

ECOLOGICAL CONCEPTS IN THE STORY OF PURWA LEATHER PUPPET

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Abstract: The story of *purwa* leather puppet is replete with ecological and environmental values. The concept of environment or natural state in *purwa* leather puppet performance is presented by the puppet master in the form of turbulence, *janturan*, *pocapan*, and *prampogan*. Besides being stated by the puppet master, the concept of environment is also found in stories and pictures. The concept of water in the *purwa* puppet story is found in the play namely Ramayana, Dewa Ruci, Karna Tandhing, Adon-adon Rajamala, and Cupu Manik Astagina.

Keywords: ecology, *purwa* leather puppet

Ethimologically, ecology is derived from the word "oikos" that means home or residence to lead life and "logos" that means science. Ecology is one of the branches of science that examines or studies the interrelationships between living things in the environment. The ecological study discusses the relationship and dependence between humans and the environment. Ecology is an integral part of ecosystem through which the dependence requires a basic analysis of ecosystem that can further be interpreted as a natural environment consisting of organism and its interconnected elements to exchange a material. Human ecology examines a close relationship between humans and the environment (e.g., climate and soil), and the exchange of energy with other beings (e.g., other human groups, flora, and fauna).

Ecology is closely connected to literature and culture. Literary ecology is a way of understanding environmental problems in a literary perspective or view (Endraswara, 2016: 17). In what follows, Aryandini (2002: 2) defines cultural ecology as a human culture that can adapt to its environment and exist with other human groups.

Human life is closely relevant to the environment that affects life and human life. According to Anshoriy and Sudarsono (2008: 72), environment is a system outside of a complex individual that can affect the development of organisms. The environment is different from the habitat. As a living organism, habitat is broadly grouped into two types namely water and land (forest, sea, desert, etc.). In addition, Irianto (2014: 36) emphasizes that environment is a number of elements of forces outside the organism that affect the life of the organism.

Meanwhile, environment not only influences the development of organisms, but also affects literature and culture. Literature and culture are images of the environment in which literature and culture are born or alive. A person raised in a good environment will indirectly be affected by good or positive things. Likewise, a person who is raised in an unfavorable environment will also have an effect on his or her mindset. In this

way, literary works are palace-centered in that they are mostly created by people who are in the palace. This is of course different from the literature developed in the general public. In the life of society, literature and culture are used by the gentry as one of the life guidelines or principles.

The natural environment is related to the climate that is called *mangsa* in Javanese. In relation to the climate, Aryandini (2002: 10) mentions rainy and dry seasons in Javanese which are further elaborated as follows:

- A. *Mangsa katiga*/dry season, symbolized by a moon or wind;
- B. *Mangsa labuh*/a season between dry and rainy seasons, symbolized by *agni* or fire;
- C. *Mangsa rendheng*/rainy season, symbolized by *tirta* or water, and
- D. *Mangsa mareng*/a season between rainy and dry seasons, symbolized by *bantala* or land.

In addition to the concept of *mangsa* as described in the description, Javanese culture has known other *mangsa*-related names. These names are largely unrelated to the climate, but they are pertinent to events or events occurring in the society. The term *mangsa* is also called *ungsum* or *usum*, as described below:

- A. *Mangsa bedhidhing*, the season that is in the middle of *mangsa katiga* if the morning is very cold;
- B. *Mangsa paceklik*, the season of expensive food prices;
- C. *Mangsa pageblug*, the season when many people die from infectious diseases;
- D. *Mangsa pagering*, the season of many people suffering from gering or illness;
- E. *Mangsa pailan*, the season where the price of food is expensive;
- F. *Mangsa panen*, the season of picking rice.

In addition to such *mangsa* concepts, other twelve *mangsa* concepts are called *pranata mangsa* that function as guidelines for farming and fishing. *Pranata mangsa* can be calculated by determining that if the month of Christ is more than 6, then it is minus 6. If the month of Christ is less than 6, then it is added by 6. For example, February (the 2nd month) + 6 is 8, February is on the *mangsa kawolu*. October (the 10th month) -6 is 4, so October is on the *mangsa kapat*.

Living things (humans) cannot be separated from environmental influences because the environment plays a major role in the human survival. This paper outlines ecological concepts through the story of a *purwa* leather puppet that is limited to the concepts of water.

Water has a very important role in human life and life itself. In this case, humans are referred to as a microcosmos and the so-called macrocosmic earth consists mostly of water. The concepts of water can be found in many stories of a *purwa* leather puppet as stated below.

1. In the **Ramayana** story especially the Rama Tambak play, Rama will invade Alengka obstructed by a vast sea that is forced to release an arrow aimed at draining the sea. The sea water gets hot so many animals and sea plants are dead. Finally Batara Baruna/Sang Hyang Baruna/Batara Waruna came out and begged Rama to immediately withdraw his inheritance. As a connection to Alengka, Batara Baruna suggested that Rama and his troops would make a pond. Finally Rama agreed and the pond was led by the son of Batara wiswakrama named Kapi Nala.

