

Cultural Surgical of Indramayu-Cirebon Wayang Kulit Performance; Astrajingga Ngangsu Kaweruh

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Abstract: *The Wayang Kulit story in “The Astrajingga Ngangsu Kaweruh” play is very popular in the people of Indramayu and Cirebon, West Java. The people of Indramayu and Cirebon believe that the wayang culture was adopted from India as narrated in the stories of the Mahabharata and the Ramayana and then mixed and matched by the teachings of Raden Umar Said or Sunan Kalijaga into entertainment, spectacle as well as guidance. The guidance that makes people walk in the right direction is the guidance of faith based on the teachings of the religion that is rahmatan lil alamin, even though we all know that the story of the Mahabharata and the Ramayana are sacred books of Hinduism in India. While the spectacle is a show that makes the people of Indramayu-Cirebon entertained by the activity. Over time, the philosophical and historical values of the Indramayu and Cirebon shadow puppet shows, which were originally intended to broadcast Islam, were gradually used by the dalangs as entertainment venues such as weddings, circumcisions, and so on. Therefore, this paper tries to describe with a historical approach that the cultures that have existed since the Walisongo era must be preserved*

because a historical approach will know how important it is to care for and maintain this culture.

Keywords: *Indramayu, Cirebon, Wayang Kulit.*

Abstrak: *Cerita Wayang Kulit dalam Lakon Astrajingga Ngangsu Kaweruh sangat populer di masyarakat Indramayu dan Cirebon Jawa Barat. Masyarakat Indramayu dan Cirebon meyakini budaya Wayang yang diadopsi dari India seperti yang dikisahkan dalam kisah Mahabarata dan Ramayana kemudian dipadu-padankan oleh ajaran Raden Umar Said atau Sunan Kalijaga menjadi sebuah hiburan, tontonan sekaligus tuntunan. Tuntunan yang membuat manusia berjalan pada arah yang benar tuntunan keimanan yang berdasarkan ajaran Agama yang rahmatan lil alamin, walaupun kita semua tahu bahwa Kisah Mahabarata dan Ramayana merupakan kitab sakral agama Hindu di India. Sedangkan tontonannya adalah sebuah pertunjukan yang menjadikan masyarakat Indramayu-Cirebon terhibur dengan kegiatan tersebut. Seiring berkembangnya waktu, nilai filosofis dan historis tentang pertunjukan wayang kulit Indramayu dan Cirebon yang awalnya untuk mensyiarkan agama Islam lambat laun oleh para dalang dijadikan sebagai ajang hiburan seperti pernikahan, khitanan, dan lain sebagainya. Oleh karenanya tulisan ini menggunakan pendekatan deskriptif historis bahwa dengan budaya-budaya yang telah ada sejak zaman Walisongo dan dilestarikan karena dengan pendekatan sejarah akan mengetahui bagaimana pentingnya merawat dan menjaga budaya tersebut.*

Kata Kunci: *Indramayu, Cirebon, Wayang Kulit.*

A. Introduction

The people in the area that inhabit the Indramayu and Cirebon regions of West Java province are multi-cultural peoples who adopt Sundanese, Javanese, and Betawi cultures. The flourishing of culture in the Indramayu and Cirebon regions cannot be separated from the layout of the city which is on the North Sea Coast of Java, which allows the coastal culture of the past to continue to be attached to the shadow of the urban civilization of the Indramayu and Cirebon peoples.

In the era of the spread of Islam by Walisanga, for example, the people of Indramayu and Cirebon¹ believed that the Wayang culture² adopted from India as told in the story of the Mahabarata and Ramayana was then combined by the teachings of Raden Umar Said or Sunan Kalijaga into an entertainment, spectacle as well as guidance. Yes, the guidance that makes man walk in the right direction is the guidance of the faith based on the teachings of religion which is *rahmatan lil alamin*, although we all know that the Mahabarata and Ramayana acts are the sacred books of Hinduism in India. Then what are *the plays* brought by Sunan Kalijaga in telling wayang stories? This question can be answered if we watch thoroughly the wayang performance in the Indramayu area of Cirebon with Ki Dalang which has a sense of humor and is rich in high cultural reason. Sunan Kalijaga's very popular play is *the Kalimahsyahda Talisman*.

