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Revealing the Character of Gunungsari in the Tyasing Utomo Script in Wayang Topeng Jatiduwur

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Abstract: This research discusses the character of Gunungsari through the analysis of the Tyasing Utomo script in Wayang Topeng Jatiduwur (Jatiduwur Mask Puppet). This is motivated by the lack of understanding of Jatiduwur artists towards the character of Jatiduwur Mask Puppet. The problem of this research is how the character of Gunungsari if analyzed through the Tyasing Utomo script. The purpose of this research is to describe the character of Gunungsari through the Tyasing Utomo script. This research uses qualitative methods with data collection techniques in the form of interviews, observations, and documentation in the form of literature, videos, photos, and audio recordings. The results showed that Gunungsari has characters such as assertive, responsible, loyal, self-respecting, firm, brave, and unyielding. Gunungsari is described as having an ideal body portion with a dashing, agile, and handsome physique. Gunungsari in Tyasing Utomo has an important role in the unification of Panji Asmarabangun and Dewi Sekartaji.

Keywords: character, *Tyasing Utomo script*, *Wayang Topeng Jatiduwur*,

1. INTRODUCTION

Among the people of East Java, there is a puppet art in which the performers are dancers who wear masks and move according to the direction of the puppeteer's dialog. The art is called mask puppets. Similarly to Yanuartuti (2015: 1) explains that mask puppets are a performing art in which the performance is performed by dancers who use masks and are arranged by the puppeteer during the performance. In East Java, there are many types of Mask Puppets spread in several regions, namely Malang Mask Puppet, Situbondo Kerteh Mask, Tengger Mask Puppet, Madura Dhalang Mask, and Jatiduwur Mask Puppet (Yanuartuti et al., 2020). The stories usually performed in Mask Puppet shows are Ramayana, Mahabharata, Babad Majapahit, and Panji stories.

Wayang Topeng Jatiduwur is an original art of Jombang Regency. It is located at Jatiduwur village, Kesamben sub-district, Jombang district. East Java. Jatiduwur Mask was first brought by Ki Purwo to Jatiduwur village in the early 19th century and is a relic of Majapahit Kingdom. Initially, Jatiduwur Mask Puppet was only performed when someone had a vow, but after experiencing revitalization, the art can be performed outside the vow. Like other mask puppet shows in general, the stories performed by Wayang Topeng Jatiduwur are Babad Majapahit and Panji stories. Currently, Jatiduwur Mask is passed down to Sulastri as the seventh descendant of Purwo and the art of Wayang Topeng Jatiduwur is



still being preserved by Sulastri and other Jatiduwur artists. Hereafter, Wayang Topeng Jatiduwur will be abbreviated as WTJ. In its performances, WTJ more often performs Panji stories than Babad Majapahit. Story of puppetry itself is divided into three types, namely the main play derived from classical stories, carangan story which is a new form that takes from the main story, and sempalan story which is a loose story and does not take elements of the main story (Sari, 2021: 14). There is one Panji story that was created by KKN Unesa students in 2024 with the title Tyasing Utomo. The plot is a development of the Enthit play. Lakon Tyasing Utomo is also made into a short story (fragment) so that it can be performed in a shorter time and can be performed at any time with a smaller cast than the full version of the story.

In the story of Tyasing Utomo, we are told that Panji Asmarabangun left Dewi Sekartaji in the kingdom to eradicate a plague in a village. Day by day, Dewi Sekartaji grieves for her beloved. Ragil Kuning and her husband, Gunungsari, could not bear to see Dewi Sekartaji's condition, which became increasingly unkempt due to her unending sadness. Gunungsari decided to find Panji Asmarabangun and try to bring him back together with Dewi Sekartaji. From the description of the storyline, there is a character who plays an important role in the reunification of Panji Asmarabangun with Dewi Sekartaji, namely Gunungsari.

Gunungsari in the Panji story is a prince from the Kediri Kingdom and the younger brother of Dewi Sekartaji. But unlike the Tyasing Utomo story, Gunungsari is a prince from the Kingdom of Jenggala and the younger brother of Panji Asmarabangun. Therefore, the physical form and character of Gunungsari is not much different from Panji Asmarabangun.

