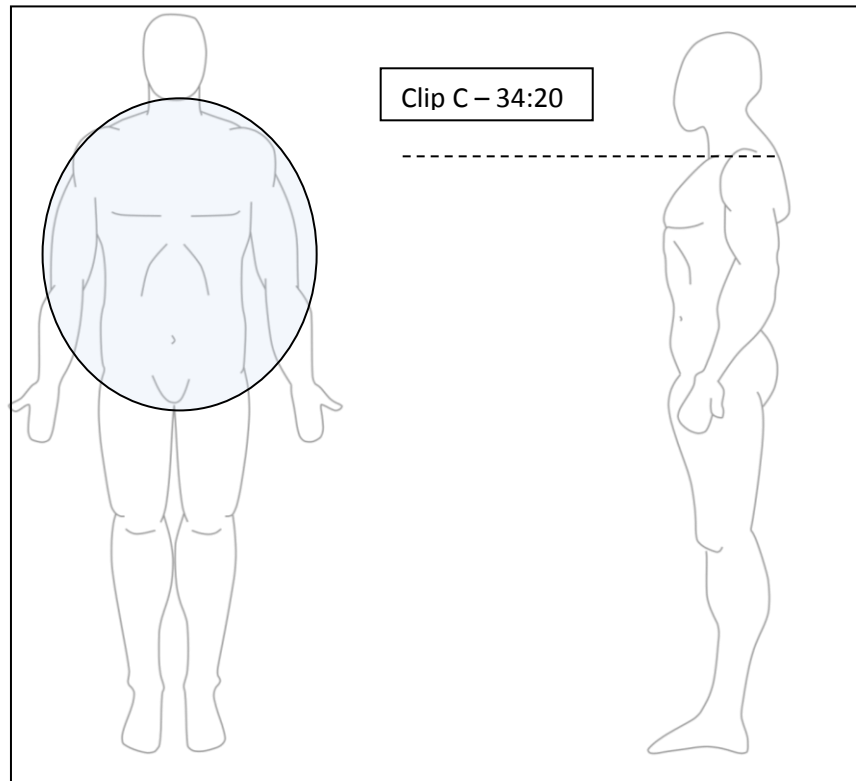


Figure 3.27 - The area covered by the movement of Raden Harya Brajanata and the level of the arm in clip C at 34:20



Figure 3.28 - Ki Sugeng in a posture for *Gagah Antep* characters

3.6 Bancak

In the chapter before this, the character of Bancak had already been explained. In Jatipitutur Pituturjati performance, Bancak and Doyok are two main subjects in the story as they are once gods called Jatipitutur and Pituturjati before changing their appearance to seek for Wisnudewa that had been reincarnated as Panji Asmarabangun. According to Ki Sugeng, the one that plays as a *Panakawan* character are senior Dalang who is vast in experience and very skilled as a Dalang just like *Panakawan* characters who are gods and a being who is very wise despite their outer human appearance who have a lot of defects. Ki Sugeng explained that such value embodies the philosophy that is being passed down from Sunan Kalijaga, the creator of the mask dance in Java. As a person who is responsible in spreading Islam through performing arts, Sunan Kalijaga wanders from village to village as an ordinary man, hiding the fact that he is wise and vast in knowledge about Islam.

In the video recording, this character is being portrayed as person who likes to dance. It is interesting that the character have been given the freedom on two levels, which are :

a) Body language

Compared to other characters and even to Doyok, his close partner, Bancak does not have a stringent particular move that bounds him. He moves around with a normal and relax pace. During conversation with Doyok, he uses his index finger to stress out his point while with Prabu Lembu Amiluhur, he uses both index and thumb while other fingers are clenched. He also sometimes uses his thumb while other fingers being clenched during conversation with Prabu Lembu Amiluhur. His voice tone varies, sometimes high and other times normal with high tone being used to stress his point. In the picture below shows Ki Sugeng shows dance posture for Bancak. This posture is seen during Bancak first enterence where he dances to the music of *Karawitan* before interrupting them as the music is in a wrong tempo.

b) Interaction

In the video recordings of Jatipitatur Pituturjati, there are only two characters that have the freedom to stop the playing of *Karawitan* which are Regol Patrajaya and Bancak. Both of these characters stop the *Karawitan* due to the wrong tempo made by one of the players. This gives us the impression that the characters have a control beyond the dimension of the play. While other characters are only bound with dimension of the story, these characters manage to break the forth wall by interacting with the players from *Karawitan* who does not exist in the dimension of the play. Such act is to show the comedic side of these characters from their antics while not neglecting the fact that they are also wise gods who disguise as humans. This may be the reason why these characters can only be played by senior Dalangs.



Figure 3.29 - Ki Sugeng in a posture for Bancak

3.7 Doyok

Doyok is the close partner of Bancak. According to Ki Sugeng, the birth of Bancak and Doyok is when Panji that was still small at that time managed to break a rock that was split into two which becomes Jatipitatur and Pitaturjati. It is interesting that although these characters came from the same rock but possess different characteristics. Unlike Bancak, Doyok has a dark skin with eyes and hearing problem. In the video recording, Doyok's first scene is with Bancak where he comes and calls to Bancak few times as his ear is not clear enough for him to listen clearly. The actor is seen walking slowly step by step together with the sound from *Karawitan* player while his body is hunch. During this time, his right hand swings back and forth almost like a marching soldier with a slow step while his left hand hold firmly a cloth that is being placed on his left shoulder.

He sometimes stops and clears his eyes to help him locate Bancak after calling his name. His voice is quite soft compared to Bancak who is quite loud, almost like a sick man. Just like Bancak, Doyok does not have a specific hand gestures like Panji or Kelana. In the video recording, his right hand gestures changes from using his index finger to using his palm as a mean to stress his point.



Figure 3.30 shows Ki Sugeng in a posture for Doyok

3.7.1 Bancak and Doyok in Clip C

Screenshot for clip C, Bancak and Doyok scene.



Figure 3.31 - Screenshot of Bancak (Right) and Doyok (Left) at 8:20 in Clip C



Figure 3.32 – Screenshot of Bancak (Right) and Doyok (Left) at 8:38 in Clip C



Figure 3.33 – Screenshot of Bancak (Right) and Doyok (Left) at 8:45



Figure 3.34 – Screenshot of Bancak (Right) and Doyok (Left) at 9:19 in Clip C



Figure 3.35 – Screenshot of Bancak (Right) and Doyok (Left) at 9:40 in Clip C

Table 3.6 - Data for Doyok and Bancak's movement in Clip C between 00:00 until 10:59 in Clip C

Time	Noun	Verb	Adverb
00:00 – 3:45	Bancak entrance dance		
3:45 – 3:52	Bancak stop dancing and standing straight		
3 :53 – 5:32	Bancak talk to one of the Karawitan player		
5:34	Music for Doyok is played		
6:03	Doyok (Doyok called Bancak) 1.Spine 2.Both legs	Doyok 1.He bends to the front while walking.	Doyok 1.Doyok walks slowly according to the beat.

Table 3.6, Continues

Time	Noun	Verb	Adverb
6:11	Doyok 1.Right Hand	Doyok 1.Hand down	
6:11 – 6:32	Doyok 1.Both hands 2.Both legs	Doyok 1.Left hand placed on left side of the chest. 2.Right hand is swing back and forth. 3.The leg moves like a march.	Doyok 1.Left hand is placed on the yellow cloth that is hang on the left shoulder. 2.Right hand is swing according to the rhythm of the <i>Gendhing</i> 3.The leg moves in a small step, and follows the rhythm of the <i>Gendhing</i> and the right hand.
6.33	Doyok 1.Both hands 2.Both legs	Doyok 1.Stop marching.	
6.34	Doyok 1.Both feet.	Doyok 1.Standing on tippy toe as he calls Bancak and back flat on the ground.	Doyok 1.The movement of the feet from flat on the ground to tippy toe position and back flat on the ground is quick and follows the rhythm of the voice.
6:36	Doyok 1.Right hand	Doyok 1.The right hand is placed next to the right ear.	Doyok 1.To hear respond from Bancak

Table 3.6, Continues

Time	Noun	Verb	Adverb
6:37	Doyok 1.Both feet.	Doyok 1.Standing on tippy toe as he calls Bancak and back flat on the ground.	Doyok 1.The movement of the feet from flat on the ground to tippy toe position and back flat on the ground is quick and follows the rhythm of the voice.
6:39	Doyok 1.Both feet	Doyok 1.Turn to the right	Doyok 1.A quick turn to the right while his right hand still on his right ear.
6:41	Doyok 1.Right hand	Doyok 1.His hand is held up and shakes.	Doyok 1.His hand is held up above his head and is shake a little to show that he found Bancak.
6:49	Doyok 1.Both hands 2.Both legs	Doyok 1.Left hand placed on left side of the chest. 2.Right hand is swing back and forth. 3.The leg moves like a march.	Doyok 1.Left hand is placed on the yellow cloth that is hang on the left shoulder. 2.Right hand is swing according to the rhythm of the <i>Gendhing</i> 3.The leg moves in a small step, and follows the rhythm of the <i>Gendhing</i> and the right hand.

Table 3.6, Continues

Time	Noun	Verb	Adverb
6:57	Doyok 1.Both hands 2.Both legs	Doyok 1.Both hands and legs stop moving and the right hand is freeze in the marching position.	Doyok 1.The stop is sudden.
7:01	Doyok 1.Spine Bancak 1.Hand 2.Spine	Doyok 1.His body bends forward. Bancak 1.His body is straight facing Doyok. 2.His hands are on his side.	Doyok 1.As he calls to Bancak, his body bended forward
7:04	Bancak Responded to Doyok		
7:05	Doyok 1.Both hands	Doyok 1.Grabs the yellow cloth on his left shoulder and started to use it to wipe his eyes.	Doyok 1.This act is done in a heavy-sluggish speed, suited with his physical.
7:11	Doyok 1.Both hands	Doyok 1.The right hand placed the yellow cloth on the left shoulder.	Doyok 1.The movement is quite fast.
7:12	Doyok 1.Both hands 2.Both legs	Doyok 1.Started to walk again with his right hand swings back and forth.	
7:19	Doyok Calls to Bancak		

Table 3.6, Continues

Time	Noun	Verb	Adverb
7:21	Doyok 1.Both hands 2.Both legs	Doyok 1.Started to walk again with his right hand swings back and forth.	Doyok 1.Calls while walking.
7:22	Bancak 1.Both legs	Bancak 1.Bancak moves to the left	Bancak 1.The movement is casual.
7:26	Doyok 1.Both hands 2.Both legs	Doyok 1.Started to walk again with his right hand swings back and forth.	Doyok 1.Calls while walking.
7:29	Doyok 1.Both hands 2.Both legs	Doyok 1.He stopped walking and paused	
7:30	Bancak 1.Both legs 2.Both hands	Bancak 1.He moves from right to the back of Doyok. 2.His right hand is left hanging. 3.His left hand hold his Sarong on the right thigh area.	Bancak 1.His right hand is left hanging and freely swings a little. 2.The grip from his left hand to his Sarong is soft.
7:31	Doyok 1.Both hands 2.Spine	Doyok 1.His right hand touches his left knee while his left hand touches his right knee. 2.His body is bend a little to the front.	Doyok 1.He tries to confirm whether Bancak is in front of him or not.
7:35	Doyok 1.Left hand	Doyok 1.His left hand grasp the end of the yellow cloth on his left shoulder.	Doyok 1.The hand grasp firmly.

Table 3.6, Continues

Time	Noun	Verb	Adverb
7:39	Doyok 1.Right hand	Doyok 1.His right hand shakes and points to the floor.	Doyok 1.The shaking of the hand is fast and strong.
7:40	Doyok 1.Right hand	Doyok 1.His hand stops shaking and drops to the side.	
7:41	Doyok 1.Head	Doyok 1.The head turns left and right	Doyok 1.The turning of the head is quick to show the urgency of Doyok who wanted to find Bancak.
7:42	Doyok 1.Left hand	Doyok 1.Raise his left hand to the ear level.	Doyok 1.The movement is slow to show the character is uncertain.
7:43	Doyok 1.Both hands 2.Head	Doyok 1.Both hands pull the yellow cloth from his left shoulder 2.The head looks downward to the yellow cloth.	Doyok 1.The movement is in normal pace, not too fast or slow.
7:44	Doyok 1.Both hands	Doyok 1.The yellow cloth is use to wipe his eyes.	
7:48	Doyok 1.Both legs	Doyok 1.Turns to the left.	Doyok 1.Turns 90 degrees to the left.

