



Literacy in the *Lakon Pandu Suwarga*: Javanese View of Life

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Abstract

Wayang kulit performances are a symbol of the drama of Javanese life. This research aims to understand Javanese cultural symbols in wayang performances, especially the play Pandu Suwarga, by using a mixed research method that combines library research and field research. The data collection technique was non-participant observation via YouTube social media and analyzed using Turner's symbol theory. The research results found that especially the Suwarga Pandu Play, contained deep moral lessons. One significant finding is the importance of filial piety to parents, which is manifested through the desire of the Five Pandavas for their parents to enter heaven. The characters in this show are symbolically divided into two main groups: good, represented by the Five Pandavas, and bad, represented by the Kauravas. Thus, this article contributes to the understanding of Javanese culture and the study of shadow puppets as a medium for storytelling and conveying life values. The symbols found in the play Pandu Suwarga provide a deep insight into the complexity of the wayang tradition and its relevance in permeating Javanese cultural values.

Keywords: Philosophy, Java, Symbols, Wayang

Abstrak

Pagelaran wayang kulit merupakan simbol dari drama kehidupan masyarakat Jawa. Penelitian ini bertujuan memahami simbol-simbol budaya Jawa dalam pagelaran wayang, khususnya Lakon Pandu Suwarga, dengan menggunakan mix research method yang menggabungkan library research dan field Research. Teknik pengumpulan datanya dengan observasi non-partisipan melalui media sosial YouTube dan dianalisis menggunakan teori simbol dari Turner. Hasil penelitian menemukan bahwa pagelaran wayang kulit, khususnya Lakon Pandu Suwarga, mengandung pelajaran moral yang mendalam. Salah satu temuan signifikan adalah pentingnya berbakti kepada orang tua, yang diwujudkan melalui keinginan Lima Pandawa agar orang tua mereka dapat masuk surga. Karakter-karakter dalam pertunjukan ini secara simbolis dibagi menjadi dua kelompok utama: baik, yang diwakili oleh Lima Pandawa, dan buruk, yang diwakili oleh para Kaurava. Dengan demikian Artikel ini memberikan kontribusi pada pemahaman budaya Jawa dan pengkajian wayang kulit sebagai medium penceritaan dan penyampaian nilai-nilai kehidupan. Simbol-simbol yang ditemukan dalam Lakon Pandu Suwarga memberikan wawasan yang dalam tentang kompleksitas tradisi wayang dan relevansinya dalam meresapi nilai-nilai kultural Jawa.

Kata Kunci: Falsafah, Jawa, Simbol, Wayang

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الملخص

تعد مسرحية دمية الظل (وايانج كوليت) رمزا لثقافات حياة مجتمع جاوا. هدف هذا البحث إلى فهم معاني رموز الثقافة الجاوية في مسرحية دمية الظل، خاصة مسرحية لاكون فاندو سوارغا. وأما منهج البحث الذي استخدمه الباحث هو منهج البحث المختلط الذي يجمع بين المنهج المكتبي والميداني، بحيث تم الحصول على طرق جمع البيانات، قام الباحث بملاحظة غير المشاركة لوسائل التواصل الاجتماعي على موقع يوتيوب وتم تحليلها باستخدام نظرية الرمز لتيرنر. أشارت نتائج البحث إلى أنّ مسرحية دمية الظل (وايانج كوليت)، خاصة مسرحية لاكون فاندو سوارغا، تحتوى على رسائل أخلاقية عميقة. من أهم نتائج البحث هي أهمية احترام الوالدين الذي يتحقق من خلال رغبة Lima Pandawa حتى يتمكن أبواؤهم من أهل الجنة. تنقسم الشخصيات في هذه المسرحية رمزية إلى مجموعتين رئيسيتين: أولاً، شخصية جيدة التي تمثلها Lima Pandawa، ثانياً، شخصية سيئة التي تمثلها Kurawa. لذلك، ساهمت هذه الدراسة في تناول فهم الثقافة الجاوية ورواية القصص و عرض قيم الحياة. توفر الرموز الموجودة في مسرحية لاكون فاندو سوارغا تزودنا برؤية ثاقبة عن عقود تقليد مسرحية دمية الظل (وايانج كوليت) وعلاقتها بالقيم الثقافية الجاوية.

