



Javanese Cultural Paradoxism: A Visual Semiotics Study on *Wayang Purwa* Characters of *Satria* and *Raseksa* Figures

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Abstract

This study aims to explore the paradoxical character values on visual semiotics *wayang purwa* of *Raseksa* and *Satria* profiles. *Satria* and *Raseksa* figures were selected using a purposive sampling technique, through *wayang* Pandavas and Kuravas. The study was designed with qualitative research approach; the data were collected using the techniques of interviews, observation, and document analysis. The data were analyzed following the steps of data reduction, data display, and verification. The results of the research revealed that in *wayang*, the *Raseksa* and *Satria* figures represent a paradoxical representation of both the external structure and the inner structure. The outer structure is in the form of *wayang purwa* visual elements, which turns out to be the opposite shape from both Pandavas and Kuravas figures. The inner structure is more about the inseparable meaning and value from the outer structure. In semiotics, the visual element (outer structure) of Pandavas and Kuravas figures can be represented or interpreted based on their values and meanings (inner structure) in addition to show a conflict of meaning. The paradoxical cultural value in Javanese culture is essentially learning experienced-based humanity values manifested through puppet characters. This is exemplified by the Islamic example of the Prophet Muhammad and its mandatory and impossible natures. The *wayang Satria* may represent the obligatory nature (good character), and *wayang Raseksa* represent the impossible (bad character) of humans.

Keywords: Cultural Paradoxes; Visual Semiotics; *Wayang Satria*; *Wayang Raseksa*

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INTRODUCTION

Literally, the word *wayang* was derived from ancient Javanese, which means shadow (Supendi, 2007). *Wayang kulit* consists of two words, *Wayang* and *Kulit*; *wayang* is Javanese word meaning shadow or ghost, *kulit* means leather, and added together it translate as shadow from leather. So the *wayang kulit* is a two-dimension puppet, made of buffalo or goat leather, like paper dolls but with arms that swivel

(Widjajanto, et al., 2009). *Wayang* is made of carved skin; thus, when exposed to light, shadow puppets will appear on the screen. Puppet is a typical combination of various arts in the form of fine arts, performing arts, and music. Fine art in *wayang* can be observed based on the essence of *wayang* in the form of carvings on the skin and painted with *sungging* techniques. Performing arts through *wayang* performances are nothing but role-plays and stories played by a *dhalang*. While the art of

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music that is applied is an accompaniment played during the *wayang* performance.

Many people across countries especially those of South East Asian countries know very well *wayang*. Internationally, *wayang purwa* has been recognized by UNESCO as the Masterpiece of Oral and Intangible Heritage of Humanity, a grand masterpiece of local human heritage, which greatly contributes to shaping the high value of human civilization (Nurgiantoro, 2011). *Wayang Purwa*, in addition to being a spectacle, the *wayang* play reflects life guidance derived from stories, characters, and visual structures. *Wayang Purwa* is made by skilful handcraft with well-prepared and philosophically designed cultural art. A *wayang* is a representation of mainly human characters and the physical words and every part of the puppets/*wayang* design reflects symbolic significance (Widjajanto, et al., 2009). During, before and after the performance a special ritual ceremony is always held.

The stories narrated in *wayang purwa* are inspired from Hinduism Ramayana and Mahabarata epic stories (Saptodewo, 2014). Even though the *wayang kulit* uses shadow puppets, the story was not derived from both Mahabarata and Ramayana. There are varied types of *wayang* or puppets in Indonesia, i.e., *wayang golek*, *wayang beber*, *wayang suket* and so forth. Those varied types of *wayang* share different stories, characters, and even visual forms.

There are tens or even hundreds of figures in *wayang purwa*, but in general only consists of two poles, namely the *Satria*/noble and *Raseksa* figures. Both poles are the *wayang* both good and antagonistic or evil characters. This is where the value of Javanese cultural character lies in the soul of the *Wayang Purwa* traditional art. The figure is a representation of the Javanese society lives where humans innate nature consist of black and white or good and evil. The shadow puppet show includes many fundamental values in human life, some of which are recognized as social, cultural, performance and religious values (Sudarsono, 2014). In Javanese society,

wayang has been used as a medium for inculcating values to the people; it reminds humans to live consistently according to their nature, rules and norms agreed upon in the society.