Table 3.6, Continues

Time	Noun	Verb	Adverb
7:50	Doyok 1.Both hands 2.Spine 3.Head	Doyok 1.His hand stops from wiping. 2.His head is facing Bancak	Doyok 1.His head and spine moves upwardly in a quick pace, in a staccato to show that he found Bancak
7:52	Doyok 1.Both hands	Doyok 1.He raise his right hand with only his thumb open. 2.His left hand holds the yellow cloth close to his stomach.	Doyok 1.The level of his hand is the same level with his head
7:54	Doyok 1.Right hand 2.Both legs. 3.Head	Doyok 1.His right hand started to swing again in a rhythm as he marches towards Bancak. 2.His head looks downward on the floor as he marches.	Doyok 1.His right hand and both of his legs moves much faster this time. 2.The rhythm of his march is much more faster this time.

Table 3.6, Continues

Time	Noun	Verb	Adverb
7:59	Doyok 1.Right hand 2.Head Bancak 1.Right hand 2.Both legs	Doyok 1.He raise his right hand to shake hands with Bancak 2.His head looks up Bancak 1.He raise his hand to shake hands with Doyok. 2.He moves forward in two steps.	Doyok 1.He does this while walking towards Bancak 2.The head turns up a little. 3.The level of his head shoulder and hand are on the same level. Bancak 1.His hand is on the same level as his stomach. 2.His movement towards Doyok is calm.
8:01-8:05	Bancak and Doyok 1.Right hand	Bancak and Doyok 1.Both of them shake hands	Bancak Doyok 1.Both hand grips firmly and shakes strongly.
8:05	Bancak and Doyok 1.Right hand	Bancak and Doyok 1.Both of them let go of each other's hand	Bancak and Doyok 1.Both of them let go each other's hand slowly.
8:08	Bancak 1.Both legs	Bancak 1.Move three steps backward.	Bancak 1.Calmly moves backward.
8:09	Doyok 1.Both hands	Doyok 1.Pass the yellow cloth from left hand to the right.	Doyok 1.This movement is quick.

Table 3.6, Continues

Time	Noun	Verb	Adverb
8:11	Doyok 1.Both hands	Doyok 1.He hangs the yellow cloth to his left shoulder	Doyok 1.This movement is quick.
8:12	Bancak 1.Right hand	Bancak 1.Points to Doyok with his index finger.	Bancak 1.This movement is quick.
8:13	Bancak 1.Both hands 2.Upper body 3.Right leg 4.Head	Bancak 1.Both hands rotates at the elbow while the upper hand to the shoulder maintain its position. 2.The upper body rotates to the right of Bancak. 3.The head rotates together with the upper body.	Bancak 1.The upper body rotates in almost 90 degree.
8:14	Bancak 1.Both hands 2.Upper body 3.Head	Bancak 1.Both hands are down. 2.The upper body rotates back to the initial position, facing Doyok. 3.The head rotates with the upper body.	
8:15	Bancak 1.Right hand	Bancak 1.Points to Doyok with index finger.	Bancak 1.The movement is quick.

Table 3.6, Continues

Time	Noun	Verb	Adverb
8:16	Doyok 1.Head 2.Upper body 3.Both hands 4.Both legs.	Doyok 1.Turns to the left. 2.The upper body turns to the left. 3.His left hand is on the yellow cloth on his left shoulder. 4.His right hand is on the thigh. 5.Both legs takes steps in rotation to the left.	Doyok 1.The upper body turns to left in a small degree. 2.The legs take a very small steps to the left.
8:18	Doyok 1.Head 2.Upper body 3.Both legs.	Doyok 1.His head looks down while turns to the right. 2.His upper body turns to the right with his head. 3.The legs steps in rotation to the right.	Doyok 1.His legs take small steps in rotation to the right.
8:19	Doyok 1.Right hand	Doyok 1.His index finger is pointed and shaking towards Bancak.	Doyok 1.The degree of rotation of the shaking is small.
8:22	Doyok 1.Right hand	Doyok 1.His right hand is down	
8:23	Bancak 1.Both legs 2.Right hand Doyok 1.Right hand 2.Head	Bancak 1.Takes two steps to the front. 2.Touches the red ball hanging on from the right waist area. Doyok 1.Right hand touches the red ball. 2.Looks down to the red ball.	

Table 3.6, Continues

Time	Noun	Verb	Adverb
8:27	Doyok 1.Right hand Bancak 1.Right hand 2.Both legs.	Doyok 1.Grabs raise the redball to the level of the stomach Bancak 1.Let go of the red ball. 2.Move backwards in two big steps and two small steps.	
8:31	Doyok 1.Both hands	Doyok 1.Right hand letting go of the red ball and placed on the right thigh. 2.Left hand on the stomach.	
8:34	Doyok 1.Spine 2.Left hand	Doyok 1.His body is bend over to the front. 2.Both of his hands is on the respective thigh.	
8:36	Bancak 1.Right hand	Bancak 1.Uses his index finger to stress out his speech.	Bancak 1.The hand swings up and down three times as he speaks from the level of his head to the stomach.
8:43-8:44	Bancak 1.Right hand Doyok 1.Both legs.	Bancak 1.Points out to Doyok and himself. Doyok 1.Move two steps ahead.	

Table 3.6, Continues

Time	Noun	Verb	Adverb
8:45	Bancak 1.Right hand	Bancak 1.Using his right hand index finger to point to Doyok, himself and other places. (Finish at 8:53)	Bancak 1.The hand moves in the area between the chin and thigh. 2.The direction of the movement is various. 3.The movement of his hand follows the intensity of his words. At times seems strong and other times soft.
8:48	Doyok 1.Right hand.	Doyok 1.Placed his left to his chest.	
8:54	Doyok 1.Right hand	Doyok 1.Placed his right hand on to his left hand on the chest.	Doyok 1.The movement is quick.
8:55-9:10	Bancak 1.Right hand	Bancak 1.Using his right hand index finger to point to Doyok and himself. (Finish at 9:10)	
8:57	Doyok 1.Both hands	Doyok 1.Right hand drops and left hand firmly touches the yellow cloth on the left shoulder.	
9:07	Doyok 1.Both legs.	Doyok 1.Doyok walk towards Bancak in 6 steps.	Doyok 1.The steps are small.

Table 3.6, Continues

Time	Noun	Verb	Adverb
9:10-9:17	Doyok 1.Left hand 2.Upper body 3.Head 4.Both legs. Bancak 1. Both hands 2.Both legs.	Doyok 1.Grabs firmly Bancak's right hand. 2.The upper body First facing Bancak during walking and during dragging facing the audience. 3.During walking, the face looks toward Bancak, but during dragging, the face looks towards the floor, facing audience. Bancak 1.Right hand grips firmly Doyok's left hand. 2.Left hand touches Doyok's right shoulder and drops. 3.Takes 7 small steps, following Doyok.	
9:18	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder and let go, after being away from the shoulder move in a circular motion.	Bancak 1.The movement is quick.
9:19	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder firmly.	
9:20	Bancak 1.Left hand	Bancak 1. Moves a bit away from the shoulder.	
9:22	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder.	

Table 3.6, Continues

Time	Noun	Verb	Adverb
9:23	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder and let go.	
9:25	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder and let go, place his left hand on the back of his body.	
9:28	Bancak 1.Left hand	Bancak 1. Touches Doyok's left shoulder and let go.	
9:29	Bancak 1.Left hand	Bancak 1. Place his left hand behind his back.	
9:32	Doyok 1.Upper body	Doyok 1.Facing Bancak.	
9:36	Doyok 1.Right hand	Doyok 1.His right hand grabs Bancak's right arm and pull him a bit further.	
9:39	Doyok 1.Both hands. 2.Upper body Bancak 1.Head	Doyok 1.His left hand is place on the back of Bancak's body. 2.His right hand grabs firmly Bancak's right hand. Bancak 1.His head turns to right.	

Table 3.6, Continues

Time	Noun	Verb	Adverb
9:41	Doyok 1.Right hand 2.Head Bancak 1.Head	Doyok 1.His right hand is raise to the same level as his head. 2.His head is facing and looks to the audience. Bancak 1.He brings his head closer to Doyok's head.	
9:42	Doyok 1.Right hand 2.Head	Doyok 1.His right hand shakes. 2.He looks down to the floor.	Doyok 1.The amplitude of the shakes is small.
9:50	Doyok 1.Right hand	Doyok 1.His right hand shakes to stress out his words.	Doyok 1.The amplitude of the shake is small. 2.He moves his hand up and down from the level of his head to his stomach in bending position.
9:51	Bancak and Doyok 1.Head Doyok 1.Right hand	Bancak and Doyok 1.Looks each other. Doyok 1.His left hand let go of Bancak's right hand.	Bancak and Doyok 1.The turning of the head is quick. 2.The rotation of the head is small.
9:52	Bancak 1.Both legs.	Bancak 1.Move two steps backwards.	Bancak 1.The movement is steady and firm.

Table 3.6, Continues

Time	Noun	Verb	Adverb
9:53	Bancak 1.Right hand	Bancak 1.The index finger of his right hand points towards Doyok while his palm is directed upward.	
9:55	Doyok 1.Right hand	Doyok 1.His right hand touches his chest repeatedly before letting go.	Doyok 1.The amplitude of movement during repetition on touching the chest is small.
9:56	Doyok 1.Both legs 2.Both hands	Doyok 1.Takes a small step forward. 2.Both hands are on the thigh respectively.	
9:57	Bancak 1.Right hand	Bancak 1.Points to Doyok and drops down.	Bancak 1.The movement is quick.
10:04	Doyok 1.Head 2.Whole body Bancak 1.Right hand	Doyok 1.His head looks downward to the floor. 2.His whole body is rotated clockwise to face the audience. Bancak 1.Right hand index finger is pointed towards Doyok with the back of the hand facing towards the floor.	

Table 3.6, Continues

Time	Noun	Verb	Adverb
10:06	Doyok 1.Left hand	Doyok 1.Firmly touches the yellow cloth on his left shoulder. (Until 10:17)	
10:09	Doyok 1.The whole body	Doyok 1.Turns anti-clockwise, facing Bancak.	Doyok 1.A quick 90 degrees turn.
10:11	Doyok 1.Both legs	Doyok 1.Move forward one step	Doyok 1.Small step.
10:18	Doyok 1.Right hand	Doyok 1.Place hand on his chest	Doyok 1.Quick movement.
10:20	Bancak 1.Right hand	Bancak 1.His right hand points out to Doyok and himself. (Ends at 10:22)	Bancak 1.The movement is strong.
10:21	Doyok 1.Whole body 2.Both hands	Doyok 1.The whole body rotates clockwise. 2.Left hand touches the yellow cloth. 3.Right hand on the thigh.	Doyok 1.Rotation is 90 degree.
10:22	Bancak 1.Right hand	Bancak 1.Place his right hand on the back	
10:22	Doyok 1.Both legs.	Doyok 1.Move forward in 4 steps.	Doyok 1.Small steps.

Table 3.6, Continues

Time	Noun	Verb	Adverb
10:27	Doyok 1.Right hand 2.The whole body	Doyok 1.Touches the Bancak's left shoulder. 2.The body rotates clockwise and facing the audience.	Doyok 1.Slowly and firmly touches the left shoulder. 2.Rotation is 90 degrees.
10:29	Bancak 1.Right hand	Bancak 1.Points out to Doyok with his index finger.	
10:31	Doyok 1.Left hand 2.Head	Doyok 1.Left hand is placed on the left thigh. 2.The head is rotated clockwise, looking down.	Doyok 1.Rotation of the head is 45 degrees.
10:36	Doyok 1.Both legs 2.Head	Doyok 1.Take two steps backward 2.Head rotated anticlockwise facing Bancak.	Doyok 1.Two small steps. 1.Head rotated 135 degrees.
10:40	Bancak 1.Right hand	Bancak 1.Right hand drops for a moment.	Bancak 1.Quick movement
10:41	Bancak 1.Right hand	Bancak 1.Right hand raise up again.	Bancak 1.Quick movement.
10:42	Bancak 1.Right hand	Bancak 1.Points to himself. (Pointed to his chest)	
10:43	Bancak 1.Right hand	Bancak 1.Points to a space past Doyok.	Bancak 1.The level of the hand is between head and stomach.