الكلمات المفتاحية: دمية الظل، فلسفة، رمز، جاواة

INTRODUCTION

The Javanese are one of the many ethnic groups that inhabit the island of Java, Indonesia-Nusantara. Javanese people are those who use Javanese as their mother tongue and still practice Javanese culture, both in their behavioral and ceremonial habits. Currently, the Javanese ethnic group has spread to almost all corners of Indonesia, but from a geographical perspective, the Javanese people mainly live and live in the administrative areas of the Special Province of Yogyakarta, Central Java and East Java. Every ethnic group in Indonesia has a variety of unique customs and traditions, including the Javanese. One of the traditional customs of the Javanese tribe is wayang performances. Javanese people convey their ideas and knowledge through wayang performances. For them, wayang performances are an art related to religious-symbolic beliefs, an art that contains religious aspects, especially in a magical-mystical context.¹

Wayang is divided into three types, namely shadow puppets whose characters are made from animal skin, especially buffalo or cows, wayang wong whose characters are played by humans, and wayang golek whose characters are made of wood. The language of the Javanese tribe is also divided into four, namely Javanese Kratonan which includes Yogyakarta and Surakarta, Banyumasan which includes Purwokerto, Kebumen, Banjarnegara, etc., Pesisiran which consists of Semarang, Kudus, etc., and Etanan which includes Mojokerto, Surabaya, Kediri, and others. These four languages influence the style of wayang performances, and even become standard references.² Pedalangan or the science that examines Surakarta Kratonan style wayang tends to be based on authentic manuscripts by the famous poet R. Ng. Rangawarsita III entitled "*Serat Pustaka Raja Purwa*" is the standard. Meanwhile, Yogyakarta Kratonan style puppetry uses "*Fiber Raja Surya*" by poet KRT. Jayaningrat as standard.³ There are striking differences between the Surakarta and Yogyakarta styles, especially regarding the kecrek/iron tools attached to the puppet boxes and puppet figures. Surakarta and Yogyakarta styles, especially regarding the kecrek/iron tools Surakarta and Yogyakarta styles, especially regarding the kecrek/iron tools attached to the puppet boxes and puppet figures. The Surakarta style kecrek makes a crek-crek sound because it is layered, while the

¹ Koentjaraningrat, *Kebudayaan Jawa*, (Jakarta: Balai Pustaka, 1994).

² Wawancara dengan Ki Dr. Udreka M.Hum di Kampus Isi Yogyakarta, 13 Desember 2021.

³ M. Hariwijaya, *Islam Kejawaen*, Cet. Ke-2 (Yogyakarta: Gelombang Pasang, 2006) h. 201.

Yogyakarta style kecek makes a ting-ting sound because there is only one piece of iron without a coating. The difference between the characters lies in the characters Antasena and Antareja, in the Surakarta style both are one character with two names, whereas in the Yogyakarta style they are two different characters.

Wayang performances for the Javanese people function to promote noble songs 'containing noble philosophy', apart from that they also function as spectacle and entertainment.⁴ Wayang is also a philosophical educational medium.⁵ Therefore, the behavioral patterns of the Javanese people can be understood through wayang performances, which are full of symbols of the teachings of life for the Javanese people. The development of wayang performances began in prehistoric times until the era of the Kediri Kingdom, when it was ruled by Prabu Jayabaya who adhered to the Hindu religion, and continued until the era of the Demak Sultanate which was initiated by the guardians. In a shadow puppet performance, there are several components such as the puppeteer/director, sinden/singer who accompanies the performance, niyaga/musical accompanist, as well as performance instruments such as gamelan and wayang. Wayang plays or stories are inspired by the epics Ramayana and Mahabharata, with these two epics categorized as the main story Baboon Plays.⁶ And there are also carangan/branch plays. The Carangan play is the result of the creative thoughts of the guardians and previous senior puppeteers. One of the interesting plays is the *Lakon Pandu Suwarga*, which is included in the category of carangan plays. This play attracted the author's attention because it contains the noble teaching of filial piety to parents (*birrul walidain*) in the teachings of Islam, which is symbolized by the efforts of the Five Pandavas, especially Puntadewa, to save their parents, namely Prabu Pandu Dewanata and Dewi Madrim from torture. the fire of Nroko Yomani, as well as other noble teachings.