Being a cultural art heritage, *wayang kulit purwa* experiences backwardness from its supporting society environment. Puppet culture has rarely been staged in public as a performance art, one of the leading reasons is due to numerous proliferated alternative entertainment and varied information which literally have replaced people's interest, moreover the youth who have been greatly influenced (Purnama, 2010). Thus, it is unsurprisingly the cultural events such *wayang* performance is more preferably by those the older generation. Ironically, the older generation too would reluctantly teach their descendants on the importance of traditional art, more specifically *wayang purwa*.

The character values cultivation may traditionally passed from generation to generation through cultural art, one of which is sourced from *wayang kulit purwa*. This is in line with Pramono, Suyanto & Wahida (2017) puppet is not only one source of the search for values that are indispensable for the survival of the nation, but the puppet is also one of the rides or educational tools of good character. The extracted values may be sourced from stories, character traits, to the visual semiotic structure of each character empire where the wisdom and arrogance of kings in various kingdoms become a discussion of good and bad values (Sutarso & Murtiyoso, 2008). *Satria* and *Raseksa* figures in *wayang purwa* are a representation of the nature of good and bad. Both of these qualities will always exist and contradict each other in human life. The task of humans is to choose and select those good qualities to obtain a well-balanced, peaceful, and harmonious lives.

This paper deliberately choose a theme "Javanese Cultural Paradoxism: Visual Semiotic Studies in *Wayang Purwa* of *Satria* and *Raseksa* Figures", which aimed at exploring the value of wisdom and badness in *wayang purwa* through semiotic visual

structures. Paradoxism is in visual structure forms between the noble and *Raseksa* figures. The typical parts of *wayang Satria*'s shape are different from those of *Raseksa*'s parts of shape. The paradox shape is, therefore, followed by the paradoxical character value. Thus the character values found can be a valuable learning for human beings throughout generations, and people who would exalt the traditional noble values inherited from their great ancestors through *wayang purwa*.

Practically, the objectives of this study can be used as a reference for readers, the general public, and the academic world in introducing *Wayang Purwa* in terms of form and meaning structure reflected within. In principle, this study is also beneficial as a good source of character education for young people, as this study presents the principles and meanings of *Wayang Kulit Purwa*. In addition, this study is one of the attempts to introduce and conserve cultural heritage, namely that of *Wayang Kulit Purwa*. Despite *Wayang Kulit Purwa*'s life, it seems to have less attention and began to be forgotten by generations.

Among the studies related to *wayang purwa* were a study conducted by Arifin (2002) on *wayang kulit*, *wayang kulit* is seen as an effective medium of character education inculcation since it reflects noble values. Sarwono (2005) examines the Kawung Motive as a Symbolism of the Abdi Dalem's Clothing in the *Wayang Kulit Purwa* of Surakartan Style. Additionally, Hadipriyono (2014) discusses puppet aesthetics, puppet aesthetics, who concerned on shadow puppets instead of its aesthetics, face color, facial expressions, body style, etc. Another study conducted by Suyami (2006) highlights on puppet values reflected in the puppet which is worthy of being a spectacle, guidance and role model. Further study was conducted by Nurgiyantoro (2011) on puppets and the development of national character. The results of the study emphasized that puppets essentially have good values they are reflected in the figure characters, stories, and various other supporting elements. Tjinta-

riani (2012) explored on Javanism public exorcism '*ruwatan massal*' through *wayang kulit* performance. Subiyantoro and Zainnuri (2017) examined the religious values in *Wayang Sadat* and their relevance in learning fine arts in schools. Each symbol structure in the *wayang sadat* reflects Islamic values. This value is quite relevant to the 2013 curriculum in addition to be used as a source of learning in fine arts learning.