This research uses a theoretical study of character analysis in the script based on Wahyuningsih's (2015: 25-27) explanation that puppet characters have three-dimensional physiological, psychological, and sociological characters. Physiological explains physical characteristics, psychological relates to psychological characteristics, and sociological explains the characteristics of social life. The classification of psychological aspects is related to the character's psychology, namely protagonists, antagonists, tritagonists, and helpers.

Based on the brief description and review of the character study of Gunungsari based on the script, it provides an initial description of how Gunungsari's character is formed. Moreover, in making a play or story, it is very important to adjust the characterization with the dialogue and behavior of each character. However, it is unfortunate that many of the artists of Jatiduwur Mask Puppet do not really understand the character of the figures in the Panji story. Especially the character of Gunungsari whose presence is very important in the running of a story. Therefore, the problem of how the character of Gunungsari in WTJ is analyzed through the Tyasing Utomo play script is obtained. This research aims to analyze the character of Gunungsari in WTJ through Tyasing Utomo's play. In addition, with this research, it is hoped that WTJ artists can learn and understand the character being performed.

2. Method

This research uses a qualitative method that serves to examine and describe an event, phenomenon, belief, or perception of a person or group towards something. This method is general, focuses on something that cannot be measured by quantitative data, is dynamic and flexible, and is based on the philosophy of postpositivism. The philosophy of postpositivism is defined as viewing social reality as something whole (holistic), dynamic, complex, full of meaning and the relationship between symptoms is interactive (reciprocal) (Sugiyono, 2016: 17). This research is located in Jatiduwur Village, Kesamben District, Jombang Regency, East Java. The object of this research is the Gunungsari character in the play Tyasing Utomo.

Data research techniques using three techniques, namely interviews, observation. Interviews were conducted directly and indirectly to the sources, namely Mochammad Yaud as the dhalang, Rio Dwi as the creator of the Tyasing Utomo script, and Yoga Yan Wardana as the director of the Tyasing Utomo play. The data analysis technique was carried out in three stages: 1) data reduction, sorting out the most relevant information to the analysis of Gunungsari's character, 2) data presentation, presented in the form of narrative text, and 3) conclusion drawing/verification, summarizing the results of the analysis of Gunungsari's character in the Tyasing Utomo script. In addition, to check the validity of the data, this research uses two data validity techniques, namely source triangulation and technique triangulation.

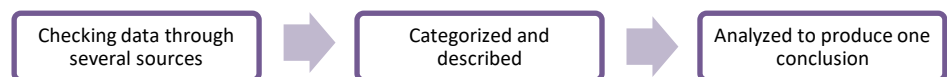


Figure 1. Stages of Source Triangulation

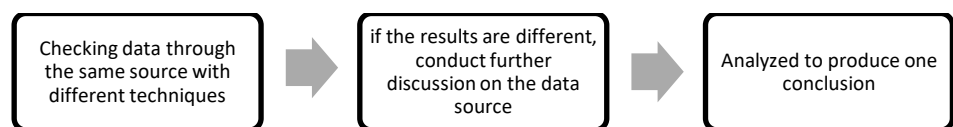


Figure 2. Stage of Technique Triangulation

3. RESULTS AND DISCUSSION

Initially, the selection of the title for the development of Enthit's story had several options. This was related to the authors desire not to explicitly describe Enthit and the main focus was on Enthit's ugly face that transformed into a handsome young man, Panji Asmarabangun. Tyasing Utomo consists of the words Tyasing which means heart and Utomo which means the main. So, Tyasing Utomo has a complete meaning that the most important thing is the heart, behavior, attitude and character, not just the appearance.

The Tyasing Utomo play is adapted for the younger generation to make the storyline easier to understand. One of them is by using *arek-an* grammar mixed with *krama*. The play consists of seven scenes and has its own terms like other puppet plays. Every puppet has a figure with a different character. The formation of a character can be determined from physical characteristics, social environment, and nature or psyche. In line with this explanation, Wahyuningsih (2015: 25-27) argues that Wayang Topeng is a living character that has three-dimensional elements. To determine the character of Gunungsari in Tyasing Utomo's script, the three-dimensional

elements can be analyzed as follows.

A. Psychological

Gunungsari in Tyasing Utomo only appears in the fourth and fifth scenes. The fourth scene shows that Gunungsari has a brave, assertive, caring, protective, and responsible character. Evidence of Gunungsari's courageous and assertive character can be seen in the following dialog.