There are many previous studies that have reviewed Javanese cultural treasures, one of which is the book entitled "Javanese Ethics: A Philosophical Analysis of Javanese Life Wisdom" by Frans Magnis Suseno⁷, *Carving Out A New Future: Shadow Wayang Craftsmanship In Central Java Indonesia* by Kristina L. Tannenbaum⁸, *Mythology of the Lakon Wahyu Eka Bawana in the View of Sangiran Society* by B Kuncoro and S Sarwanto,⁹ which can be used as references in this writing apart from other books and journals.

Research on the play Pandu Suwarga has urgency and objectives that are relevant to understanding the cultural and philosophical aspects contained in Javanese wayang performances. The urgency of this study lies in the need to explore the hidden meanings and messages behind the Pandu Suwarga wayang performances as symbols of Javanese life.

First of all, this study aims to analyze aspects of literacy in the play Pandu Suwarga. In this context, literacy refers to a deep understanding of the philosophical messages, moral values and symbols contained in wayang stories. By analyzing literacy in wayang performances, we can reveal the noble meaning contained in it and how it influences the Javanese people's outlook on life.

Furthermore, another aim is to understand how the play Pandu Suwarga is a reflection of the philosophy of life of the Javanese people. In wayang performances, the stories that are revealed reflect the values of virtue, heroism and morality that are valued in Javanese society. By analyzing this play, we can understand how these values are reflected in the daily lives of Javanese people, as

⁴ Moh Solikin, *Ritual Dan Tradisi Islam Jawa* (Yogyakarta: Narasi, 2010).

⁵ Shiska Sumawinata, Toto Suryana, and Ganjar Eka Subakti, "Sejarah Penyebaran Islam Melalui Kesenian Wayang" *Jurnal: EL Tarikh* 3, no. 2 (2022): 96–111

⁶ Bayu Anggoro, "Wayang Dan Seni Pertunjukan' Kajian Sejarah Perkembangan Seni Wayang Di Tanah Jawa Sebagai Seni Pertunjukan Dan Dakwah," *JUSPI (Jurnal Sejarah Peradaban Islam)* 2, no. 2 (2018): 122–133

⁷ Frans. Magnis Suseno, *Etika Jawa: Sebuah Analisis Falsafi Tentang Kebijakan Hidup Jawa* (Jakarta: Gramedia, 1984).

⁸ Kristina L. Tannenbaum, *Carving Out A New Future: Wayang Kulit Craftsmanship In Central Java, Indonesia* (MĀNOA: UNIVERSITY OF HAWAII, 2018).

⁹ B Kuncoro and S Sarwanto, "Mitologi Lakon Wahyu Eka Bawana Dalam Pandangan Masyarakat Sangiran," *Pantun*, no 1. 19 (2019): 22–30

well as their relevance in the cultural and religious context that surrounds them. Apart from that, the urgency of this study is also related to the preservation and preservation of Javanese culture. By understanding the literacy aspect of wayang performances, we can appreciate and care for this cultural heritage, so that the values and traditions contained in it can continue to live and develop from generation to generation.

By exploring the literacy aspect in Pandu Suwarga's play, we can appreciate and appreciate local wisdom and see it as a cultural heritage that is important for the identity and continuity of Javanese society. Through a deep understanding of wayang performances, we can enrich our thinking about Indonesia's cultural diversity and strengthen the spirit of preserving cultural heritage for a better future.

Method

The method used in this paper is a mixed research method that combines library research and field research which focuses on describing character elements and characterization, especially the role of the Pandawa Lima characters. This method is used to analyze the intrinsic elements contained in the play Pandu Swarga, which is the target object in this research. The data analysis technique used in this paper is structural analysis technique. The structural analysis is used to carefully examine and explain the interrelationship of the elements contained in the play.¹⁰ Procedures and analysis in this study: 1. Watch wayang performances repeatedly and carefully, directly or indirectly (via YouTube), 2. Note down the storyline, 3. Determine the characters in the play Pandu Swarga, 4. Describe the main characters, namely Pandawa Five, 5. Analyze the main character and reveal the symbols/teachings/characteristics of the main character, 6. Conclude the results of the study as a result of the analysis section. In this article, the author uses the definition of symbol proposed by Turner, which states that a symbol is something that is considered by common agreement as something that gives scientific properties or reminds people of the same quality or is imagined in reality or in the mind.¹¹ The authors study the symbols contained in wayang performances, because wayang stories contain very deep meaning.