Based on the results of several previous aforementioned studies, it shows that in general, shadow puppets have been examined from several aspects of puppet aesthetics, the value of guidance and spectacle, puppets as the development of character, and the significance of puppets on the world of education. Thus, examining *wayang purwa* from the perspective of the *Satria* and *kurawa* profiles has not yet been explored in depth. *Wayang Purwa* consists of many figures divided into two divisions, namely the profile of *Satria* and *Raseksa*. *Satria* and *Raseksa* are the representation of Javanese culture about the value of good and bad when excavated from its structure both the external structure (visual) and the inner structure (meaning). Understanding art and culture is not only in the visible (visual), but there is something behind that which appears in the form of meaning and philosophy.

In the concept of balance, good and bad will always exist, it is impossible to unite them; however, the two are side by side, depending on how humans take sides whether towards good (*Satria*) or bad (*Raseksa*). *Satria* figures become human symbols which manifest kindness, responsibility, *andhap asor modesty*', simple, modest, wise, and are a manifestation of the perfect human nature. Whereas the *Raseksa* figure is a symbol of fear, badness, evil, lust, and a description of behavior that humans should not have. Characters reflected from *wayang purwa* are a description of the human's characters and deeds, each of which has consequences. All cultures generally share figures both fictitious and real figures as role models and where in Javanese culture particularly reflected in the

puppet characters. In Islam there is also a figure of the Prophet Muhammad who has a mandatory nature as things to be imitated and impossible traits that the prophet might not have.

The significant difference in this study lays on the object of the *wayang purwa*, which are the *Satria* and *Raseksa* figures who represent the paradoxical values of good and bad. The puppet is, therefore, explored from their value of cultural characters reflected through the visual structure of the puppet using a semiotics perspective. Thus this study has its own specific differences from the others.

Semiotics theory will be used in this analysis to answer the problems. Semiotics is focused on visual semiotics, considering the object of study is the visual structure of *wayang purwa*. Linguistically, semiotics is derived from the Greek word of *semeion* which means "sign". The term *semeion* seems to have been derived from hypocritic or asclepiadic medicine with its attention to symptomatology and inferential diagnostics. (Sobur, 2004). Semiotics is, lexically, a branch of science that deals with the study of signs and everything related to signs, such as the sign system and the sign processes (Zoest, 1993). According to Ferdinand de Saussure, a sign is an inseparable part of two areas, such as a piece of paper, which is a signifier in the outward form or expression and a signified to explain concepts and meanings (Piliang, 2010). Signifier and the signified are interrelated means that the outward form or expression is related to the meaning or concept influencing each other and are inseparable. *Wayang purwa* of *Satria* and *Raseksa* profiles will later be examined using a semiotic approach based on visual structure (appearance) and invisible structure (meaning).

METHOD

This study was designed with a qualitative research method with a single case embedded strategy. This case was chosen since the object is the Javanese *Purwa* puppet characters, namely the *Satria* and

Raseksa. The data were collected by applying the methods of interview, observation and document analysis techniques. The interviews were conducted with *Dhalang* or experts in the field of puppetry. Observation was conducted to *wayang kulit* performances, and document analysis concerns photo analysis, *wayang* literature, or direct shadow puppets. The studied *wayang* figures are the *Raseksa* and *Satria* which were selected by purposive sampling technique. The figures of *Satria* were among others; Pandavas Lima figures, while the *Raseksa* figures were drawn from several Kuravas figures. The data followed the flow models of analysis procedures of data reduction, display, and verification, or conclusion. The used flow model of analysis in this study is adapted to the strategy used, which is a single case strategy.