Meanwhile, Dalang H. Anom Rusdi from Indramayu who is very popular in his area or the mastermind H. Mansyur from Cirebon who is also popular in his area. Each of the masterminds, both H. Anom Rusdi and H. Masnyur, gave a play to each of the performances. Suppose the play Carangan Dalang H. Anom Rusdi Indramayu for example; Bagal Buntung Gugat Sikil, Jaka Intip, Gareng Ngadu Jago, Cungkkring Dadi Raja, Semar Lungakaji and so on. Meanwhile, the plays of H. Masyur Cirebon such as *Surya Mustika Jati*, *Pandawa Gupah* and so on. The play Carangan is a play written that comes out of the story of the Mahabarata and Ramayana, but there is a thread that takes the epic setting of the State of Astina and Amarta as a fragment of the story added by the character Panakawan Semar *sepanakputu* as a symbol of the Walisanga spreading Islam in Java. The figure of Semar Kudapawana or Semar Badranaya is believed by the people of Indramayu and Cirebon to be raised by Kanjeng Sunan Kalijaga. As a symbol of a common society

¹ Moh. Isa Pramana Koesoemadinata, "Kompleksitas Tokoh Pandita Drona dalam Artefak Wayang Kulit Cirebon," *Jurnal Seni & Budaya Panggung* 22, no. 3 (1 Juli 2012): 335–48, <https://doi.org/10.26742/panggung.v22i3.81>.

² Nuansa Banyu Segara, "Transfer Informasi Dalam Program Informasi Pembangunan Daerah Melalui Pertunjukan Wayang Kulit Di Kabupaten Cirebon" (Skripsi, Surabaya, Universitas Airlangga, 2018), <http://lib.unair.ac.id>.

living as it is what Karl Marx called the *Proletariat*, or by Ali Shari'a called the *Mustadafins*.

The figure of Semar is actually Syangyang Izmaya or Syangyang Mumet who is *L as* he insults himself to serve the descendants of Begawan Syakri up to seven derivatives. Syangyang Izmaya is the Crown Prince of manikamaya kingdom in Kesyangan, he is the son of Syangyang Tunggal and grandson of Syangyang Wenang who is a puppet figure who is unmatched by any character in the puppetry story. In Indramayu and Cirebon Society Syangyang Izmaya when ampah descended to Maryapada and changed its form to Semar had eight children and grandchildren such as Bagong (Astrajingga), Cungkring (Petruk), Curis, Dawala, Bitarota, Ceblog, Gareng, Bagal Buntung. The purpose³ of this study is of course to provide an overview of cultural interpretation in the story of puppetry that developed in the Indramayu and Cirebon regions by being photographed with a combination of socio-cultural characters of the Pantura (North Pantau Laut Jawa) community in the coastal region of West Java. Because to be honest, the next generation who love wayang kulit in the Indramayu and Cirebon regions is very minimal, even though *the singer* Sunan Kalijaga said that Wayang is a spectacle and guidance. This anxiety also encourages the author to photograph the cultural heritage of the ancestors' residences which refers to the cultural heritage of the Wali, especially Sunan Kalijaga.

This paper uses a descriptive method of analysis combined with thereasoning of Transformative culture, In this study, we interviewed the central figures of wayang in the Indramayu and Cirebon regions who knew the history, philosophical values, and meanings of wayang kulit stories adopted from the stories of Hindu-Buddhist traditions which were later adopted into wayang stories in the Context of Islam.

This paper is taken with a historical approach because today, the Unitary State of the Republic of Indonesia (NKRI) is being aggressively invaded by ideologies that come from outside (trans-

³ "In the Wayang of the Sundanese people, West Java, the figure of the Astrajingga figure is called Cepot."

national) especially in the West Java region massively, especially by wahabi / Salafi ideology that tries to damage and even eliminate the noble cultures that have existed since the Walisongo era. Therefore, the purpose of this study is to try to reintroduce the current generation of the importance of understanding Islamic culture so that Islamic cultures in the archipelago will be preserved by the current and future generations.