There have been many previous studies reviewing Javanese cultural treasures, one of which is the book entitled "Javanese Ethics: A Philosophical Analysis of the Wisdom of Javanese Life" by Frans Magnis Suseno, published by Gramedia in 1984. Research on the play Pandu Suwarga has urgency and purpose. which is relevant to understanding the cultural and philosophical aspects contained in Javanese wayang performances. The urgency of this study lies in the need to explore the hidden meanings and messages behind the Pandu Suwarga wayang performances as symbols of Javanese life.

First of all, this study aims to analyze aspects of literacy in the play Pandu Suwarga. In this context, literacy refers to a deep understanding of the philosophical messages, moral values and symbols contained in wayang stories. By analyzing literacy in wayang performances, we can reveal the noble meaning contained in it and how it influences the Javanese people's outlook on life. Furthermore, another aim is to understand how the play Pandu Suwarga is a reflection of the philosophy of life of the Javanese people. In wayang performances, the stories that are revealed reflect the values of virtue, heroism and morality that are valued in Javanese society. By analyzing this play, we can understand how these values are reflected in the daily lives of Javanese people, as well as their relevance in the cultural and religious context that surrounds them. Apart from that, the urgency of this study is also related to the preservation and preservation of Javanese culture. By understanding the literacy aspect of wayang performances, we can appreciate and care for this cultural heritage, so that the values and traditions contained in it can continue to live and develop from generation to generation. By exploring the literacy aspect in Pandu Suwarga's play, we can

¹⁰ Fadlil Munawwar Manshur, "Kajian Teori Formalisme Dan Strukturalisme," *SASDAYA: Gadjah Mada Journal of Humanities* 3, no. 1 (2019): 79–93, <https://doi.org/10.22146/sasdayajournal.43888>.

¹¹ Yasraf Amir Piliang, *Kecerdasan Semiotika Melampaui Dialektika Dan Fenomena*, Yogyakarta: Cantrik Pustaka, 2018, h. 138.

appreciate and appreciate local wisdom and see it as a cultural heritage that is important for the identity and continuity of Javanese society. Through a deep understanding of wayang performances, we can enrich our thinking about Indonesia's cultural diversity and strengthen the spirit of preserving cultural heritage for a better future.

Result And Discussion

A. Wayang Tradition

The linguistic meaning of wayang (etymology) comes from the word *ayangan* which means shadow. However, some experts believe that the word wayang comes from the Javanese acronym, namely *dewaning hyang*, which means revelation from God. Meanwhile, in terms of terminology, wayang is a shadow, picture or painting of the life of the universe. The wayang tradition has existed since 1500 BC and some experts agree that wayang is an original tradition of the Indonesian archipelago. According to experts, wayang existed before Hindu-Buddhist religion and culture entered the Indonesian archipelago. The religion embraced by the Javanese people was *Kapitayan*, which Dutch scholars called Animism-Dynamism, when they came to this country.¹² One of the teachings of *Kapitayan* is to place the spirits of the ancestors as *Da Hyang* (protector). Over time, the name *Da Hyang* has changed its pronunciation to *Dayang/Ndanyang* nowadays, which must be worshiped so that the spirits of the ancestors protect themselves, their families and their communities. To summon their spirits, someone makes a statue or picture as an intermediary to worship these spirits. This description is corroborated by the opinion of a Simuh expert, who said that,¹³ Wayang has certain magical powers, one of which is for prayer requests, *wasilah* or walking in Javanese culture.