RESULT AND DISCUSSION

Puppet has been recognized by UNESCO, the world's institution, as one of the world heritages. According to Widjanto, et al., (2009) *wayang* is a popular form of entertainment. Sometimes it is an ancient heritage, a reminder of an age long past, some time a medium for contemporary artists experiments with shape, color, and movement. For countries it has been used to relate myth and legend and enact simple traditional farces. *Wayang* is a cultural representation of the Javanese society which is expressed through fine arts, music, literature, and performances. For Potgier and Brits (2014) puppets have been implemented for different purposes and areas, such as theater, education, therapy, and politics. In addition to being a spectacle, *wayang* reflects noble values and traditional guidance, which is why *wayang purwa* produces paradox figures between *Satria* and *Raseksa* groups. Puppet show is a form of symbolic delivery of messages (Sudarsono, 2012). In between the two figures it lays a good inclination, the figure is represented with *Satria* puppet and the other is the opposite called *Raseksa*. Both good and bad already exist and become

the God's destiny on earth. The human task is simply to sort out and choose the virtues and omit badness as a life lesson.

One of the paradoxes of Javanese culture are illustrated in both *Satria* and *Raseksa* characters. *Satria* and *Raseksa* figures have been well-recognized to people in common, especially when other figures like Pandhawa and Kuravas were mentioned. These figures are conflicting or paradoxical figures in nature. Understanding both art and culture certainly may be insufficiently to only focus on what appears, one should deeply observe on invisible things behind, in addition to the outer and inner structures. Sukarma and Lestari (2015) emphasized the relationship between external and internal structures in case they are combined they will give birth to in separated forms and meanings like the elements of birth and mind in humans. Thus in part of understanding the paradoxical forms in Pandavas and Kuravas puppets, they need to be seen from the physical or visual aspects in addition to the non-physical aspects or meanings.

Paradoxes In Terms of Visual (Outer Structure)

Purwa puppet shadow is a typical visual art. The fine art material subjects are closely related to visual aspects such as color, line, shape, texture, and the value in which they are closely related to means or symbols (Subiyantoro & Zainnuri, 2017). Visual structure is a physical structure, therefore, the shape can be physically felt by human's five senses, and each structure is symbolic and reflects a meaning. A

symbol is a thing or situation which is the mediator of understanding towards object and human life always associated with symbols (Randiyo, 2011). The visual structure of the Pandavas and the Kuravas is quite significantly different from each other in terms of the shapes of the eyes, nose, mouth, head, face, face color, direction facing, hand position, and clothing.

In the Javanese *Purwa* puppet show, the Pandhawa Lima figures who hold protagonist role which consists of 5 characters, they are Arjuna, Werkudara, Puntadewa, Nakula, and Sadewa. While the antagonist is Kuravas who represents a very large number, reaching 99 figures. However, in this study only 5 figures are going to be presented, namely Buto Cakil, Buto Terong, Dursasana, Kumbakarna, and Sengkuni.

Based on the visual analysis on the two different puppet characters above, then the structure of Pandavas puppet shapes' figures are in contrast to the Kuravas puppet's. The visual analysis are illustratively described by the puppet shapes in Table 1.

Based on the Table 1 and Table 2 analysis results, generally, there are a lot of paradoxical visual structures between Pandavas and Kuravas figures. The general shape of Pandavas's eyes is *gabahan* like a grain of rice, in contrast to Kuravas character which generally shows *telengan* or bulging eye shape. The Pandavas puppet's nose is mostly a wiry nose where the shape is pointed like a wulent knife in an oblique position while the Kuravas has a large *pangotan*-nosed and eggplant-rounded nose. All the Kuravas puppets' mouth is