Table 3.6, Continues

Time	Noun	Verb	Adverb
10:44	Bancak 1.Right hand	Bancak 1.Drops down.	
10:46	Doyok 1.Both hands	Doyok 1.Both hands open up and tries to reach and hold Bancak.	
10:50	Doyok 1.Left hand	Doyok 1.Left hand is drop.	Doyok 1.Slowly
10:52	Bancak 1.Both hands 2.Whole body	Bancak 1.Both hands down. 2.Rotates anticlockwise.	Bancak 1.Both hands are down quickly. 2.Rotation of the body is 180 degree and quick.
10:56	Doyok 1.Spine	Doyok 1.The body shakes; bending forward and come back again.	Doyok 1.The movement is short and very quick as he screams Bancak's name.
10:59	Doyok 1.Both hands	Doyok 1.Right hand on face.	
	END		

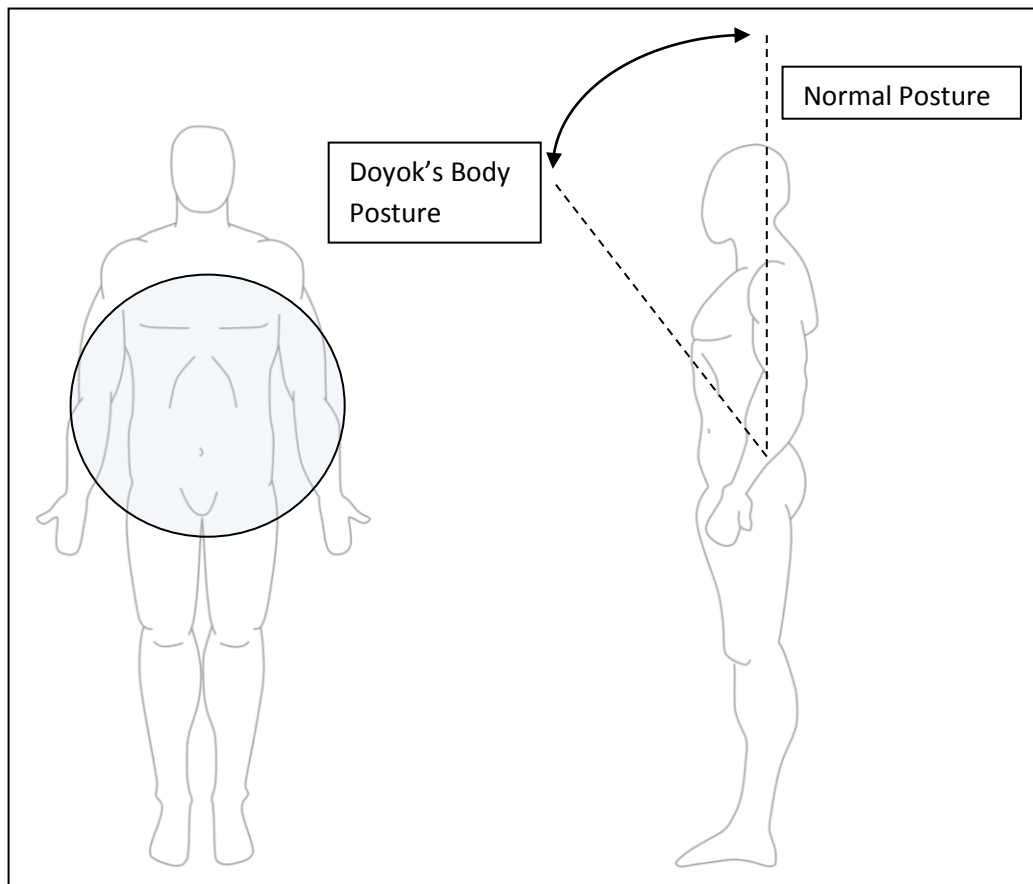


Figure 3.36 - Area covered by Doyok's movement and the posture of the spine for

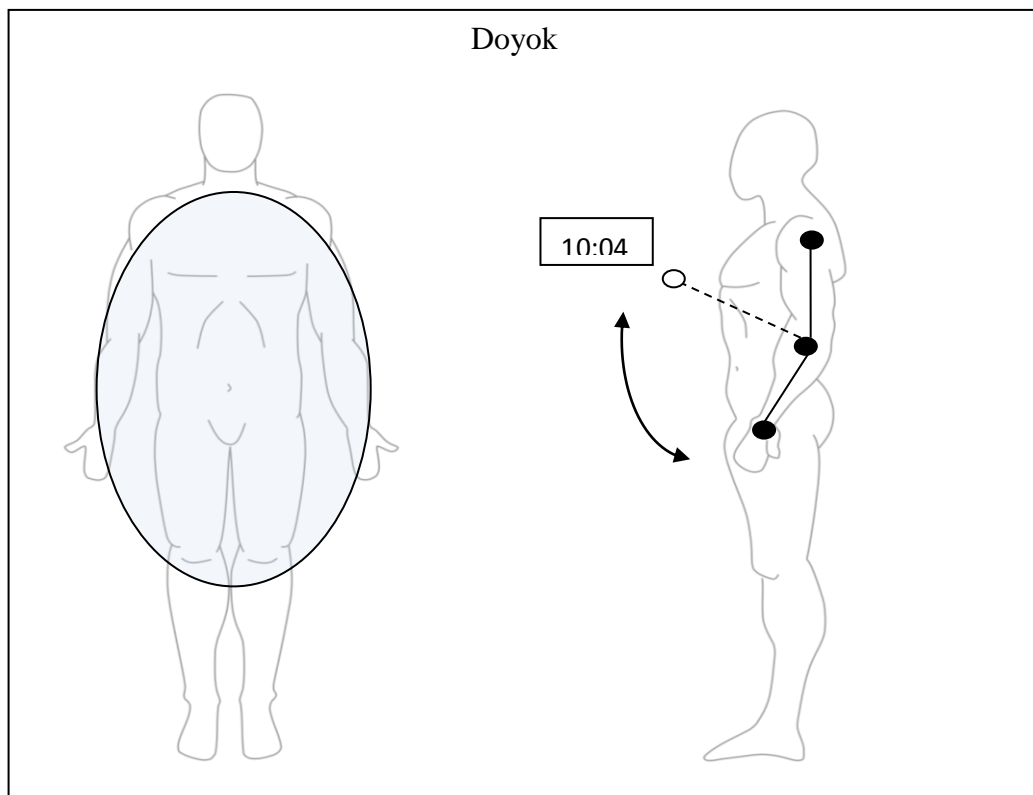


Figure 3.37 Area covered by Bancak's movement (Left) and the movement of Bancak's right hand at 10:04 (Right)

3.7.2 Area of the body covered

The area covered for Bancak and Doyok is quite similar with each other. Doyok's movement mainly between the level of the lower chest to the thigh and Bancak is between the shoulder to the thigh. The mechanical essential movement for Doyok is bending forward with sluggish movement as the nature of the whole body. The small steps taken by Doyok during the entrance to the scene with the accompaniment of the *Gendhing* show this quality. Bancak's movement is much faster than Doyok's but the concern of the body is only on the hands where the character usually use it to point towards Doyok. One of the distinct quality is that at times the hand is use to point with the back of the hand facing downward to the floor just like the position in 10:04. The posture of Bancak's spine is upright unlike Doyok that bend forward. In terms of the space occupied on the stage, these two characters covered a big area on the stage as compared to other characters that is quite static except for Kelana. The intensity of these two characters are quite different, Doyok shows much intensity and richer in movement than Bancak because the average amount of movement per minute for Doyok is approximately 18 and Bancak is half from less than Doyok which is approximately 9 movements per minute.

We have acquire the necessary data for analysis, in the next chapter, a much deeper analysis will be done in order to find the connection between the body language of Wayang Topeng Pedalangan Jogjakarta and Javanese culture that surrounds the art. The connection between Wayang Topeng and Javanese Culture should be understood clearly as this will help us to understand better on how the body language of each character is build and constructed through the philosophy and the traditional belief of the Javanese people.

4.0 THE ANALYSIS OF THE BODY MOVEMENTS IN WAYANG TOPENG PEDALANGAN JOGJAKARTA

In the previous chapter, a textual description had been use to discuss on the characteristics of Wayang Topeng pedalangan characters. The movement of each character in the video recording of Jatipitatur Pituturjati had been recorded and divided into noun, verb and adverb. From this data, we can see the intensity of a character in terms of movement per minute, the area and level of movement for each character and the amount of space occupied on stage. In this chapter, we will analyze the behaviour of each character and to look into the body language of these characters.

In this chapter, we will analyze the movement of each characters by comparing them with each other to look into how these characters had been categorized by the Dalang in terms of its movement and characteristics. All of these characters had been compared to their Wayang Gedog counterpart and sometimes to that of Ramayana characters in Wayang Kulit Purwa. We will also look into the micro level aspect of these movements by look into the behaviour of each character. This will be done in order to get to know these characters very well. Desmond Morris theory on human behaviour will be use in order to get to know how can the skills and learning of the art be passed down from one generation to another. For the constitution of body language for these characters, the combination of semantic theory and dance theory will be use to understand deeply on the subject.

4.1 Wayang Topeng and Wayang Gedog

Before we look further in analyzing Wayang Topeng, we need to understand the foundation of Wayang Topeng acting. It is widely known in Dalang communities in Java that Wayang Topeng is created by Sunan Kalijaga, inspired by the puppets in Wayang Gedog. Hence, from the physiognomy of the mask, its costume, to the movement of characters is inspired by the movement of the puppets in Wayang Gedog. In terms of movement base on the observation on the video recording, there are two distinct type of movement in Wayang Topeng characters. All of the characters whether *Alus* or *Gagah* is fall under one category while for Panakawan characters fall under different category. This is because these two categories shows different behaviour.

For the first category that encompasses *Alus* and *Gagah* characters, they have a rigid movement. The actor is pretty much constricted and need to behave in certain ways. Most of the time, it is due to the status of the character where most of them are of royal blood. In addition to that behaviour, they need to portray an important value, which is the intensity of the character in terms of movement. As shown in previous chapters, *Alus* characters need to have a much slower and less movement. The character needs to have soft attitude, empathy, smoother kind of movement. This is why the level of intensity is lower. In *Gagah* characters, although their intensity is higher than those of *Alus* characters, they still need to portray their class whether they are king, ministers or warriors. For example, Kelana's character intensity is very high and the actor also needs to portray the inner quality of Kelana by having to move every part of his body. The area which the movement covered is mostly on the higher level of the body, usually higher than the shoulder level.

The posture of the characters in the first category is mainly inspired by the puppets of Wayang Gedog. For example, the position of the hand, 'Ngiting' is inspired by the puppet as seen in the picture below (Fig 4.1).



Figure 4.1 on the left shows the position of the hand 'Ngiting' while Figure 4.2 on the right shows the position of the 'Ngiting' position of the puppet.

Other prominent feature of the characters in Wayang Topeng includes the position of the head, whether the character's head looks up or down, depending on the character. For *Alus Luruh* character like Panji, the character's head cannot be raised while *Alus Mbranyak*, the character's head need to be raise up just like the puppet in Figure 4.3.



Figure 4.3 shows puppet of *Alus Mbranyak* (Left) and *Alus Luruh* (Right) (From Sumaryono's collection)

The position of the head too is different between *Gagah* characters. For *Gagah Antep* like Raden Harya Brajanata, the head will look down and for *Gagah Brasak* such as Kelana Sewandana, the character's head will look down. Both of these features show the qualities of the character. For *Gagah Antep*, although their movement is strong and hard, but it is not as rapid as *Gagah Brasak*, hence this show the gentle side of the character, which is why it is reflected by the position of the head.