With the arrival of Hinduism, wayang was used by Hindu religious figures as a means of worshiping the gods. The contribution of Hinduism in wayang is to enrich its treasures. Puppets with their inspiring stories, namely the epics *Ramayana* and *Mahabarata* which contain the concept of gods, known as the *Trimurti*, namely *Brahma*, *Vishnu*, *Shiva*. Around the 15th century, Islam entered Indonesia. At that time, the majority of the people of Indonesia and the archipelago still adhered to the Hindu-Buddhist religion and the form of wayang was still very simple and imaginative, like those found on temple reliefs, by Islamic preachers, especially the saints known as *wali sanga*, they changed it to be more creative. in terms of form, story, and equipment used.¹⁴ The function of wayang in the Hindu era was to worship the gods, while in the Islamic era¹⁵, wayang was used as a means of *da'wah* to spread religion¹⁶. In the Jawi Literature, Simuh says that this transfer of function is called a transition of tradition, namely the transition from the *Kabudan/Hindu-Buddhist* tradition to the *Kewalen/Islamic* tradition.¹⁷

Wayang is actually a performance that expresses and demonstrates religious experiences that incorporate various symbolic elements in the form of language, movement, sounds, colors and shapes. In the history of Javanese religious life, the contents of the wayang inspired and entered the religious life or beliefs of the Javanese people. Javanese people even attribute that they are descendants of these wayang figures, for example King *Parikesit* (the last descendant of the *Pandavas*) is considered to have descended from the kings who ruled in *Kediri* until the rule of the *Islamic Mataram Sultanate*. Which eventually split into two kingdoms, namely the *Surakarta*

¹² Eko Setiawan, "Nilai Filosofi Wayang Kulit Sebagai Media Dakwah," *Al-Hikmah* 18, no. 1 (2020): 33-50.

¹³ Simuh, *Sufisme Jawa: Transformasi Tasawuf Islam ke Mistik Jawa* (Yogyakarta: Narasi, 2006), h. 149.

¹⁴ Sujamto, *Wayang Dan Budaya Jawa* (Semarang: Dahana Press, 1992).

¹⁵ Sumawinata, Suryana, and Subakti, "Sejarah Penyebaran Islam Melalui Kesenian Wayang."

¹⁶ Agus Mahfudin Setiawan, Uswatun Hasanah, and Nabilla Nabilla, "Jaringan Ulama: Penyebaran Dan Pembaharuan Pendidikan Islam Di Nusantara," *Islamic Education* 2, no. 2 (2022): 44-50.

¹⁷ Simuh, *Sufisme Jawa : transformasi tasawuf Islam ke mistik Jawa*, h. 149-150.

Adiningrat Case and the Ngayogyakarta Hadiningrat Sultanate in 1755 through the Giyanti Agreement¹⁸

B. Storyline and Meaning of Pandu Suwarga's Play

Wayang (leather) performances generally start at 21.00 WIB until before the call to prayer for the morning prayer sounds (approximately seven hours). The performance is divided into three pathets (parts), namely: pathet nem which lasts three hours, namely from 21.00 to 00.00, followed by pathet sanga which lasts two hours, namely from 00.00 to 02.00 then finally there is pathet manyura which lasts two hours, namely from 02.00 to 04.00. In each pathet there are several background lines/settings. The three paths are symbols of the three phases of a person's life, namely childhood, adulthood and old age. In shadow puppet performances there are also 'songs' songs, one of which is the macapat song. Like pathet, macapat is also a symbol of the journey of human life from birth into the world until entering the grave, which starts from Mijil 'starting to be born into the world' then Maskumambang 'children' then Dhandangula 'starting to think' then Sinom 'teenager' then Asmaradana 'falls in love' then Gambuh 'fits/marries then Durma 'builds a household' then Pangkur 'gets old' then Kinanti 'waits to die' then Megatruh 'dies' until Pocung is plucked/enters the grave.¹⁹

The play *Carangan Pandu Suwarga* is used by guardians, especially Kanjeng Sunan Kalijaga, to teach how important it is to be filial to one's parents. Sunan Kalijaga provides lessons through the symbols of the characters in the play and the components for carrying out the performance. Wayang plays are a symbol of life's journey, and depict various events in human life. Dalang linguistically means Deer, the word dalang is an acronym of ngudal piwulang which means to give lessons. Niyaga, Sinden and Gamelan are symbols of harmony in life that represent sounds. Kayon/gunungan wayang, comes from the Arabic word hayu which means life, but there are also those who say the word kayon comes from Javanese which means want, is a symbol of determination. The background/backdrop is a symbol of the sky. Blencong/lamp is a symbol of the sun and moon. The box is a symbol of the womb and the grave. Debog Gedhang Kepok/Kepok banana tree trunk is a symbol of plants and the earth. Wayang Sumping/puppets which are placed on the right and left of the screen and usually the right of the warriors and the left of the giants) are symbols of two groups of people, namely the good group which is represented on the right and the bad group which is represented on the left. Cempala and kecrek, made of wood for cempala and iron for kecrek are symbols of blood flow and the heart.