B. Discussion

The explanation of Wayang dalam Kamus Besar Indonesian (KKBI) explained that Wayang is a shadow or imitation doll of a person made of leather or wood carvings and so on that can be used to play characters in performances by a puppeteer (usually wayang games develop in java, Sunda, Bali, Lampung and so on).⁴ The author himself interprets wayang as a culture of heritage objects either made of wood carvings, or animal skins that are used as an entertainment spectacle that leads the audience to the path of truth. Because in the puppet show, the audience will not only be presented with a characterization storyline, but also a life-telling mandate, a narrative of singing entertainment by pesinden, gamelan music instruments, entertainment, humor from the story brought by the puppeteer and so on. The figure of Astrajingga in the puppetry story of the people of Indramayu and Cirebon is very familiar.

Especially in the discussion of this paper, the author focuses on the *first* three parts of the story of Astrajingga who asked his father Semar Kudapawana for permission to *gawe kelaku* (making good behavior to the community in order to obtain the perfection of life), *secondly* the conflict with Syangyang Manikmaya or Batara Guru, Astina and Amarta, the *third* part is the completion of the play Astrajingga dadi Raja by the intervention of Semar Kudawapwana to solve the source of the problem in the play. In Dukuh Pecantilan Karang Tumaritis where Semar Kudapawana and his children and grandchildren gathered. It appears that Semar is gathering with his

⁴ Sindung Haryanto, *Spectrum of Social Theory from Classical to Postmodern* (Yogyakarta: Ar-Ruzz Media, 2012), h. 13.

children and grandchildren, namely Cungkring (Petruk), Astajingga (Bagong), Curis, Dawala, Bitarota, Ceblog, Gareng, Bagal Buntung from the initial information, whispers are heard that Bagong Astrajingga will leave Karang Tumaritis. When Semar asked Astrajingga Bagong about it, he only replied with a joke "the important thing is that you give the cost of food, gasoline and living expenses only" said Astrajingga. Likewise, Cungkring and Gareng did not agree that their first brother intended to go to Jakarta (Amarta Country) without bringing any provisions. *The* ability of Bagong's individual who is illiterate because he did not go to school, plus the lack of insight is not enough capital as a provision to go to the city plus his parents who live poorly as a pattern I as Semar who chose to become a *kaula*.⁵ Although if you remember, semar descended to earth from the impression of manikloka by carrying very valuable ancestral heirlooms, such as *Jamus Layang Kalimasahda*, *Cupu Manik Astagina*, *Cupu Manik Kusuma*, *Keris Madupare*, and *Kendi Pertula*. Everything has been distributed to the descendants of Begawan Sakri, including *jamus Layang Kalimasahda* which is used.

King Amarta Prabu Puntadewa Samiaji. The family's problems from rumors of bagong Astrajingga's farewell from *Ndalem* Karang Tumaritis were not condoned by Semar, Bagong's sincere intention to seek experience in the city armed with *Pripitan*⁶ seemed to disappear. The days passed as usual but not so with Bagong Astrajingga who hoped to live a decent life like Gusti Pandawa, even though hierarchically in caste and royal-shaped government structure what Bagong did was very unlikely to happen, this is probably what Bagong will do, which is to break the gap that exists in society that all are entitled to have a decent life both in terms of education, health or economic links that Bagong Astrajingga covets. Knowing that his father did not allow to go to the Royal capital to pit Fate, Bagong Astrajingga's determination to leave the House was even more unanimous. Moreover, there is news on the Internet and Youtube that

⁵ "Kaula can be interpreted as the proletariat, the common people, and a servant who is devoted to his master".

⁶ "A wind instrument commonly used by football match referees or parkir".

Pagusten Prabu Amarta is being hit by *sultry* (sick) including disappearance. *Jamus Layang Kalimasahda* from the Amarta palace who made the astina and Batara Guru country stir in Kesangyangan Manikloka.