Picture 4.4 and 4.5 show character *Gagah Brasak* (Left) and *Gagah Antep* (Right) (From Sumaryono's collection)

According to Sumaryono, the interpretation of a character need to be detailed by Dalang who don the mask. Even between the same category, there are different features and quality between characters. For example, two *Alus Luruh* character seems similar to each other except for the feet where one spread more than the other. This show that the character is 'Lincah', or move faster than the other character. Another example are these two *Raksasa* shown in the picture below. According to Sumaryono during interview, a good Dalang needs to know the difference between each character even when the difference is small between one character to another. As we can see in the picture below, the physiognomy of these two *Raksasa* masks are different where the eyes of the red mask on the left is bigger than the other one.



Figure 4.6 and 4.7 above shows two *Alus Luruh* characters that possess different quality. One is *Lincak* (Right) and another is not *Lincak* (Left) (From Sumaryono's collection)



Figure 4.8 above shows two *Alus Luruh* characters that possess different quality. One is *Lincak* (Right) and another is not *Lincak* (Left) (From Sumaryono's collection)



Figure 4.9 above shows two different types of *Raksasa*

The second category is the Panakawan characters. Visually, these characters have significant difference in terms of movement. The movement for *Alus* and *Gagah* characters seemed constraint and bound to their basic mechanical movement. For example, for *Gunungsari*, the actor is static and most of the time he only move his right hand during the conversation with *Regol*, while *Bancak* or *Doyok* moves rapidly between lines. The movement of *Doyok* was not constrict to any particular part of his body and this is why the character does not look like it is constrict or bound to a particular posture. This kind of movement is somewhat similar to the modern western drama. The character of *Bancak* and *Doyok* are ‘alive’ and behave similar to normal people in terms of reaction and movement. The body posture of *Doyok* which is bending slightly over to the front does not restrict him from a fluid and natural movement. Another special feature for Panakawan characters is that they are allowed to interact with the *Karawitan* players during the play. Although this is a part of their comedic antics, it also shows that these characters are special despite the fact that most of them are servants of the kings. The idea of these characters breaking the forth wall in the performance by talking to the *Karawitan* players is almost the same with the idea of

their movement being special, not restrict and rigid as other characters. The idea of Panakawan having a special attributes in acting can be related to the position of these Panakawan characters as deity or gods that have special powers. Although they have special powers, their behaviour is like a normal human being as they choose to be in their human form to concealed their identity. Their behaviour as a normal people can be seen in their behaviour such as the tone level of the voice which is usually high and their set of movement which is not as grand and graceful as those of royal blood such as Panji and Prabu Lembu Amiluhur. According to Ki Sugeng, usually the one who took the role as Panakawan characters are the senior Dalangs who have a higher knowledge and experience than the rest of the members in Dalang community.

4.2 VISUAL ANALYSIS ON CHARACTER'S MOVEMENT

Ki Sugeng explained that a Dalang usually will gauge a character base on comparison with characters from other epics such as Ramayana or Mahabhrata in terms of portrayal. Panji for example, is analogous to Rama from Ramayana or Arjuna from Mahabharata. Although villains such as Kelana in Panji Epic is not analogous to Rahwana as Rahwana's characteristics are much more flamboyant and exaggerated according to Ki Sugeng. This is because Kelana is not a demon character like Rahwana. Hence, the level of intensity for Kelana is lower than Rahwana. The colour scheme also represent the quality as well, with green suits for Panji, an *Alus Luruh* character and red for Kelana, a *Gagah Brasak* character. The physiognomy of the mask, the categorization of the character and the movement of each character is connected to each other.

The characters in Wayang Topeng Pedalangan or Wayang in General had been categorized from the most graceful or polite to the most vibrant, vicious and lustful. This is the same too in terms of movement. From the previous chapter, we can identify the behaviour of movement in each category and thus summarized these categories to look for a pattern in terms of area of the body covered, area of the stage occupied and parts of the body used in acting.

4.2.1 Area of the Stage Occupied

The variety of space occupation on the stage between different characters is interesting to look into. Panji, being the most modest, polite and graceful character is the character with the least space occupied on stage. The size of the acting space is approximately one normal footstep in radius. This is similar to Gunungsari although both of these characters are in different subcategory. Gunungsari on the other hand is quite static as he did not move closer towards his servant Regol during their conversation. For Kelana Sewandana and Raden Harya Brajanata, however, although both are in the same category, but they have different level in stage occupation. Raden Harya Brajanata, have the firm and steady movement with very minimal stage occupation almost like an *Alus Lurus* character like Panji and Gunungsari. Kelana however occupies almost all area on the stage. This is not only because the movement suits the situation and its emotion but this can be observe too during his conversation with Surapremuja where he walks a few steps towards Surapremuja and back between lines. Panakawan characters are much different than the rest of the characters. This is because not only the area occupied on the stage is wide, the tempo and movement of these characters is fluid and almost resemble a human. The feel of their spatial occupation is unlike Kelana Sewandana where the nature of the movement in Kelana Sewandana is strong with occasional ‘staccato’ between movements. The diagram

below shows the space occupied by these characters on stage in scenes discussed in the previous chapter.

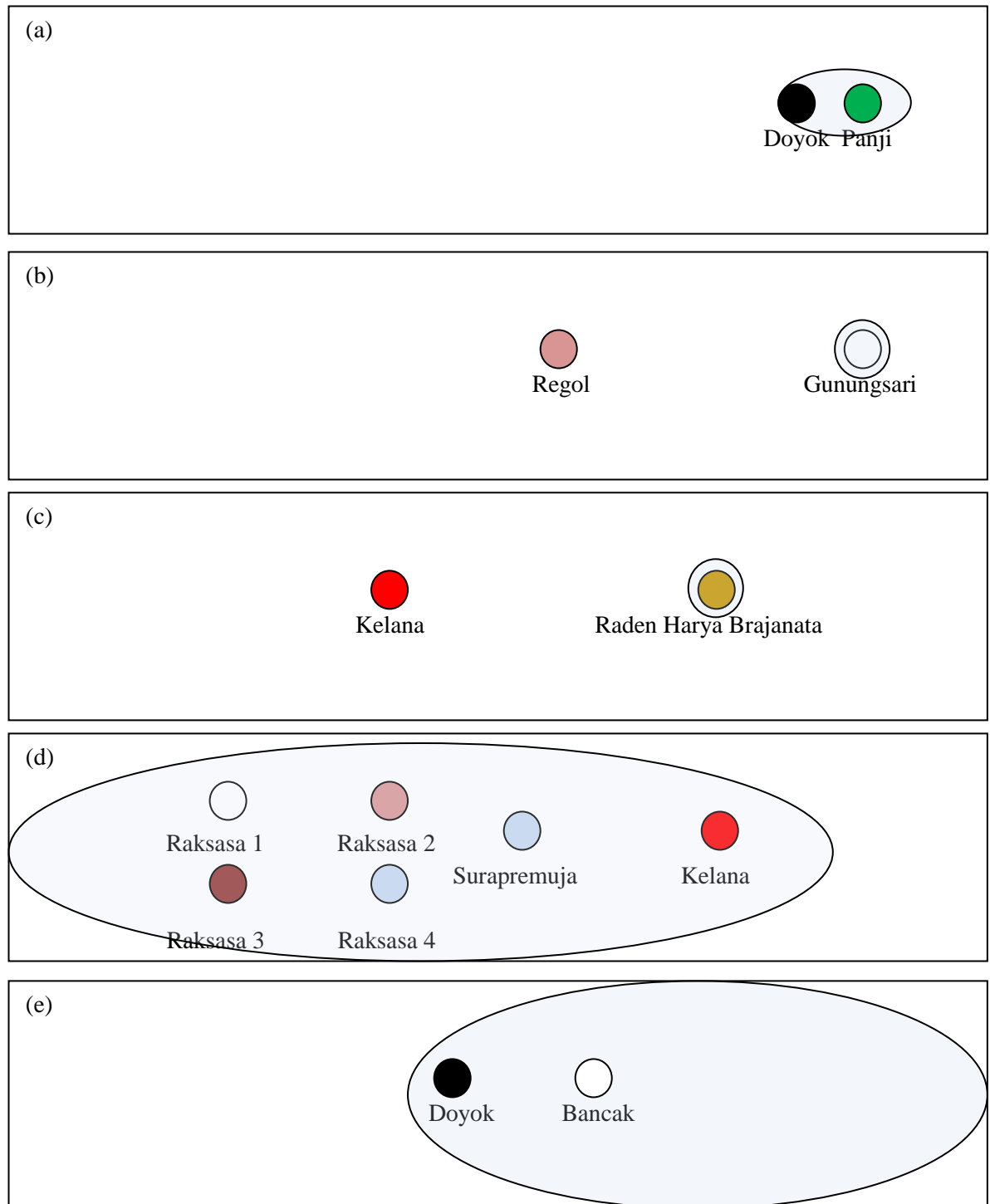


Figure 4.10 The diagram above shows the area of the stage occupied by (a)Panji (b)Gunungsari (c)Raden Harya Brajanata (d)Kelana (e)Bancak-Doyok

4.2.2 Level of Hand Movement

The diagram shown below shows the level of hand movement of each character in the analysis on the previous chapter. As seen in the diagram below, the area covered by the movement of Panji is around the lower body, while Gunungsari, an *Alus Mbranyak* character covers the upper part of the body. This is consistent with the fact that the character as describe by Ki Sugeng as being a little rougher or *Kasar* than Panji. This is also the reason why the voice of the actor for Gunungsari is higher than those of Panji. As we go towards *Gagah* characters such as Raden Harya Brajanata and Kelana, the area covered by the movement is bigger. The highest area covered by the movement is Kelana where the whole body participates in the conversation between him and other characters. In the previous chapter, we have seen how Raden Harya Brajanata and Kelana differ just like Gunungsari and Panji even though they are in the same category. Not only in the area on the body covered by the movement, but the intensity of the movement as well. The highest intensity in terms of movement per minute is Kelana at 32 movement per minute, followed by Doyok at 18 movement per minute, Gunungsari at 12 movement per minute, Bancak at 9 movement per minute, Raden Harya Brajanata at 6 movement per minute and lastly, Panji at 3 movement per minute.