The shadow puppet performance really begins when the puppeteer tancep kayon, tancep kayon is the beginning of life 'kayon from Arabic hayu which means life' and is continued with the 'prologue' sequence which reads Hong ilaheng awighnamastu etc., more or less telling the situation of a place like the countries of Astinapura, Kayangan Suralaya etc. And it also ends with tancep kayan too. And every time the line changes, the puppeteer will say the words. As for the play *Pandu Suwarga*, it can be summarized as follows:

1. The first line is in Amarta State.

Prabu Darmakusuma/Yudistira gathered his four brothers, namely: Werkudara, Janaka, Nakula, Sadewa; At the pamujan studio/place to offer prayers, Darmakusuma gathered his younger siblings to share about Darmakusuma's feelings of depression. When sharing, Werkudara said, "In the past, when King Pandudewanata was sick, he was forcibly picked up by Batara Yamadipati to be punished by Batara Guru. The punishment that befell Prabu Pandu Dewanata and his wife was because they both wanted to ride the Andini Bull/Batara Guru's ride to fulfill Dewi Madrim's wishes. When this incident happened, no one saw it except Begawan Abiyasa/grandfather of the Pandavas and

¹⁸ Muhammad Syafi'i "Mitos Bocah Sukerta Dalam Masyarakat Jawa: Telaah Terhadap Serat Manikmaya" *Jurnal Pemikiran Dan Kebudayaan Islam* 28 No. 2 (2019): 113-129.

¹⁹ Muhammad Syafi'i "Karakter Wanita Jawa: Tafsir Filologis terhadap Serat Candrarinii Karya R.Ng Ranggawarsita III", *NI Working Paper*, no. 3 (2020): 11

Kauravas. At that time, Werkudara wanted to immediately help, but was prevented by Begawan Abiyasa. Abiyasa advised that he would only be able to help when he was older.

When the Pandavas were gathering suddenly Batara Narada came from Dirgantara. After the Pandavas offered their prayers and invited the Batara to sit down. Then Batara Narada explained the purpose of his arrival, that he was ordered to convey a message from the pick-up of King Darmakusuma to receive punishment from the gods. However, Werkudara did not accept that his brother was punished, especially on unclear charges. There was a long debate until Narada lost, finally Narada was willing to explain what Darmakusuma had done wrong, namely daring to use the name Kadewatan/Puntadewa and wearing a rivet/hair coiled in a coil and then tied with a gold rope. Both of these things are strictly prohibited for humans. Darmakusuma agreed. Finally, four younger siblings replaced Darmakusuma, Werkudara said that because the punishment was delivered via ambassador, the punishment could also be represented. If Darmakusuma is punished then who will lead the Amarta Kingdom.

2. The second line is in Amarta State

Told after the departure of Werkudara, Janaka, Nakula, Sadewa Kayangan Suryalaya. Darmakusuma asked to be comforted by his wife Dewi Draupadi, that's when the goddess expressed her heart by saying what was the point of being a king who could rule over all the people, but couldn't save his younger siblings, hearing his wife's cries Darmakusuma became angry and then cast the Triikrama spell so that he turned into giant nicknamed Dewa Amral. Next, the Pandava children such as Gatotkaca, Antareja, Antasena who were guarding the studio were shocked to see a giant come out of the studio. Without Gatotkaca's calculations, Antareja immediately beat the giant but lost. Most young people act without thinking first, which ultimately harms themselves.

3. The third line, in Astinapura State

On these rows there is entertainment in the form of comedy and singing, which is often called Limbukan. Limbukan is played by the characters Cangik and Limbuk, who are loyal servants of the king's consort.