King Sewu was about to fight with Mbok Mban. It wasn't long before Gunungsari arrived.

55. GUNUNGSARI : *How dare you tease my sister. don't ruin other people's relationships, who are you?*

The point of the dialog is that Gunungsari bravely confronts King Sewu of the sabrang land who is teasing Sekartaji and fighting with Mbok Mban. He firmly and loudly rebuked King Sewu for interfering with his brother's wife.

This is further evidence that Gunungsari has a protective and responsible disposition.

56. RAJA SEWU : *Oh this is the hero. You don't need to know who I am, if you don't accept what I'm saying, come and let's fight. If you lose at my hands, let your sister go to me...*

57. GUNUNGSARI : *How insolent you are... how presumptuous! Yo I accept your challenge! Mbok Mban, you can just go in with Ragil Kuning and Raden Ayu Sekartaji.*

The dialog above explains that Raden Gunungsari did not let Mbok Mban, Ragil Kuning, and Sekartaji get into a fight. He is always the protector and responsible for the safety of the Kingdom of Jenggala while Panji Asmarabangun is not in the kingdom.

Here is proof that Gunungsari has a caring nature. She could not bear to see Dewi Sekartaji who kept grieving and getting worse due to Panji Asmarabangun's departure from the Kingdom of Jenggala. Finally, Gunungsari went to find Panji Asmarabangun and brought him back to the kingdom.

63. GUNUNGSARI : *"I think ever since Raden Panji disappeared from this Kingdom, things have been going wrong. The chariot is running without a driver, the Kingdom is in chaos and doesn't know where it's going. In addition, Raden Ayu Sekartaji's longing for Raden Panji is unstoppable. Tell you what, I will go looking for Raden Panji. Please give your blessing Dewi Sekartaji.."*

Based on the analysis of Gunungsari's dialog in the sixth scene, Gunungsari shows upholding self-respect and loyalty, being firm, maintaining manners, being responsible, and keeping promises. It is evident that Gunungsari is someone who upholds self-respect and loyalty. This can be proven in Gunungsari's dialog number 110 below.

110. GUNUNGSARI : *Shut up! I don't like my wife getting close to other people. Anyone who dares to approach my wife, he will fight with me! Ragil Kuning, I don't need your explanation, go back to the Kingdom now!*

In Gunungsari's sentence that states "I don't like my wife getting close to other people. Anyone who dares to approach my wife, he will fight with me!" shows that seeing his wife with another man makes his pride feel trampled and tarnishes the image of loyalty that he has maintained. Therefore, Gunungsari is someone who has a high regard for loyalty in relationships, because the relationship is also his pride as a husband.

The proof that Gunungsari is someone who maintains his manners is in the dialogue.

GUNUNGSARI : *Apparently, it seems you are Den Panji. Pardon me Raden, I really don't know!*

During the dialogue, Gunungsari jengkeng with her hands in worship and apologized for her ignorance that her opponent was Panji Asmarabangun. This means that Gunungsari maintains the existing manners with the attitude of jengkeng sembah (sitting on the heels and worshipping), speaking softly and lowly to Panji Asmarabangun who is older than him. These attitudes and words also represent the customs and culture of Javanese society by showing submission, respect, and ethics to elders.

Evidence that Gunungsari is someone who is responsible and keeps promises is found in the dialogue.

GUNUNGSARI : *"Yes Den Panji. I actually came here to find you, because Dewi Sekartaji was crying for you"*

The dialog above means that Gunungsari has taken responsibility and kept her promise to Dewi Sekartaji to find Panji Asmarabangun and bring him back to the Kingdom of Jenggala.

Evidence that Gunungsari is someone who speaks to the point, brave, unyielding and firm in her stance is shown in dialog numbers 111-115.

111. ENTHIT : *This is not like what you're talking about, brother...*

112. GUNUNGSARI : *That's enough... what I see that is the answer, now you're going to fight with me...*

113. ENTHIT : *I can't calm you down even once or twice, it's okay, I accept your challenge!*

114. GUNUNGSARI : *Soldiers, fight him!!!*

GUNUNGSARI COMMANDS HIS SOLDIERS TO FIGHT FIERCELY WITH ENTHIT. THEY FIGHT FOR A LONG TIME, UNTIL FINALLY THE SOLDIERS LOSE.