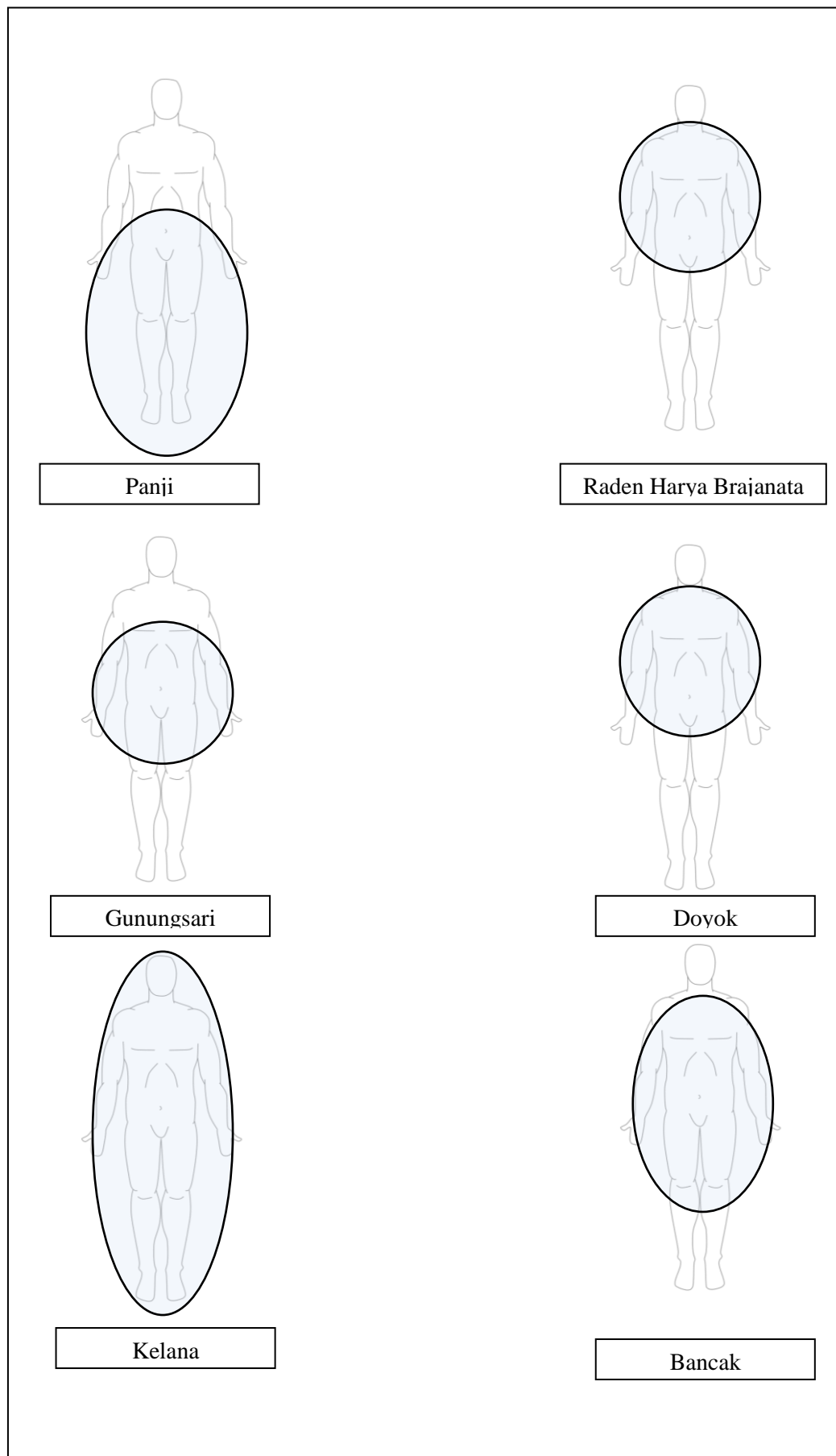


Figure 4.11 Diagram shows the different area on the body covered by each characters

This shows the relationship between the area of the body covered by the movement, the intensity of the movement, the area occupied on stage and the type of character. The result from the analysis is consistent with the data collected from the interview with Ki Sugeng. According to him, the characteristic of a character is getting rougher in this manner.

Gagah Brasak > Gagah Antep > Alus Mbranyak > Alus Luruh

Panakawan characters however can be placed between *Gagah Brasak* and *Gagah Antep* as they are both higher in terms of intensity and area of the stage occupied than Raden Harya Brajanata, a *Gagah Antep* character.

As we can see as the type of character changes from *Alus* to *Gagah*, so are the characteristic of the movement. The main characteristic of an *Alus* character is that the intensity in terms of movement per minute is low, the area of the body covered by movement is between the mid section to the lower part of the body and the space occupied on stage is low as well. For *Gagah* character however, the main characteristic of this category is that the movement covers the top area of the body, from the chest to the head and the nature of the movement is stern, rough and firm as seen in Kelana and Raden Harya Brajanata. Generally, the intensity of the character in terms of movement per minute for this category is higher than *Alus* characters. The space occupied by these characters varied, as Kelana, a *Gagah Brasak* character has a high volume of space occupied on stage and Raden Harya Brajanata is lower than Kelana. This is also connected to the intensity of the character and the movement as well. Suitable with the nature of Kelana who is lustful and ambitious, the area of the stage is occupied to

portray his ever temperamental nature as oppose to Raden Harya Brajanata who is a firm and a calm leader.

Another category, the Panakawan characters falls between *Alus* and *Gagah* character in terms of its intensity, stage occupied on stage and the area covered on the body by the movement. As oppose to *Alus* and *Gagah* character, they are more likely to have a movement that is much more free in terms of the flow as the posture that they are in are not as constrict as in *Alus* and *Gagah* characters. The nature of this type of character is much more complex than the rest of the characters as they do not possess the grace of a royal blood in terms of their movement although in the epic, they are gods in human disguise. The existence of this character inside the epic is connected to the philosophy of the Javanese culture as expressed by Ki Sugeng. Sunan Kalijaga as the person responsible in creating Wayang Topeng had been taken as a model of the highest achievement for a Dalang according to Ki Sugeng. His character as a person who possessed incredible talent and humble at the same time may had been projected through Panakawan characters. According to Ki Sugeng, Sunan Kalijaga spread Islam from village to village through cultural performance, disguising as a normal citizen and his outer appearance is no different than the common people. This can be related to the Panakawan characters in Panji epic. Their mystical power as gods can be related to the incredible talent possessed by Sunan Kalijaga while their outer appearance as a common people can also be related to the outer appearance of Sunan Kalijaga during the time which he spread Islam, disguising as a common people and travel from village to village. According to Ki Sugeng, the Panakawan is treated as special characters as only an experience Dalang can don the mask and takes the role. Other special traits of Panakawan characters includes the ability of these characters to communicate with *Karawitan* players, breaking the forth wall between the character in the story and the audience. The smooth flow of the movement of Panakawan characters show how these

characters resemble normal human; the audience. These features further enhance the value of the Panakawan characters as gods in human disguise.

The Panakawan's place among other characters in Panji epic is highly regarded by the Dalang community as only an experience or senior Dalang can don the mask and become the character. The status of Panakawan as special characters is further proved as they possessed special traits which is the ability to communicate with *Karawitan* players. This breaks the forth wall of the performance as they interact with the people outside of the performance. The smooth flow of the movement of Panakawan characters show how these characters resemble normal human; the audience.

4.3 The Components of Wayang Topeng Body Language

From the data obtained in the previous observation and analysis, a constitution of body language system used by the Dalang for Wayang Topeng Pedalangan can be constructed. The method of the Dalang community in portraying a character in Wayang Topeng Pedalangan is through experience, imitation, observation combine with spiritual practice. The main components of body language in Wayang Topeng are intensity, energy, area of the stage occupied, the level of hand movement, posture and hand or finger position. The intensity of a character is one of the important components of the body language in portraying a character. As discussed previously, each category of character in Wayang Topeng Pedalangan Jogjakarta have different values of intensity in terms of movement per minute. The intensity is measured in terms of movement per minute due to the fact that each of character in Wayang Topeng are visually different in terms of its frequency of movements. As the type of character changes from *Alus* to

Gagah, the intensity of a character increase and will be different totally from one another. According to Sumaryono, his explanation of Kelana characteristics is by comparing it with Rahwana from Ramayana epic stating that Rahwana's character is always over the top or over-acting during the play, but this cannot be the same with Kelana as this character, although high intensity, but still have its own grace as compared to Rahwana. Intensity of a character can also be use to differentiate characters of a different subcategory such as an *Alus Luruh* and *Alus Mbranyak* or between *Gagah Antep* and *Gagah Brasak*

Second main components of Wayang Topeng body language is the energy of a character. This is measured visually and it is interconnected with the intensity of the character. Although unlike the previous component, the energy is measured in terms of the quality of the movement of each character. Different characters in Wayang Topeng requires different level of energy. Kelana, the character with the highest intensity in terms of body movement per minute requires a high energy on the stage. The amount of energy can be observed through the movement of the character itself on stage especially during speech and can be visually see how it is projected externally. Without projecting an adequate amount of energy, the character cannot be seen alive on stage and will not captured the eyes of the audience. The energy of an actor is also connected to the level of his knowledge, experience and spiritual level. According to both Ki Sugeng and Sumaryono, an experienced Dalang will be able to projects his energy during acting and captivated the eyes of the audience even though he plays a minor role during the performance. The ambiguity of body language for a character also depends on the correct amount of energy projected. This also applies to *Alus* characters. Even though this type of character portrays the quality of kind, peace and graceful, this does not mean that the character should lowered his energy. A movement that is low in energy will not have a meaning according to Sumaryono. Further explanation on ambiguity and

rules of Wayang Topeng Pedalangan will be explained later in this chapter using Projection Rules in Semantic Theory as a base for discussion.

Another main component of Wayang Topeng Pedalangan body language is the area of the stage occupied. Although it cannot be measured quantitatively but the visual representation for each character's movement on stage can be measured qualitatively and can be easily differ visually in the video recording. This component is closely related to the intensity of the actor's body but as opposed to intensity, this component shows a different pattern than the intensity of a character. A distinct different can be seen between Panji and Kelana where minimal movement on stage is observed for Panji and a huge area of stage occupied for Kelana as visualize in figure 4.10 previously. As for Gunungsari and Raden Harya Brajanata, these two shows a very minimal movement on stage as they almost static on stage during speech and in between lines. This is most obvious with Gunungsari as he only retains his distance with Regol in the entire scene. Raden Harya Brajanata is also static in both scenes, where the first one is during the council with Prabu Lembu Amiluhur and second one is during the time when he faces off one on one with Kelana. The reason for this character to be static in the first scene may due to the fact that it is the custom of Keraton that requires the character to be positioned in a sitting manner during council with the king. The second scene have a little dialogue before battle commenced , hence this may be the reason why the character is static. Both of these situation is the reason why Gunungsari's minimal movement on stage cannot be compared to those of Raden Harya Brajanata's minimal movement.

One of the main components that can be easily observed in Wayang Topeng Pedalangan Jogjakarta's acting is the level of hand movement. As we go through in analyzing and observed each character's movement, we will notice that other intensity

and energy, the distinct features of each character is the height of the hand movement of the character. For example, in Panji's movement, the area of the hand movement covered from the lower part of the body to the area of the legs. As the character move from *Alus* to *Gagah*, this changes where the height of the hand movement increases. The big difference can be observed between Panji and Kelana Sewandana. During speech, Kelana will consistently point or move his hand from the height of his chest up to above his head. This behaviour is consistent during the interaction with other characters as well. This behaviour can be observed during the confrontation scene between Raden Harya Brajanata where Raden Harya Brajanata converse while moving his hand around the area of the chest while Kelana on the other hand moved his hand with the height higher than his head. From the data obtained, it can be concluded that graceful, charming and good-hearted characters will most likely to move his hand around the area of the lower body while the lustful, temperamental, ambitious and rude characters will move his or hand between the level of the chest to above the head.

Posture is one of the important characteristics in Wayang Topeng Pedalangan. As all forms of theatre, posture defines a character and as such, this projects the culture of a particular society surrounding it as well. Although it is not heavily focused on, still there are some distinction between each characters made by the actor in terms of posture of a character. Raden Harya Brajanata and Kelana Sewandana can be seen as a character with his chest open wide while Panji's posture is a bit hunch to the front and his chest is not as wide as Kelana and Raden Harya Brajanata. The character with the most distinct in terms of posture is Doyok. This is because the character is depicted by the actor with a hunch posture, and thus making it one of the distinct character other than Kelana. From the data obtained, we can conclude that upright posture shows that the character is full of pride, confidence and maybe a firm character like Raden Harya Brajanata. A character with a hunch be it little or small shows a character with compassion and kind-

hearted like Panji and Doyok. A character with a small hunch projects a graceful quality while a character with a big hunch shows a character with low self-confidence like Doyok. In Wayang Topeng Pedalangan, *Gagah* and *Alus* characters are also different in terms of the movement of the leg, affected by the body posture and the intensity of a character. The huge different of *Alus* and *Gagah* character in terms of leg movement is the height of the leg raised during walking. The diagram below shown the difference between an *Alus* and *Gagah* character movement in terms of walking.



Figure 4.12 and 4.13 Shows the difference between the walk of an *Alus* character (Left) and *Gagah* character (Right)

As shown in the diagram above, the movement of an *Alus* character *Gagah* character is different in terms of its height. *Alus* character tend to walk with both of its feet close to the ground where a *Gagah* character tends to raise its leg as high as the knee level of a character. This can be easily observed during the entrance and the exit of a character in a particular scene as *Alus* character usually does not move during a particular scene

where dialogue is included. Huge movement can be observed through Kelana actions during a scene where Surapremuja met him to give his report on the respond from Prabu Lembu Amiluhur on Kelana's marriage proposal to Princess Tamioyi.