Another version of this story told that Rama begged Batara Baruna to drain the sea but it was not approved and Rama was an orthodox man who showed that he was the incarnation of Vishnu. Batara Baruna was unhappy and was forced to discourage the sea water instead of drying it. This is because the obligation of Batara Baruna was to preserve the life and ecosystem of all living things that exist in the sea.

2. **Dewa Ruci**, recounts the struggle of Bima who sought for holy water *pryaitasari tirta* residing in *telenging samodra* or middle ocean. In his journey in the middle of the sea, Bima met with a dragon named *Nemburnawa* dragon who wanted to eat it, but eventually the dragon was killed in the hands of Bima.

Finally Bima arrived at *Telenging Samodra* and met with someone whose form was small but similar to him. The figure was named Dewa Ruci. Furthermore, Bima was asked to go into one of the ears of Dewa Ruci and got various discourses. Actually Bima felt at ease at *Telenging Samodra* but Dewa Ruci asked Bima to go back to meet her mother and siblings. This is because Bima still had many tasks or obligations to solve.

One scene of the *Karna Tandhing* play tells about the death of Dursasana in the hands of Bima. At the time of Bharatayuddha's war, Dursasana must confront Bima. Dursasana ran and wanted to jump over the river Kelawing (also called river/stream Cingcing Goling). Knowing this, Kresna reminded Bima not to leap over the Kelawing River because, according to the message from Bisma, anyone who jumped over the Cingcing Goling River would get unlucky or lost the war.

Meanwhile, near the Cingcing Goling river, two brothers named Tarka and Sarka were vengeful to Dursasana and would reciprocate during the battle of Bharatayuddha.

They used to be *juru satang* or people whose job was to get people across the river. The scout died because Dursasana made him a victim (*tumbal*) to win in the Bharatayuddha war. They were forced by Dursasana to become victimized while the sacrifices were required to be willingly volunteered. Finally, when Dursasana jumped over the Cingcing Goling river, Sarka caught Dursasana's feet and Tarka caught Dursasana's head covering so that his hair was loose; he could be caught and killed by Bima.

The *Adon-adon Rajamala* play tells about Pandhawa and Dewi Drupadi who were disguised in the kingdom of Wirata. Bima used the name Abilawa or Jagal Abilawa. At that time, Rupakenca and Kencakarupa challenged King Matswapati for "a champion", but the master was not a chicken but a human and the kingdom of Matswapati was used as a bet. They had a champion named Rajamala, while King Matswapati eventually chose Jagal Abilawa as a champion.

In the battle, Bima succeeded in killing Rajamala. Knowing that Rajamala died, Kencakarupa and Rupakenca brought Rajamala's body and put it in a "sendhang" or an Amarta pool or a Panguripan pond. Rajamala lived back to life and challenged Bima. As the battle began, Rajamala died but when his body was put into the Amarta pool, he lived again, and so on. Finally, Bima captured Kencakarupa, Rupakenca, and Rajamala and killed him all at once.

Another version said that the panguripan pool was the incarnation of Rajamala's mother named Dewi Watari. Arjuna who participated under the guise of Kendhi Wrahatnala saw the game and felt suspicious. Finally after knowing that Rajamala was put into the pond and came back to life, Arjuna immediately put a Pasopati arrow into the pond. Furthermore, when Rajamala entered the pool, his body was destroyed and could not live again.

The Cupu Manik Astagina play. It is a *cupu* of Batara Surya given to Dewi Indradi. The Cupu was eventually given to Dewi Anjani who later became the seizure of her two siblings named Guwarsa and Guwarsi. Knowing this, Gotama's receipt threw the cupu. Then it became *sendhang* named *sendhang Sumala* while the lid became *sendhang Nirmala*.

Anjani (followed by the Suwareh's emblem), Guwarsa, and Guwarsi immediately searched for the cupu. Guwarsi and Guwarsi soon entered and dived into the Nirmala's *sendhang* and when it came out, they turned into apes. Anjani and the late Suwareh eventually came, washing their faces with their hands and playing the water with and instantly their faces, their hands and feet changed just like monkeys.

Furthermore, Dewi Anjani was imprisoned through the *nyantoka* asceticism in Sendhang Nirmala. This asceticism was achieved through a practice of being naked, soaked, and the only visible part of the body was head. When Batara guru was flying, he saw Anjani who was practicing *nyantoka* imprison when her lust instantly arose, so that her *kama* dripped together with the "sinom" or young acid leaves that Anjani then consumed. Not long afterwards, Anjani became pregnant and later her son was named after Bambang Senggono or Anoman.

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