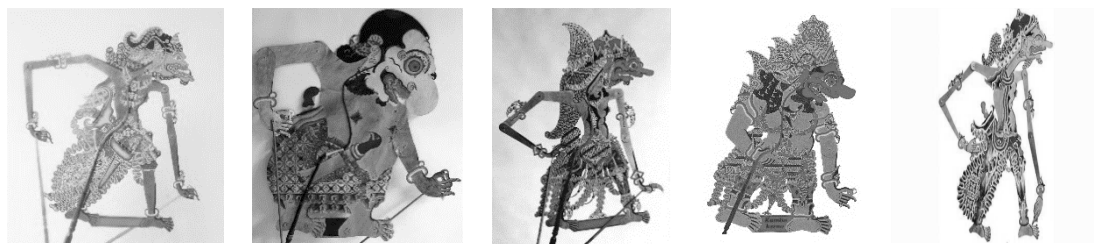


Figure 1. Visual Representation of Pandhawa *Wayang* Figures

different from those of Kuravas with a typical *prengesan*. *Prengesan* mouths a typical open-mouth shaped where the teeth and even fangs of the puppets are visible. The heads of Pandavas figures *luruh* or look down, and some are in a sloping position or facing forward. The Kuravas puppet's position is to look up or face forward and slightly upward. All Pandavas' faces are calm in black while the Kuravas are fierce or creepy in red and white. All puppet *pur-wa* Pandavas figures face to the right while Kuravas puppets face to the left. Pandavas hand positions vary from straight, *malang kerik*, and tightly closed. However, all Kuravas puppet hand positions are *malang kerik* or transversal, flaky or opened and bent like challenging positions. The last paradoxical form is in outfit shapes. In general, the clothes worn by the *Satria* puppet are simple clothes, not even wearing clothes. In contrast to the Kuravas puppets who wear clothes that are all luxurious and complete.

Paradoxical Structure In The Perspective Of Meaning (Inner Structure)

In line with Sukarma and Lestari's opinion (2015), the outer and inner structure of a *wayang* is inseparable and interconnected. Thus, in an attempt to explore the underlying meanings of Pandavas and Kuravas puppets shapes, a researcher, therefore, needs to be focused on the external or visual structures of those characters. In representing the meaning in visual structure, one should study the science of sign, the so called semiotics. The word "semiotics" was derived from the Greek's word *semeion* which means "sign" or *seme* equally means "the interpreter of signs (Mudjiono, 2011). Representation or interpretation is part of seeking for meaning through the existing sign system. Signs are the media we use in our efforts to find a way in the world, in the midst of humans, and along with the humans (Mudjiono, 2011). Barbieri (The visual structure of the Pandavas and Kuravas puppets becomes a sign and



Buto Cakil Buto Terong Dursasana Kumbokarna Sengkuni

Figure 2. Visual Descriptions of Kuravas *Wayang* Figures

Table 1. The Visual Structure of *Pandawa Lima Wayang*

Shapes	Puntadewa	Werkudara	Arjuna	Nakula	Sadewa
Ayes	Gabahan	Telengan	Gabahan	Gabahan	Gabahan
Noses	<i>Wali Miring</i>	<i>Tumpul Dempak</i>	<i>Wali Miring</i>	<i>Wali Miring</i>	<i>Wali Miring</i>
Mouths	<i>Mingkem</i>	<i>Mingkem</i>	<i>Mingkem</i>	<i>mingkem</i>	<i>Mingkem</i>
Heads	<i>Luruh</i>	<i>Luruh</i>	<i>Luruh</i>	<i>Longok</i>	<i>Longok</i>
Faces	Calm	Calm	Calm	Calm	Calm
Facial colors	Black	Black	Black	Black	Black
Direction	Right	Right	Right	Right	Right
Hands' positions	Straight	Malang tight	Straight	Straightly tight	Straightly tight
Outfits	Simple	Simple	Simple	Simple	Simple

Source: The Results of Literature Study Analysis)