In the evening when his brothers were asleep Astrajingga alias Bagong went from home down the path on foot, in a Guruloka hermitage inhabited by Begawan Batre the steps of Astrajingga stopped. Without anyone knowing for many years Astrajingga studied in the Hermitage or Padepokan Guruloka to learn the knowledge of *Makrifatullah* after the bentas and it was considered enough that Astrajingga said goodbye to his teacher. He was then able to create a kingdom from the hills and reeds, because it turned out that without many people knowing the *Kalimasahda Kite Jamus* who was lost from the Kingdom of Amarta came to himself. Astrajingga made a work and was given a name with the name Kerjaan Tebela Suket and named himself as Rajasa Prabu Anom Bagong.

In the second stage of the story, the Amarata Kingdom led by Prabu Duryodana along with Sangkuni and Resi Dorna learned that Tebala Suket became a Great Kingdom led by Rajasa Prabu Anom Bagong, as well as Batara Guru and his Father Named Batara Narada came to sue Astrajingga Bagong who had violated the war of puppetry establishing a new state in the territory of the Pandava-owned Amarta kingdom. War was inevitable The Korawa side, which had been coordinated by Begawan Dorna and Sangkuni, mercilessly attacked Prabu Anom Bagong even though it was foreseeable that it would have been a bad defeat to Prabu Bagong, even so it was time for Batara Narada and Batara Guru Pusakan Cis Paneteg Iman to not be able to scratch Prabu Bangong's skin. Ahirnya Batara Guru asked Kresna for help who had Ogan Lubian Glass who was able to see who was the one who could defeat Prabu Astrajingga, it turned out that the person was in Srikandil Cave was ascetic. When Batara Guru and Kresna datang to ask for help the Resi also learned about the problems faced by Kresna and Batara Guru. The selidik has the resi selidik is actually Semar who is in disguise.

The Resi finally fought with Prabu Bagong who was his own son of war in a tie position because from Kayangan down Syangyang Wenang finally Resi changed form back to Semar because Sayngyang WenangAdwas his own grandfather, then Prabu Bagong was *also combed* by Syangyang Wenang until he felt weak and the person who was in Semar turned out to be Prabu Amarta himself. The story of Astrajingga becoming King is closed with the restoration of the health of Prabu Amarat and the return of the heirloom of Jamus Layang Kalimahsahda to Amarta.

There is an important note in kisah Wayang Indramayu-Cirebon which is different from the Wayang version from India. Because Wayang Cirebon- Indramayu of course includes *skai pepakem* composed by Sunan Kalijaga, Sunan Bonang and his students, just look at it if analyzed more deeply the story of the Bratayuda War according to the original version, the advisor to the Pandavas is only Basudewa Kresna, in wayang Indramayu Cirebon and Wayang Jawa the number is added with figures Semar. The figure of Semar in the story of Pewayanangan Indramayu and Cirebon is only shown as a caregiver of the descendants of Begawan Syakri, especially the Pandavas who are the main characters of the Mahabharata story.⁷ However, in the ramayana-themed puppet performances, the puppeteers also used to present Semar as the nanny of the Sri Rama or Sugriwa family, while his younger brother Syangyang Back turned into Togog as the caretaker of the giants. It is certain that Semar's foster children can always beat Togog's foster children. The Semar symbol can be used as an example of the laughter of young people in living life, Semar in the millennial dimension can be the son of a distinguished person, the son of the king or the son of the president, Governor, Regent, kepla village Rector who tries to live life as an ordinary person and manunggal with the people.

Syangyang Ismaya who disguised himself as Semar is Syangyang Wenang's grandson and son of Sanghyang Tunggal dari

⁷ Matthew Isaac Cohen, "Wayang Kulit Tradisional Dan Pasca-Tradisional Di Jawa Masa Kini," *Jurnal Kajian Seni* 1, no. 1 (7 November 2014): 1–18, <https://doi.org/10.22146/art.5965>.