The next and the last main component of body language in Wayang Topeng Pedalangan is the position of the hand and fingers for a character. As discussed earlier in the chapter, the position of the fingers for a character is inspired by puppets from Wayang Kulit Purwa. Some of the basic finger positions in Wayang Topeng Pedalangan are *Ngruji*, *Ngiting*, *Nyempurit* and *Ngepel*. The description of the hand positions according to Fred Wibowo (Tari Klasik Gaya Jogjakarta, Jogjakarta, 2002, Page 25) is translated as follows :

1) *Ngruji*

The palm of the hand is raised straight with index, middle, ring and little fingers raised with the palm. The thumb however is placed in front of the palm.

2) *Ngiting*

The palm of the hand is raised straight with the tip of middle and the thumb meets, creating a small ring. Other fingers is crooked and the lower bones of ring and index finger as straight as the wrist with little finger as the prominent finger (Raised higher than the rest of the fingers)

3) *Nyempurit*

The palm of the hand is raised straight with the tip of the thumb touches the middle section of the middle finger. The index finger is crooked with its side touches the middle finger while the tip touches the lower part of the tip of the thumb. The middle finger and index finger is crooked with the lower bone as

straight as the wrist. The tip of the little finger touches the middle bone of the ring finger. This position is only of right hand.

4) Ngepel

The palm of the hand is raised straight with the index, middle and ring finger clenched into the palm. The thumb is crooked with the tip touches the index finger while the little finger is crooked and touches the middle bone of the ring finger.

The position of each of these position is visualized in figure 4.14 – 4.17.

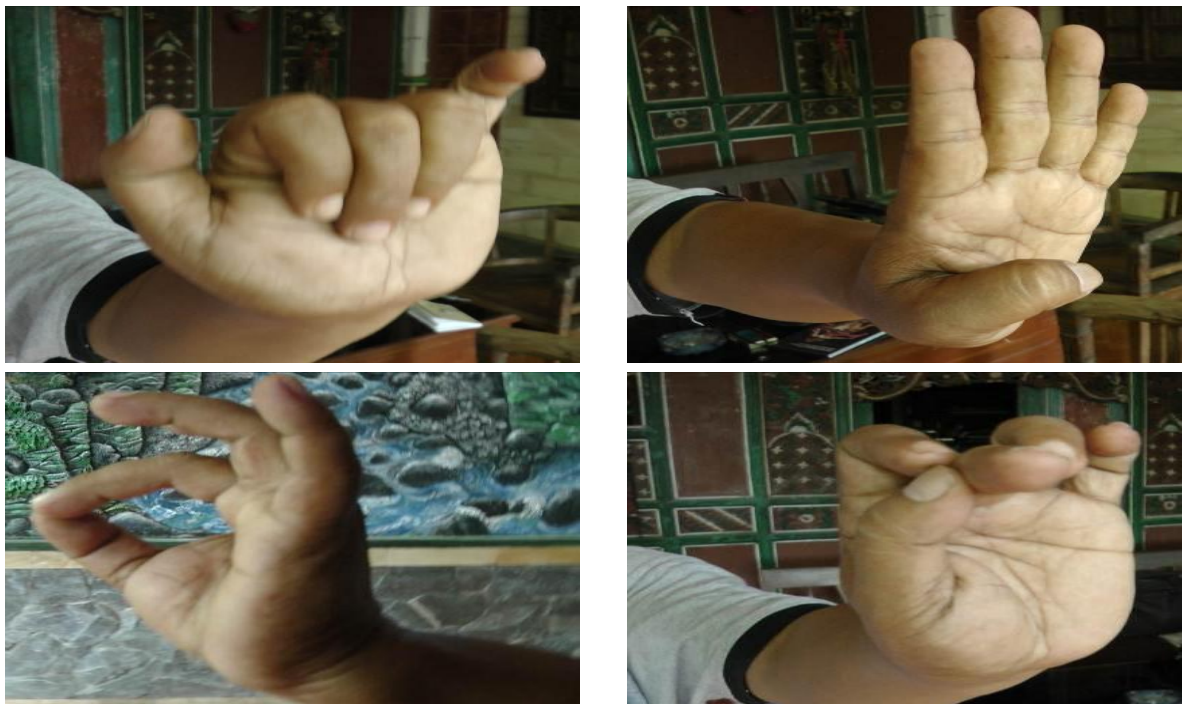


Figure 4.14 – 4.17 In clockwise direction – *Ngepel*, *Ngruji*, *Nyempurit* and *Ngithing* by Sumaryono.

The hand position of the character is also inspired by Wayang Kulit Purwa as well. According to Sumaryono, a character need to face its palm to the other character it converses to just like a puppet does when it converse with other character. A Dalang that does not face his palm to the other person he converse with according to Sumaryono is just having a meaningless action. Thus this also means the ambiguity of

the body language in Wayang Topeng Pedalangan. Further discussion on ambiguity of body language in Wayang Topeng Pedalangan will be made later in the chapter. The position of the fingers of characters in Wayang Topeng Pedalangan are different depending on the type of character. The position of *Ngiting* is usually used by *Alus* characters such as Gunungsari and Prabu Lembu Amiluhur during conversation whether it is to address a subject matter or to point to the subject (other character) in front of him. For *Gagah* characters however, the position of the fingers varied from one sub-category to another. Raden Harya Brajanata opens up his thumb while the rest of his finger is clenched in a fist during conversation. Surapremuja however is closely resemble to Raden Harya Brajanata but all of his finger are not in a clench position. They are crooked towards the palm but never met. Kelana on the other hand always points to other character regardless whether it is towards his followers or his rival. This can be seen during conversation between Surapremuja, his follower or a scene where he face off Raden Harya Brajanata, his rival.

Figure 4.18 and 4.19 shows different position of *Ngiting* hand position, the correct hand position (Left) and the wrong hand position (Right)



From the discussion, we can understand how the system of body language in Wayang Topeng Pedalangan works. The component of the system is important and related to one another. Ignoring an element inside of these component may leads to the wrong gestures for a character and thus this will result in a bad overall Wayang Topeng show. With all the data obtained from interviews and video recording of the performance, comes the next question in this research which is ‘What constitutes a particular character’s gesture?’. To answer this, we will look once again into the data obtained and break down elements of a character’s body language according to the projection rules in Semantic Theory. This will help us to understand better of what constitutes a character’s gesture and to understand the symbol of gestures of body language in Wayang Topeng Pedalangan.

4.4 The Body Language of Wayang Topeng Pedalangan Characters by Projection Rules

4.4.1 The Elements

The data obtained had been processed in the previous chapter and analyzed earlier in this chapter. We will now look into each character and break down the elements of their specific body gestures to understand the nature of these characters in terms of their movement. The projection rules taken from the semantic theory as explained in chapter one, will be use to discuss these features and to further understand the symbols of each components and elements in the gestures.

Before we began to discuss each of the chosen character, it is essential to look at the qualities used to measure the behaviour and gestures for each character. Previously we had concluded the general pattern of movement and behaviour of each character can

be summarized in terms of intensity, energy, area of the stage occupied, the level of hand movement, posture and hand position. Hence, to discuss the characteristics of body movement for each character by using Projection Rules these elements will be used as a measurement for discussion. Here, what is projected is the character, whether all of the elements combined will project the intended character that the Dalang wanted to portray. The intended use of Projection Rules in this discussion is to discuss the external behaviour of the character in order to understand the character although according to Ki Sugeng, the preparation in understanding a character for a Dalang is not only through external preparations but spiritual as well. From these elements, we will find a defining traits or characteristics to differentiate from one character to another.

To begin our discussion on differentiating different sets of movement from character to character using Projection Rules as a guide, we will recap the characteristics of body language for each character in Wayang Topeng Pedalangan that had been observed earlier.

Table 4.1: Components of body language for each character

Character	Intensity	Energy	Area of the stage occupied	Level of hand movement	Posture	Hand Position
Panji	Very Low	High – Internal	very low (almost zero)	around the waist	slightly hunch	Ngepel (In video recording)
Gunungsar	High	High –	Very Low	Waist to	upright	Ngiting

i		Internal	(Almost Zero)	lower chest		
Brajanata	Low	High – Internal	Very Low	Stomach to upper chest	Upright	Clenched fist with thumbs up
Kelana	Very High	High – External (Projects)	Very High	Upper Chest to Above Head	Upright	Point with index finger (majority)
Bancak	High	Low – Internal	High	Upper chest to knee	Upright	Various
Doyok	Very High	Low – Internal	High	Stomach to upper chest	Hunch	Various

Table 4.1 continued

The table above shows the differently quality possess by different characters from *Alus* to *Gagah* and *Panakawan* characters. As we can see, some qualities gradually change from *Alus* to *Gagah*. As been discussed in the first chapter and earlier in the chapter, each element in the body language of Wayang Topeng will be regarded as lexical items and will be analyzed to look at the ambiguity of body language for each

character. The question arises as how would one differentiate the presentation of an actor to another actor that dons another character? The presentation of an actor who does not have an adequate preparation for a performance will project insufficient information to his audience and thus comes the ambiguity of his body language for his role. The audience is left riddled and confused about his character because the information sent to the audience does not match the previous information received about the character. With the combination between the character's movement and costume, this will further make the audience left in confusion or not attracted to the presentation of the character by the actor. Thus, this is why experienced Dalang can play his role well because the information he gives to his audience is sufficient and thus satisfied the expectation of the audience. The transformation of the body for Dalangs in order to acquire the correct body language for characters will be discussed later in this chapter.

4.4.2 Finding the Core Element

Based on the data that had been collected and using Projection Rules, some of the elements stated earlier in this chapter can be used to differentiate one character to another while some are not. Like words in a sentence, these elements that cannot be used to as a distinguisher however can be combined in order for it to form the intended quality of a character that is unique compared to the other characters. In general, it is easy to differentiate an *Alus* and *Gagah* characters based on the intensity, energy, level of hand movement, hand position and even posture. But some of these elements need to be combined in order for us to understand the information that the actor tries to project. The intensity, for example, are different between Gunungsari and Raden Harya Brajanata where Gunungsari is 12 movement per minute and Raden Harya Brajanata is 6 movement per minute. Although generally, intensity for *Alus* is lower than that of

Gagah, it is not with the case between Gunungsari and Raden Harya Brajanata as what had been observed in the video recording. Hence, the reliability to only use intensity as the sole element to differentiate between characters or between *Alus* and *Gagah* characters is quite low.

However, the only element that can be use to differentiate one character to another is the level of hand movements. In the table shown above, the level of hand movement for each character is different and we can see it gradually changes from *Alus* to *Gagah*. Even the level of hand movement for each character in subcategory, we can clearly see the difference between one to another. Panji for example have a lower level of hand movement than Gunungsari. Raden Harya Brajanata also have a lower level of hand movement than Kelana. Although there is some similarity between Doyok and Raden Harya Brajanata, still the level of hand movement can be regarded as the most reliable element to distinguish one character to another compared to other elements. The rest of the element are the area occupied, energy, hand position and body posture shows inconsistent in terms of the pattern of quality for each character. These elements do not show the pattern of gradual changes in quality from *Alus* to *Gagah* or *Panakawan*. As been discussed earlier, the Dalang in Wayang Topeng Pedalangan use comparative observation in order to differentiate one character to another. The terms such as ‘*Alus*’(refine) or ‘*Kasar*’(rough) are used in order to differentiate all of the characters. Hence, the only element or criteria that meet the method of the Dalang is the level of the hand movement.

4.4.3 Locking The Intended Meaning

Although the level of hand movement can be considered as an element to differentiate between characters, still it is not enough to differentiate between characters. A distinguisher should exist in the ‘sentence’, which is the intended

character that is portrayed by the actor. For this purpose, try and error method can be use to mix the element of level of hand movement with another element so as to see whether it can produce a mixture of element that will define a specific character. After this is achieved, then the rest of the element that is not suitable to mix alongside the level of hand movement as one 'word' or element will be regarded as elements that completes the characteristics of a character; the sentence. It is worth to note that this concept is only to provide the visual value of a character which is the body language, while as far as the understanding of a character is concern, it is up to the Dalang and his spiritual condition and effort to understand the character and to play the role accordingly. To discuss and understand the subject matter, it is best for us to look into the elements discussed without the interruption of other elements including the one that is not listed as the element of the body language such as costume and voice of an actor. Imagine that we are observing a figure with only some elements of body language given below.