Table 2. The Visual Structure of Kuravas *Wayang*

Shapes	Buto Cakil	Buto Terong	Durasana	Kumbakarna	Sengkuni
Eyes	<i>Kedhelen</i>	<i>Plolot</i>	<i>Plolot</i>	<i>Plolot</i>	<i>Sipit lengkung</i>
Noses	<i>Pesek</i>	<i>Bulat Terong</i>	<i>Pangotan</i>	<i>Pangotan</i>	<i>Pangotan</i>
Mouths	<i>Prengesan</i>	<i>Prengesan</i>	<i>Prengesan</i>	<i>Prengesan</i>	<i>Mingkem</i>
Heads	<i>Ndangak</i>	<i>Luruh</i>	<i>Ndangak</i>	<i>Longok</i>	<i>Ndangak</i>
Faces	Fierce	Fierce	Fierce	Fierce	Tranquiling
Facial colors	Red	White	Red	Red	Red
Direction	Left	Left	Left	Left	Left
Hands' positions	<i>Malang Kerik</i>	<i>Malang Kerik</i>	<i>Malang Kerik</i>	<i>Malang Kerik</i>	<i>Malang Kerik</i>
Outfits	Luxurious	Luxurious	Luxurious	Luxurious	Luxurious

(Source: The Results of Literature Study Analysis)

in certain representations which generate certain related meanings).

Javanese people used to recognize signs, which was why in every aspect of their cultural lives, they always intersect with signs and meanings, one of which is manifested in the art of *wayang purwa*. All puppets came to life as characters, and they can portray different personalities, share various traits, and they cross all culture (Potgier & Brits, 2014).

Every sign and meaning in the puppet always represents a character value. Pandavas puppets tend to be *gabahan* and *telengan* which represent a common sense that the Javanese people are the people of patience and rich with wisdom in leading the paths towards goodness. Unlike the Kuravas which illustrated with eyes as if being angry, suspicious, even cunning. Pandavas Walimiring's puppet nose reflects a humble meaning, which shows common human nature of being modest, shows no arrogance compare to the Kuravas character. The Pandavas puppet's mouth is all closed, which symbolically represents a quiet personality. Being quiet culturally means to be wise and only good and useful words should ideally produce by one's mouth. Unlike the figure of Kuravas with a typical *prengesan* mouth, which represents a big mouth character, laughing a lot, and greedy.

Humility in Pandavas puppets are visible from the puppet head's position which tends to fall or bow. People who live up life with good hearts and knowledge

are usually inclined to bow as rice is filled, unlike the case with the Kuravas *wayang* whose head position tends to look like rice that does not contain or is foam. The head looks up to mean people who are arrogant and not knowledgeable. The nature of wise, humble, arrogant is reflected in both the Pandavas and Kuravas puppets' shapes of face. The Pandavas puppets show a calm face and manifest in itself patient character. These philosophically means any bad circumstance should be faced calmly, patiently, and think for the way out. While the Kuravas with a ferocious face or as if to show an angry or emotional face.

The paradoxical nature of patience and anger is also shown from the facial color, which is black and red. Pandavas puppet manifest a good character which is symbolized from the direction facing towards the right. While the puppet Kuravas is a symbol of *angkara* or evil, it is identifiable from position of the puppet which is facing towards the left. The hands and clothes position of the two *wayang purwa* reflect a conflicting meaning. Pandavas puppet hand positions tend to be straight, which simple worn outfits. A wise and unpretentious personality whose look and life principle show no extravagant and luxurious but in simple, innocent, and modest. Unlike the arrogant people who tend to show off their luxurious things to other people know and are impressed with what that person has.

Wayang or puppet is a figure made by the Javanese community as a guideli-

Table 3. Signs and Meanings on Pandavas and Kuravas *Wayang* Figures

Shapes	Pandhawa		Kurawa	
Shapes/Signs	Meanings	Shapes/Signs	Meanings	
Eyes	Inclined <i>Gabahan & Telengan</i>	Be patient & see goodness	inclined to be glared, kedelen & sipit lengkung	Angry, suspicious & cunning
Noses	Walimiring	Modest	Pug, <i>pangotan</i> & Eggplant round	Arrogant & haughty
Mouths	<i>Mingkem</i>	Quiet	<i>Prengesan</i>	Big mouth, laughing & greedy
Heads	inclined to <i>Luruh</i>	Modest, <i>andhap asor</i> & knowledgeable	Inclined looked up & <i>longok</i>	Arrogant, & Fool
Faces	Calm	Patient	Fierce	Scary & Angry
Facial colors	Black	Grief, patient	red	Fierce
Direction	Right	Goodness	Left	Evil
Hands' positions	inclined to straight & tight	Wise	<i>Malang kerik</i>	arrogant, haughty
Outfits	Simple	Simple and homely	Luxurious	Rich-like & arrogant