115. GUNUNGSARI : *You are so strong! So, take this!*

Gunungsari's dialogue line 112 indicates that Gunungsari is someone who does not like small talk and boldly challenges anyone who dares to approach his wife. Gunungsari's dialogue number 115 also means that Gunungsari has an unyielding character and is firm in her stance until what she wants (victory) can be obtained.

The classification of Gunungsari's psychological aspects falls into the central character. This is because Gunungsari has an important role in the reunification of Panji Asmarabangun with Dewi Sekartaji. If Gunungsari is omitted from the story, no one will search for Panji Asmarabangun and reunite him with Dewi Sekartaji. Gunungsari's role in the reunification of Panji Asmarabangun and Dewi Sekartaji is also supported by her knightly spirit, which is brave, firm, caring, protective, and responsible.

B. Physiological

Gunungsari in Lakon Tyasing Utomo is described as having a stout and well-built posture. This is illustrated in dialog numbers 57-58:

57. GUNUNGSARI : How impudent of you... how presumptuous! Yes, I accept your challenge! Mbok mban, you go in with Ragil Kuning and Dewi Sekrtaji sisan.

MBOK MBAN ENTERS WITH DEWI SEKARTAJI AND RAGIL KUNING. THEN GUNUNGSARI CONFRONTED KING SEWU. THEY FOUGHT FIERCELY, UNTIL FINALLY THE SEWU KING LOST TO GUNUNGSARI.

58. GUNUNGSARI : (Laughing) Is that all you have? Get out of here!

The narration that states "They fought so fiercely that in the end King Sewu lost to Gunungsari" means that even though King Sewu is bigger, Gunungsari's posture is straighter, stouter, and her strength is stronger because she can defeat King Sewu.

In the Tyasing Utomo play, Gunungsari is the half-sister of Panji Asmarabangun, so it can be said that she is younger and has a beautiful appearance like Panji Asmarabangun. This is evident in dialog numbers 90-92 and dialog numbers 116-119 as follows.

90. HUSBAND : (To Enthit) Son, my wife and I have no children for a long time, my wife loves you and wants you to be her adopted son. How is it, son?

91. ENTHIT : Oh sir, are you not embarrassed that I have a bad face like this and that you want to adopt me as your son?

92. WIFE : There is nothing that can be used as a standard. Manners, obedience, and compassion are number one.

Furthermore, Gunungsari has an agile and flexible physique in dialog numbers 116-119.

ENTHIT FOUGHT WITH GUNUNGSARI AGAIN, FINALLY ENTHIT LOST AND TRANSFORMED INTO DEN PANJI AGAIN. SUDDENLY, GUNUNGSARI WAS SHOCKED AND BEGGED DEN PANJI FOR FORGIVENESS.

116. GUNUNGSARI : Oh my, it's actually you Den Panji. Pardon me Raden, I really don't know!
117. DEN PANJI : No problem Gunungsari, actually you don't know if I'm becoming Enthit. Adiku... what you've done to Ragil Kuning is not enough, so now go to Ragil Kuning, I'll go back to the kingdom right now.
118. GUNUNGSARI : Yes, Den Panji. Actually, I'm really looking for you, because the lady is crying for you...
119. DEN PANJI : Sekartaji...

Enthit's dialog "Oh sir, are you not embarrassed that I have a bad face like this and that you want to adopt me as your son?" is a dialog in the scene where Panji Asmarabangun has transformed into the ugly Enthit. This shows that no one, including Gunungsari, realizes that the man is Panji Asmarabangun incarnate except his servants, Bancak and Doyok. Proven by Gunungsari's dialogue number 116 " Oh my, it's actually you Den Panji. Pardon me Raden, I really don't know!". Both evidences can be used as a comparison that Panji Asmarabangun has a handsome face. It can be a benchmark that Gunungsari also has a handsome face and looks younger because he is the younger brother of Panji Asmarabangun. With the evidence in dialog 117 Panji Asmarabangun calls Gunungsari 'my brother' as well as Gunungsari calls Panji 'Raden' in dialog 118.