4. The fourth line in Astinapura Country

It is said that King Duryudana held a large pasekan/meeting. Those present at the meeting included Patih Sengkuni, Pandhita Durna and the Kauravas to discuss how to kill the Pandavas. At that time, Batari Durga (the goddess of seduction) came to support Duryudana's plan, but there were conditions that had to be fulfilled by her, namely that tomorrow, if the Kauravas and Patih Sengkuni died, they had to become followers of the Betari, everyone agreed except Pandhita Durna. Next Batari Durga mobilized his troops: Jaramaya, Singabarong, Bajubarat and the like; to help the Kauravas.

5. Fifth line on the border between Astinapura State and Amarta State

It is said that after receiving help from Batari Durga, the Kauravas immediately attacked Amarta, but the Pandava children were still ready to guard Amarta on Darmakusuma's orders. There was a fierce battle between the Kauravas and the Pandava children which the Pandava children won.

6. Sixth row in Karang Kadempel-Kabolotan Village

On these rows there is entertainment in the form of Goro-goro which contains jokes and singing like Limbukan, only played by different characters, namely the Ponokawan: Nala Gareng, Petruk, Bagong; they are courtiers/helpers in the Amarta State. And usually the goro-goro segment is played right at midnight.

7. The seventh row is in Kayangan Suralaya

It is said that Werkudara, Janaka, Nakula, Sadewa went to Kayangan Suralaya with Batara Narada, to receive punishment from Batara Guru. There an argument broke out between Werkudara and

Batara Guru. The debate was won by Batara Guru, but Werkudara and his younger siblings were willing to be put into the Candradimuka Crater, why were they willing? Because they wanted to meet Prabu Pandu Dewanata and Dewi Madrim. Hearing that they had been put into the Candradimuka Crater, Darmakusuma immediately ascended to heaven. He immediately confronted Batara Guru and asked that his younger siblings be removed from the Candimuka Crater. Batara Guru was angry with Darmakusuma, so angry Batara Guru wanted to destroy him by issuing Aji Guntur Angin to Darmakusuma, but it didn't work. At the same time, Darmakusuma released his magical powers in the form of the Kara Welang Spear. Because he was not strong enough to fight Darmakusuma, Batara Guru ran helter-skelter, because he did not accept Darmakusuma chasing Batara Guru.

Next, Batara Guru asked Prabu Sri Batara Kresna for help/protection. At the same time Darmakusuma came who asked Batara Guru to take responsibility. Batara Kresna knew who the real God Amral was, to calm Darmakusuma's anger, Batara Kresna also read the Triwikrama aji so he turned into a giant nicknamed Bala Sewu. There was a fierce battle. but gradually he was able to give understanding to Darmakusuma, so that Darmakusuma became a normal human being again.

8. The eighth row is in the Candradimuka Crater

It is said that when helping Batara Guru, Batara Kresna had a condition that Prabu Pandu Dewanata and his children should be freed from the crater, and he agreed. Finally, Werkudara's efforts/desires to save his parents came true. After that, Werkudara's battle with the Kauravas continued. At the last moment, Werkudara issued Aji Saepiangin, to defeat the Kauravas. At the end of the wayang kulit performance, it is usually closed with advice from Kyai Lurah Semar Badranaya. Before stepping on the kayon, the kyai usually gives a sesanti/prayer, which says:

“Swuh Brasta ulah darmastuti sura dira jaya ningrat melted dening pangestuti, slamet sing response, slamet sing response, slamet sek watching the response. Meaning: Prayer removes with good deeds all evil on earth disappears through goodness, congratulations to those who carry out the performance, congratulations to those who hold the performance, congratulations to those who watch the performance.”