1. Level of Hand Movement + Intensity

The level of hand movement and intensity is a good combination as both of these elements specifically visualize the characteristics of a character. What this combination lack is the time needed for the information on the body language to pass on to the audience for analyze. The intensity as previously explains is measured in a time frame, so by stripping off other elements such as the costume and voice, it will take some time before the information on the intensity to be understood by the audience.

2. Level of Hand Movement + Area of the stage occupied

Just like the combination with intensity, this combination too is time-dependent

element. And this also depend on the type of story presented in a particular time, so some character will not be able to show its characteristics fully due to the storyline presented.

3. Level of Hand Movement + Energy

Energy is the element that is hard to measure as it is connected to spiritual understanding of the character. Although generally all characters should be presented with sufficient energy, still in terms of energy distribution for a character is hard to observe and understood at this point of time. Since the intention of this discussion is to look for visual aspect to find a distinguisher, hence, it is vital to look for more solid visual presentation on the matter.

4. Level of Hand Movement + Hand Position

Hand position is one of the basic element that should be obey by all cast. Although the element alone is not suitable as the sole element to differentiate between one character to another, it is still one of the element that can be visually relied on by the audience. If we look into the data, some of the hand position is the same for the same category of character, such as *Alus* characters. Gunungsari and Panji uses the same hand position. Although it does not show on the video recording, but we can assume this base on its Wayang Gedog counterpart. For example, Kelana cannot have a *Ngiting* hand position and so does Panji that cannot points his finger even to his servant Bancak and Doyok. These absolute features are a concrete visual description for the presentation of a character to the audience.

5. Level of Hand Movement + Posture

The body posture aspect in Wayang Topeng Pedalangan can be used to differentiate from one character to another in terms of visual description. Although some category will be hard to differentiate such as Panakawan Bancak and Gunungsari, still, it shows distinction between other characters such as Doyok and Raden Harya Brajanata. The element however does not depend so much on the category of a character. The posture however applies to a character which possess certain trait that would need it to be pose in a certain way. This happens to Doyok where his posture, applies only to his character where the other Panakawan characters such as Bancak and Regol does not have the same pose like him.

From the result of trial and error of the above, we can conclude that there are two suitable pairing that can be taken as a good distinguisher in order to differentiate one character to another which are the mix of level of hand movement with hand position or the mix of level of hand movement with posture. Between these two pairings, the mix element with the hand position is the most likely to be chosen. This is because the mix element of posture is ambiguous in terms of category of characters that it will represent. Unlike the hand position which subjected to the category of a character, the element of posture is subjected to the quality of a character regardless of the category whether it is *Alus* or *Gagah*. Even within the subcategory in *Gagah*, there is a huge difference between Raden Harya Brajanata and Kelana in terms of hand position. With this two element combine, it will create a core element for the visual aspect of the body language in a character, giving a more specific features and description to differentiate the characters.

The findings from observation in the previous chapter and the analysis made on this chapter had given us some understanding on visual aspect of the body language of Wayang Topeng Pedalangan. The combination of elements from intensity, area of the stage occupied, energy, to the hand position of an actor give a unique visual characteristics of a character. The other being the costume, the physique and the voice of the actor. The data that had been collected shows the behaviour of these elements from one category of character to another. The method of which a Dalang use in order to portray a character had been used as a guide to get to know the body language of these characters. This is done to see whether or not the behaviour of the body language in Wayang Topeng Pedalangan is connected to the method that the Dalang use in order to measure, to explain and to understand a character. From the analysis earlier on we had conclude that the core element of the body language in Wayang Topeng Pedalangan is the level of hand movement and hand position. The next question that is yet to be answered is how are these body language in Wayang Topeng Pedalangan is learned and taught from one generation to another? What is the process involve? The understanding of these core elements in our study will help us further in achieving the objective of this research which one of them is to understand the process involved in the training of the Dalang in Wayang Topeng Pedalangan.

4.5 Ways of Learning of Body Language

Different than the court dance in Keraton of Jogjakarta, Wayang Topeng Pedalangan does not have a specific teaching system for the younger generation in the Dalang community to inherit this form of art. Based on the interviews conducted with

Supono, Ki Sugeng and from Sumaryono's dissertation, there are several ways that Wayang Topeng Pedalangan can be inherited by younger generations, which are

1. Through observation of a performance done by a senior Dalang.
2. Through the teachings from a senior Dalang done privately.
3. Through commentary and discussion among Dalangs in the Dalang community.
4. Through experience of participating in a performance during which instruction is given by a much senior Dalang for the whole performance.

According to Sumaryono, the majority of Dalang in the Dalang community do not intend to preserve and spread Wayang Topeng Pedalangan to achieve artistic quality, but rather as a medium of social interaction among families of Dalang in the community. This feature makes this art form are more open to the changes of time and environment compared to the art form in the Keraton of Jogjakarta where the art form is much more systematic in terms of its inheritance and thus had a more concrete framework in the effort to preserve it.

In discussing the transformation of the body of a Dalang into the body language of Wayang Topeng Pedalangan will require us to look into the four ways of how these body language is passed on from generation to generations as discussed earlier. Desmond Morris in his book "People Watching: The Desmond Morris Guide To Body Language" discussed that through his observation, the action of a man is discovered in four ways, which are Discovered Action, Absorbed Action, Trained Action and Mixed Action. The Discovered Action is Action that is discover by ourselves, due to our physical attributes, Absorbed Action, action that is discovered through absorption during social interaction and observation with our companion. Trained Action is action that needed to be taught from the one who has knowledge on certain specific actions

such as the action of a traffic police that tries to control the traffic with a specific action or sign language learned by a mute. Mixed action is action that is learned through a combination of the three medium stated earlier.

From interviews, it shows that the body language of Wayang Topeng Pedalangan is passed on from one generation to another through observations made by younger generation on the performance. As the information is copied and memorized, it will then transferred and perfected should they choose to further their studies on the subject by going to the senior Dalang to learn about the proper movement for each character. Thus the body language of Wayang Topeng Pedalangan can be said that it is a mixed action as it is taught personally and through observation made by the prodigy of Wayang Topeng Pedalangan.

4.6 Symbolism And Body Movements

The search for understanding in Wayang Topeng Pedalangan body movement does not stop on the outer shell; the visual, but deeper understanding on the interpretation of symbols and its connection with movement should be done in order for us to achieve the objective of the study. The visual that had been presented to us had been understood through analysis that had been made earlier based on our observation. One cannot simply conclude that the aesthetic of body movement is solely based on observation only. To understand the body language of Wayang Topeng Pedalangan, we need to look into the culture and the philosophy of the Javanese people as well. This is to see the connection between the values held by the Javanese people and the projection of those values in Wayang Topeng Pedalangan. According to Budiono Herusatoto (Simbolisme dalam budaya jawa, PT. Hanindita Graha Widia Yogyakarta, Jogjakarta,

Indonesia, 200. Page 67), Lee Khoen Choy, an Ex-Singaporean Ambassador wrote in his book 'Indonesia – Between Myth and Reality' that was published at London, in 1976 admits that the story in Wayang birthed from Javanese philosophy. In his own words, Budiono Herusatoto re-address this in page 77 stated that

“Dalam Wayang itu seluruh filsafat hidup Jawa dituangkan dalam bentuk visualisasi. Ceritanya disebarkan dari mulut ke mulut dengan perantaraan dalang.”

Translated as

“Wayang is the visualisation of the whole Javanese philosophy. The story is spread from the word of mouth with the help of Dalang”

And thus, Wayang, regardless of form is heavy with Javanese philosophy from the colour scheme of the character, to the characteristics, the rituals, techniques, music, the ensemble and of course, this includes the movement for each of the character too.

Koentjaraningrat (1985, Oxford University Press, Singapore. Page 446) explained the symbolic system in Javanese Culture by applying method of analysing symbolic classification initially developed by E.Durkheim and M. Mauss and the concept of 'praelogical associative mechanism' suggested initially by L. Lèvy-Bruhl. This method suggested that ancient man had categorized all the phenomena, organisms, mechanisms and objects that existed in their surroundings into a conceptual framework which actually reflected the divisions within their own society. Koentjaraningrat explained that the Javanese system of symbolic classification based on two, three, five and nine categories. The two categories deals with contrast and antagonism such as people or things that has high position (*Inggil*) and low position (*andap*), people or things that are unfamiliar, remote and formal (*tebih*) and those that are familiar, close and informal (*celak*), people and things on the right side (*panengan*) and those on the

left side (*pangiwa*), contrast between the sacred (*suci*) and the profane (*biasa*), the contrast between warm (*benter*) and cold (*asrep*) and finally the contrast between refined (*alus*) and crude (*kasar*).

The third category according to Koentjaraningrat (1985:449) is the centre category which neutralizes the two contrast element and keeps them balanced. This category can be developed from the two categories. This system however seems important only to the ritual and artistic expression of Javanese culture in the West Pasisir area and does not seem to be very important to the Negarigung and the Mancanegari regions. The next type of system, the five categories conceptualize the directions of the compass as four categories with the centre as the fifth one. The concept is reported mainly used in the Negarigung, Mancanegari, Bagelan-Kedu and Banyumas regions, but only to a small extent in the Pasisir region. The Javanese associates this category with stability and harmony. The early study by F.D.E van Ossenbruggen in 1917 suggested that this concept can be observed through the *mancapat* confederation of five villages. The main village in the confederation always located in the centre while the other four villages is located in the north, east, south and west respectively. The communal connection between these five villages can be seen during the time of disaster, unrest and epidemic where these five villages will cooperated with each other. In current situation, the cooperative function between members of *mancapat* confederation has disappeared according to Koentjaraningrat. Other examples of five categories by van Ossenbruggen includes the custom of dividing the land into five parts before any further calculation took place, the custom of rotating the operation of the village markets according to the five days of Javanese system of five-day week, the five positions of central hierarchy of the village administration and the most common such as the magical practices and divination. According to Koentjaraningrat, the concept does not seem to be of important in the economic sector and organisation of the

Javanese today. For the nine categories, it encompass the four directions of the compass with the addition of another four subdirections and the ninth as the centre. This system is used less frequently in ceremonial and artistic expression except in Pasisir region which according to Koentjaraningrat has only been studied sporadically. The best example of this type of category is the concept of *Wali Sanga* (Nine Saints).

The three different types of category for characters in Wayang Topeng Pedalangan clearly exhibit the just quality of symbolic classification of the three category explained earlier. The *Alus* characters are depicted as refined characters with graceful movement and beautiful in terms of visual presentation while *Gagah* characters are coarse characters that shown crude and harsh quality with hideous physical appearance. The *Panakawan* is shown as characters that balance these two types of characters and the quality and characteristics of this category is also between *Alus* and *Gagah*. It is also worth to note *Panakawan* characters existed as servants to both *Alus* and *Gagah* characters. The presence of *Panakawan* characters in a particular scene that involves *Alus* or *Gagah* characters compliment these characters in terms of stage presence with their stage antics. Their functions are not only as servants but sometimes as a guide to their masters in the harsh of times. Bancak and Doyok are two *Panakawan* characters that reflect such qualities. The comedic antics that the *Panakawan* did on the stage bring balance to the flow of the story, where intense drama is shown in scene by scene.

The philosophy of the Javanese is built from the traditional Javanese belief system, Hinduism and Islamic Sufism. A lot of similar values to each of the believe system and religion had been integrated and form of what is called Kejawen or Agama Jawa. Although it sounded like a religion, it is however a believe system. The symbolic classification inspired by the belief, whether it is two, three, five or nine, shows that all

of these elements existed to complement each other in order to achieve a balanced and harmonious state. The presentation of Wayang reflects those qualities and same goes with the movement of each character. The behaviour of each character reflects the values and philosophy that is being hold dear by the Javanese people. According to Budiono Herusatoto (2000 : 76) Muhamad Said in his book *Nyatria-Pinandita* stated that a Javanese leader need to have *satria* and *pandita* values in him. A *satria pinandita* leader will not bound to *semat* (property), *derajat* (titles), *kramat* (power) and *hormat* (respect). Although all of these are necessary as a leader, but this should not be objective in life. The goal of a leader should be to work hard, to not succumb to greediness, always feel enrich with knowledge, not treasures and always help whoever in need of help. To him, power is only a mandate given by the people to a leader so that he can serve the people, not as a tool to control them.