(Source: The Results of Literature Study Analysis)

ne in running life a noble human being. As in Islam there is a prophetic figure like the Prophet Muhammad, who plays a role model for mankind who qualifies with both the obligatory (good) and impossible (bad) nature. The obligatory nature of the Prophet Muhammad associated with 4 noble traits, *sidiq* (truthful and honest), trustful (trustworthy), *tabliq* (convey), and *fatanah* (intelligent and wise), additionally, there are also 4 the impossible nature of him, they are *kadzib* (lie), *khiyanat* (betrayal), *khitman* (hiding), and *baladah* (stupid) (Mansyur, 2013). Both the obligatory and impossible nature of the Prophet is a representation of the *wayang Satria* and *Raseksa* figures.

Puppet is a figure that is made by the Javanese community as a guideline in running life a noble human being. As in Islam there is a prophetic figure like the Prophet Muhammad, who plays a role model for mankind who qualifies with both the obligatory (good) and impossible (bad) nature. The obligatory nature of the Prophet Muhammad associated with 4 noble traits,

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CONCLUSIONS

Based on the results and discussion above, a conclusion can be derived that the characters in *Raseksa* and *Satria wayang* figures reflect the Javanese noble cultural values, which in their typical shapes are paradoxical in terms of external and internal structures. The external structure concerns visual elements representation which apparently show the opposite physical shapes between the Pandavas and the Kuravas characters. The shapes of the eyes, nose, mouth, head, face, facial color, direction facing, hand position, and clothing tend to show the opposite character bet-

Table 4. The Obligatory and the Impossible Nature of the Prophet Muhammad PBUH

The Prophet's Obligatory Nature		The Prophet's Impossible Nature	
The Satria Wayang Figures		The Raseksa Wayang Figures	
<i>Sidiq</i>	Truthful and Honest	<i>Kadzib</i>	Liar
<i>Amanah</i>	Trustworthy	<i>Khianat</i>	Hypocritical
<i>Tabliq</i>	Delivering knowledge	<i>Khitman</i>	Hiding
<i>Fatanah</i>	Clever & Wise	<i>Baladah</i>	Stupid

(Source: The Results of Literature Study Analysis)

ween one character to the other. The inner structure is more about the meaning and value where they both inseparable from the outer structure like in a human and his soul. In semiotics, the visual elements (external structure) of the Pandavas and the Kauravas are represented or interpreted in terms of their values and meanings (inner structure) and show a conflict. The paradoxical cultural value in Javanese culture is a learning process for human beings which is manifested in the puppet characters. Similarly to Islamic religion, which places the Prophet Muhammad p.b.u.h along with his obligatory and impossible nature. Puppet *Satria* can represent the compulsory nature (good traits) and puppet *Raseksa* represent the other around, the impossible traits (bad traits) of human beings.

Despite the fact that *wayang* or puppets have been internationally recognized, it seems that the people and generations of the nation do not seem to have a deep understanding of the art of *wayang purwa*. They merely know that *wayang* is an entertaining art media without necessarily need to know the manifested essential values. The rise of deviations, moral degradation, and criminal acts are results of the generation's ignorances as the society bearers to cultural values inherited from their ancestors. Further studies should take the opportunity in implementing the cultural values in *wayang purwa* into the generation of character education. *Wayang Purwa* needs to be socialized in the realm of education, considering that education mainly serves function as the agent of character building after the family. In this world, there are absolute good and bad qualities, and the task of humans is to ca-

refully select and choose those qualities. It commonly happened to people in falling into bad character due to the circumstances and inadequate guidance. Thus, the nation's character building is a joint task of both the society and the government to realize the more advanced nation and people with cultured characters.

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