Dewi Wiranti. He had two brothers, sanghyang back (Togog) and sanghyang manikmaya (Batara Guru). The three brothers came from a glowing egg. When worshipped by Sanghyang Tunggal the egg broke its skin into Syangyang Back (Togog), the white became Syangyang Ismaya (Semar) and the yolk became Syangyang Manikmaya (Batara Guru). At the time in Kahyangan Semar was named Sanghyang Ismaya or Syangyang Mumet and had the *garwa* of Siti Sudiragen. Semar resided in Dukuh Petancilan Tumaritis Village, with the full name Ki Lurah Semar Kudapawana, and raised the eight children as a symbol of Walisanga in Java. However, generally, the story of pawayangan is only three semar children who are always told, namely Gareng, Cungkring and Bagong in the Wayang Golek Sunda Panakawan is depicted with Semar, Cepot Astrajingga, Dawala.

C. Astrajingga Ngangsu Kaweruh

The surgery of the play "*Astrajingga Ngangsu Kaweruh*" in Language is generally studied, the author tries to visualize the initial mapping in the first session of the mastermind's presentation with the expression of the glorious state of the country and the state of the people described by the family of Semar *Sepanakputu*. Studying compulsory law for men and women, this is the basic basis of Astrajingga's desire for *Ngangsu Kaweruh*. The family's problems related to Astrajingga's goodbye from *Ndalem Karang Tumaritis* were not condoned by Semar, Astrajingga's sincere intention to seek experience in the city seemed to disappear. The days passed as usual, but not so with Astrajingga who hoped to live a decent life like Gusti Pandawa, even though hierarchically in the caste and structure of the kingdom-shaped government what Astrajingga did was very unlikely to happen, this is probably what Astrajingga will do, namely breaking the papacy that exists in society that all are entitled to have a decent life both in terms of education, health or economic links that Astrajingga covets. Knowing that his father did not allow to go to the royal capital to pit Fate, Astrajingga's determination to leave the

House was even more unanimous.⁸ Moreover, Pagusten Prabu Amarta is being hit by *sultry* (sickness) including the disappearance of *Jamus Layang Kalimasahda* from the Amarta palace which made the Astina Country and Batara Guru in Kesangyangan Manikloka furious.

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⁸ P.J. Zoetmulder dan M.C. Ricklefs, *Pantheism and Monism in Javanese Suluk Literature: Islamic and Indian Mysticism in an Indonesian* (Leiden: KITLV Press, 1995).

Kresna and Batara Guru. The selidik has the resi selidik is actually Semar who is in disguise.⁹ The Resi finally fought with Prabu Astrajingga who was his own son of the war in a balanced position because from Kayangan down Syangyang Wenang finally Resi changed form back to Semar because Syangyang Wenang was his own grandfather, then Prabu Astrajingga was *also dismissed* by Syangyang Wenang until he felt weak and the person who was in Astrajingga turned out to be Prabu Amarta himself. The story of Astrajingga becoming King is closed with the restoration of the health of Prabu Amarta and the return of the heirloom of Jamus Layang Kalimahsahda to Amarta.

D. Conclusion

Wayang Kulit performance with *the play Astrajingga Ngangsu Kaweruh* which is popular in the indramayu and Cirebon people of West Java in the wayang kulit performance play, gives spectacle and guidance. The Mastermind seems to give a picture of the soul life of the era b agaimana the figure of Semar and his children and grandchildren as a Crown prince in the Manikmaya Kingdom Kesyangan prefers to leave the palace and become a commoner to become a bridge connecting the power of the undercurrent in the ruling elite, Astrajingga's concerned practice in order to be able to continue higher lectures is an implicit message in this story. The story of Astarajinga becoming king also gives pepeling that in the era of Democracy anyone can become a leader either from among the common people or the rich and ranked. This can be used as an example of the laughter of young people to be laughing, modeling the rice science that above the sky there is still a sky, where the earth is stepped on where the sky is upheld. Millennials must embrace culture as a spectacle and guidance. Wayang in addition to entertaining also gives the value of the philosophy of life guidance of the reality of society which is poured by the mastermind in each of

⁹ H Susilo, *"The Personalization of Tradition: The Case of Sukasman's Wayang Ukur."* *Di Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events* (Ann Arbor: MI: The Center for South East Asian Studies, 2002).

his plays, just like Astra Jingga Sabda Guru gives patrian to the younger generation to study and aspire to change social status and welfare in life.

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