Hasta Sila, one of the basic principles for Pangestu or Paguyuban Ngesti Tunggal, one of major Javanese spiritual sect is an eight basic behaviour that should be hold and practice. It is said to be revealed unto R.Soenarto as a revelation according to the history of Pangestu and was then wrote by Raden Tumenggung Hardjoprakosa and Raden Trihardono Soemodihardjo in Javanese. *Hasta Sila* is divided into two – Tri Sila and Panca Sila (Not to be confused with Pancasila, the Indonesian basic principles). The Tri sila are *Eling* or conscious, *Pracaya* or believe and *Mituhu* or faithful. *Eling* is a concept of devotion towards god. *Pracaya* is a concept of believe towards ‘Sukma Sejati’ or the messenger of god and *Mituhu* is faithful and obedience towards the obligations given by god through his messenger. Before a man practice the Tri Sila, he must first have the characteristics enlisted in Panca-Sila which are *Rila* or willing, *Narima* or accepted his fate, *Temen* or always keep one’s promise, *Sabar* or patience and *Budiluhur* or good-hearted.

The first one, *Rila* means one should give all of his belongings, his power and everything that he has to god with utmost sincerity and knowing that all of those are god's not his. Those who have this character should not hope too much of the things that he had worked for. The second one, *Narimo* is about the state of peacefulness in one's heart. He who has this quality shall not longing for the things that belong to other people, and he can be said as a grateful to god. The third, *Temen* means those who keep his promises whether it is from his mouth or from his heart. Those who don't keep his promises are always the one who lie to himself. The forth one, *Sabar*, according to Budiono Herisatoto is the best virtue that needs to be practice by everyone. The last and the fifth one, *Budiluhur* means a value possessed by god that a man tries to uphold in living his life as a good person such as loving and care to another living things, just and treats everyone equally, disregarding his or her position or power and treats them as a member of the family.

Such values had been printed in a performance as soon as a Dalang decided to stage his first Wayang. The Javanese philosophy that had been the framework of Wayang had also structured the character and their characteristics. From its behaviour to its speech and small gestures, all of this are the projection of Javanese philosophy. From our findings, the Javanese philosophy generally speaks of the balance and the relationship between a man and his surroundings. Spiritually, a man needs to achieve the highest state, as close to the god so that they will finally become one. Such teachings can be clearly seen through characters of *Alus* and *Gagah* in Wayang Topeng Pedalangan. Panji the Protagonist of the story shows the highest achievement of a person can be where he shows compassionate towards his servants and their well beings. His gentle movement, low tone voice, low intensity and level of hand movement shows that the character is calm and at peace with himself. He does not raise himself above other people during conversation, hence that is why the level of hand movement

is very low. Even during battle he still shows respect towards his opponent just like in the popular Javanese guidance or *Pedoman* called *Aja Dumeh* where one of the phrase is “Aja dumeh menang, tumindake sewenang-wenang”

(Those who wins in a battle shall not take advantage or do whatever he please with the defeated opponent)

The antagonist of the Panji epic shows the opposite characteristics from the protagonist. The colour scheme, the movement and behaviour is different than the protagonist. The character Kelana, does as he pleases, temperamental and lustful. His movement is big with level of hand movement very high and the same goes for his intensity. This shows the greediness of this character to obtained everything that he desired and does not succumb to the notion of ‘God is the owner of everything’ as what had been stated earlier in Panca-Sila concept of *Rila*. It is also worth to note that the character Panakawan represent the people under the leadership of the kings. The role of Panakawan follows the Javanese concept of leadership where the king is the one that should serve his people and not the other way around. The role Panakawan as a humble servant but at the same time guide Panji in the harsh time and the fact that they are gods in disguise clearly shows such value.

5.0 CONCLUSION AND RECOMMENDATIONS

In this study, we have managed to understand the body language of Wayang Topeng Pedalangan Jogjakarta understanding the important traits of selected characters in 'Jatipitutu Pitutujati'. Our aim has been to study the body movements and body language for selected characters. Through observations, we have gathered data required for the research. The knowledge of acting in Wayang Topeng Pedalangan Jogjakarta had been passed down informally from one generation to another. Although this is the fact, through our study, we have seen the fine system of categorization of characters in terms of movement, the look and the feel of the character. No character can be equally the same. Each character is unique and needed to be portrayed correctly by the Dalangs donning the mask. The main categorization of characters are Alus, Gagah and Panakawan. The categorization of characters are as follows:

1. Alus Luruh
2. Alus Mbranyak
3. Gagah Brasak
4. Gagah Antep
5. Gagah Agal
6. Panakawan characters

It can be seen that in video recordings that the categorization does not mean that each character will behave the same, but this is to give the basic understanding on the nature of the character. Alus characters will normally be depicted as characters that will behave modestly. Thus the Dalang needs to portray this through graceful movements for each character. Gagah characters will have bigger movements and are not graceful compared to its Alus counterpart. Panakawan characters on the other hand are different compared to Alus and Gagah characters. The movement for Panakawan are not restricted and the

feel and look of the movement is similar to the movement of a normal human being. The movement and posture of Alus and Gagah characters were inspired by the puppets of Wayang Kulit Gedog. This is why both of these characters have a much restricted movement as compared to Panakawan characters.

Each movement for each character had been noted down and broken into noun, verb and adverbs, taken from the concept of language of the dance by Ann Hutchinson Guest (2005: 14). Visually, all of these characters can be differentiate from one to another by observing the components stated as below:

1. Hand position
2. Level of hand movement
3. Intensity
4. Energy
5. Posture
6. Area of stage occupied

These components are the nature of a movement for each character during performance. A distinguish visual quality that is use to describe the feature of a movement. In this study, we have used the projection rules from semantic theory to look for a distinguisher that will separate and differentiate the movement between one character to another. This concept is to be applied when observing a particular movement made by the actors, disregarding other visual aspect such as costume and mask. The use of this concept is to help us enhance the understanding of a particular characters' important traits; the body language. The component that was stated in the above had been mix and match to one another to look for a distinguisher that can be used to separate the presentation of a

character to another. The best candidate for that is the combination between level of hand movement and hand position. As the level of hand movement will determine the category of a character, the hand position will help us further in differentiating and place the movement to its true subcategory.

From our observation and the result that we have obtained, the hand gestures and movement plays an important role in describing a particular character. While the body posture and legs may have contribute in describing a character, the hand acted as a ‘distinguisher’ part of the body that allows the observer or audience to understand better on the type of character that they try to bring to life. The characters in Wayang Topeng Pedalangan Jogjakarta are categorize by the symbolic system of the Javanese. The two and third category answers the reason why all of the characters in Wayang Topeng Pedalangan was categorize in such a way. Alus and Gagah characters are categorize under the concept of ‘coarse’ and ‘fine’, the two category. These two qualities was used to differentiate one character to another, which is the reason why Panji, the protagonist, moves gently and softly. His attitude is also well-mannered compared to Kelana Sewandana who is the opposite of Panji; harsh and coarse in terms of movement and attitude. The third category has three elements with the third element being the centre that will balance the other two elements. The third category explains the existence of Panakawan characters that balance the elements of Alus and Gagah characters.

The aim of this research also has been to understand the ways of a Dalang acquiring the correct body language of Wayang Topeng Pedalangan. According to the Ki Sugeng, the Dalang did not meet and train with other Dalang or cast of the production like conventional western theatre practices, instead, they train by themselves. If a performance had been confirmed, then they will find a time for themselves to remember the characteristics of a character. The difficult part is the dance

sequence since they may need to pair with other Dalang in a particular scene. This also connect us to the other objective of this research which is to understand how a Dalang able to understand the body language of a character. In the previous chapter, we have been introduced to the concept of body language by Desmond Morris. Thus it explained how a Dalang obtained the body language. Through observation on Wayang Topeng as they grew up, it helps them to understand the body language before they themselves took the initiative to find a Dalang and train under them. Thus it can be said that the body language of Wayang Topeng Pedalangan is discovered through mixed action which are observation and proper training. The training process of a Dalang before a performance is therefore also connected with the experience of a Dalang in Wayang Topeng Pedalangan Jogjakarta. This is because the more that a Dalang familiar with the body language, the better he will be in performing them. The familiarity of a Dalang with body language also includes the spiritual side as well. Since in discussing any form of Wayang, it cannot be denied that the spiritual aspect also plays a vital role in the art.

Another important aspect that this research has focused on is the problem associated with the use of masks and the connection with the process of developing characters and their presentation on stage. In the video recordings, it is clear that the dancers have difficulties in balancing themselves. This may happen due to the small openings for the eye on the mask, hence it is hard for the dancers to have a good view. From, the interview, the performance of Wayang Topeng Pedalangan are rare nowadays and only when it is going to be performed, then the Dalang will prepare themselves for the performance. Hence, inexperienced Dalang who are not familiarize themselves with the use of mask during acting will find it difficult to balance themselves with usage of the mask. This disruption due to the bad view of the small openings on the mask causes them to have an imbalance feet stand during dance sequence. In the early design of the mask, there is a mouth piece that is connected to the mask, hence, the Dalang needs to

bite this piece during dance sequence. Currently, not all masks have the old design with the mouth piece. Most the design today have normal binder set on the side of the mask just like a normal modern mask have. This design may have been changed because of the difficulties of the Dalang to wear the mask and move at the same time. Since the main role in the performance are all taken by a much more experience Dalang, hence the probability of mistakes made during the performance will be reduce. A much more experienced Dalang who is used to wearing masks during performance will have no problem wearing them when compared to a much younger Dalang.

The understanding of Wayang Topeng Pedalangan Jogjakarta in any aspect will lead us closer to the culture that surrounds the art. The philosophy en route in the culture had surrounded the art up to the microscopic details. It reflects in every details of the movement for each character. From its informal system of inheritance, up to the movement of characters, Wayang Topeng Pedalangan reflects the Javanese philosophy on life, on community and beyond. The real challenge for us to understand this art form would not be on how to decipher the cryptic code of language for the actor's body, but on how our approach on the subject. As this study had already meet the objective, further recommendations will be needed to ensure the subject will be approach and fulfil the academic requirement in ensuring the preservation of the art form for many generations to come.

5.1 Recommendations

Wayang Topeng Pedalangan Jogjakarta is a subject that is generally new for all academicians to explore. There are many aspects of this art form that still need to be studied in order for us to understand better of this art form. However, we need to bear in

mind that such privilege should not be stained by the ignorance of approaching the subject correctly. One of the mistakes that a researcher can make is to impose a foreign idea unto the interviewee during the interview session. Hence, during interviews, we need to be careful so that the data obtained will reflect the real data of the subject. The approach here in this study is merely to understand the visual representation of the characters in performance. The understanding of the art needs a much more elaborate study that will further bring us to understand the philosophical and technical aspect of the art. One of many interesting topics that can be covered on the subject for further research is to study the personal training that each Dalang undergoes before a performance. Often studies made on the subject of Wayang or any form of traditional performing art is to look into the visual and surface of the subject. It is interesting to see the rituals that each Dalang may undertake in order for their spiritual is ready for the performance. According to Ki Sugeng, Wayang Topeng Pedalangan Jogjakarta was once a battleground where each Dalang will compete with each other in terms of spirituality knowledge of a Dalang. It is interesting to see each Dalang's preparations in terms of spirituality as this aspect plays a vital role for the Dalang to ensure the success of the performance.

The number of characters studied in this research is relatively small. It is important for other characters to be studied as well in terms of their own body language. Only from the complete data can we have a better understanding on the body language of characters in Wayang Topeng Pedalangan Jogjakarta. Comparison can further be made from one character to another to study the difference between each character in the same subcategory. One of the huge obstacles for this type of research is to ensure the understanding of the subject matter as intended by the interviewee due to language barrier. Some of the descriptions and terms used by the interviewee will be hard to understand perfectly due to barrier on communications. It is however, vital for the

researcher to spend more time with the interviewee in order for the descriptions to be understood clearly. Another option would be to learn about the subject first hand. By undergoing the training process, a lot can be learn from the experience and thus the data obtain would be much more precise.

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