Furthermore, the narration "Enthit fought again with Gunungsari, finally Enthit lost and transformed into Den Panji again", shows that Gunungsari has an ideal body shape that is neither too fat nor too thin, giving the impression of being dashing and graceful so that she can move nimbly and flexibly to defeat Enthit. Enthit herself is the incarnation of Panji who certainly has high fighting skills. However, because her physical condition changed into Enthit who was hunchbacked and lame, it made her unable to move widely and her strength was not comparable when she became Panji Asmarabangun.

Gunungsari is a character from the nobility and a knight. The depiction is also located in the following dialog numbers 110-112.

110. GUNUNGSARI : *Shut up! I don't like my wife getting close to other people. Anyone who dares to approach my wife, he will fight with me! Ragil Kuning, I don't need your explanation, go back to the Kingdom now!*

RAGIL KUNING LEAVE.

111. ENTHIT : *This is not like what you're talking about, brother...*
112. GUNUNGSARI : *That's enough... what I see that is the answer, now you fight with me...*

Dialogue number 110 Gunungsari orders Ragil Kuning to return to the Kingdom. Gunungsari's words explicitly state that he, as Ragil Kuning's husband, is also a member of the Kingdom. As a member of the Kingdom, the clothes Gunungsari wears are complete with jewelry or accessories.

C. Sociological

In Panji's story, the society is categorized into two types: Javanese society, which is described as highly cultured and prosperous, and Sabrang society, which is still primitive and low-cultured (Wahyuningsih, 2015: 25-27). Gunungsari in Lakon Tyasing Utomo is part of Javanese society. He is a prince and knight of the Kingdom of Jenggala located on the island of Java (sociological role, caste). The kingdom highly values politeness. This can be seen in Gunungsari's dialog with Panji Asmarabangun.

ENTHIT FOUGHT AGAIN WITH GUNUNGSARI, FINALLY ENTHIT LOST AND TRANSFORMED INTO DEN PANJI AGAIN. SUDDENLY, GUNUNGSARI WAS SHOCKED AND BEGGED FOR FORGIVENESS FROM DEN PANJI.

116. GUNUNGSARI : Oh my, it's actually you Den Panji. Pardon me Raden, I really don't know!

117. DEN PANJI : No problem Gunungsari, actually you don't know if I'm becoming Enthit. Adiku... what you've done to Ragil Kuning is not enough, so now go to Ragil Kuning, I'll go back to the kingdom right now.

118. GUNUNGSARI : Yes, Den Panji. Actually, I'm really looking for you, because the lady is crying for you...

119. DEN PANJI : Sekartaji...

120. GUNUNGSARI : *I leave Den Panji.*

The sentence uttered by Gunungsari to Panji Asmarabangun is soft and subtle. Although the grammar used is arek language mixed with manners, it does not prevent it from using subtle arek language and still speaking softly and lowly. The use of the chosen language affects the ethnic division of the region, where Jombang belongs to the arek ethnicity. Smooth and soft speech is also part of the manners of Javanese society, and it has become a habit of Jatiduwur residents to use manners.

Gunungsari dialogues with the attitude of jengkeng worship begging for forgiveness to Panji Asmarabangun. This attitude indicates that Gunungsari carries the values of politeness that have become one of the ethics and customs in Javanese society. The attitude of "sembahan" is a representation of respect for elders.

4. Conclusion

Through the research results in the previous chapter, it can be concluded that the character of Gunungsari formed in the Tyasing Utomo play is Gunungsari who is the younger brother of Panji Asmarabangun has a dashing physical appearance, balanced body proportions and also has a handsome face. In the Tyasing Utomo story, Gunungsari has

a wife named Ragil Kuning. Gunungsari is very loyal and holds full responsibility to protect his wife, sister (Sekartaji), and citizens of the Kingdom from other people's interference. In the psychological aspect, Gunungsari is included in the central character who has a great influence in the story and plays an important role in bringing back Panji Asmarabangun to Dewi Sekartaji.

AUTHOR CONTRIBUTION

The main author is responsible for data collection, script analysis, and a deeper study of the character analysis of the character Gunungsari in the play Tyasing Utomo in Wayang Topeng Jatiduwur. The author also developed the research framework and designed the methodology. In addition, the other authors play an active role in discussions about the content of the article, give final approval for the proposed research, and ensure that the article meets the ethical standards of research and publication.

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