Terjemahan:

“Swuh Brasta ulah darmastuti sura dira jaya ningrat lebur dening pangestuti, slamet sing ditanggap, slamet sing nanggap, slamet sek nonton tanggapan. Artinya: Doa penghilang dengan perbuatan yang baik segala kemungkaran di muka bumi hilang oleh kebaikan, selamat yang melaksanakan pagelaran, selamat yang mengadakan pagelaran, selamat yang menonton pagelaran”

The Five Pandavas have always been idol figures of Javanese society. The Five Pandavas are a symbolism of the five main qualities, namely kawaskithan, giri, jaya, nangga, priambada. Which contains meaning:²⁰ First, The nature of Darmakusuma/Puntadewa, namely aji kawaskithan which means wise and proficient in all knowledge, especially sacred/religious knowledge; Second, The nature of Werkudara/Bima, namely aji giri which means strong belief and toughness in facing all obstacles; third, The nature of Arjuna/Janaka, namely aji jaya which means being able to subdue all his enemies and all the bad qualities that exist in him; fourth Nakula's character, namely aji nangga which means being responsive in all situations/vigilant and not easily falling into things that are detrimental to himself; and fifth, Sadewa's characteristic, namely priyambada, which means always giving a sense of happiness and peace to others.

Apart from being a symbol of the nature of the Five Pandavas, it is also a symbol of body parts. The explanation is as follows: first, Darmakusuma is a symbol of the nose, which means being honest as it is, why is that, when our nose inhales a scent, we reflexively want to inhale it, but when it

²⁰ Afrilia Puspita Sari, “Filosofi Karakter Tokoh Kesatria Dalam Lakon Wayang Purwa Mahabarata,” *Piwulang: Jurnal Pendidikan Bahasa Jawa* 9, no. 1 (2021): 13–25.

smells bad, our reflex closes our nose; second Janaka is a symbol of the eye, meaning strong will, in several plays such as Begawan Ciptaning, Begawan Mitaraga. Janaka became a begawan/ascetic; third Werkudara is a symbol of the ear, meaning balance between body and soul. Werkudara is the only character in wayang who has achieved true perfection in life when Werkudara met Dewa Ruci in the play Bima Suci; fourth Nakula dan Sadewa are symbols of the mouth. Nakula is the lips while Sadewa is the tongue. What this means is that with their prayers they become pengruwat 'removers of disasters. In Resi Sudamala's play, Sadewa gives Batari Durga a ritual by reciting the Rajah Eka Kalachakra mantra so that the Batari's bad qualities and disasters disappear. That is the essence of the mouth, it can change something bad into good, but it can be the other way around. Therefore, we must be careful in what we say.

In Pandu Suwarga's play, it is a symbol of the efforts of the Five Pandavas to save their parents from the torment of Nroko Yomani/Candradimuka Crater/. In everyday life, respect and devotion to both parents. With the Javanese unen-unen/philosophy "mikul duwur mendhem jero" which means carrying as high as you can, burying as deep as you can, it can also be interpreted as protecting the good name of our parents, as well as protecting the disgrace of our parents. Parents will be proud if their beloved child can be devoted to them. Filial filial piety is not limited to when parents are still alive, but when they have died our obligation also continues by praying. Rasulullah Muhammad SAW called on his people to avoid the Madzmumah/jealous nature, this nature can make our hearts dark and our lives uneasy.

The depiction of this bad character is contained in the fragment of Darmakusuma being punished by Batara Guru for assuming the title of 'divinity', even though the accusation was only based on jealousy that came from Batara Guru's heart. Islam also teaches about sincerity in doing good deeds, from this sincere intention we can grant our requests, of course with Allah's permission. The nature of sincerity is symbolized by the character Werkudara and his younger siblings when they have to enter the fire of Yamani Hell. Even though they were burned by fire, they were willing as long as they could meet their parents. The Prophet also taught that the sense of brotherhood between fellow humans (Muslims) is very strong and a feeling of sympathy and empathy is needed, just like the body, if a part of the body is sick, the other parts of the body also feel it. Javanese people also have a philosophy of life that requires "tepo seliro" which means tolerance. Apart from that, the Javanese have the motto "seboyo mukti seboyo mati" which means happy one is happy for all, miserable one is miserable for all.

Islam teaches that a person must do good/be devout and not be afraid to face trials and will provide help. This can be seen in the fragment when the children of the Five Pandavas guarded the Amarta country when the Pandavas left it from being disturbed by Batari Durga's soldiers and Duryudana's soldiers. Even though it was not easy, the Five Pandawa children with all their strength were finally able to defeat them. According to KGBPAA. Mangkunegara IV, the 4th king of the Pura Mangkunegaran Palace. Filial service to people in Javanese society is very important. A child like the warrior Wiratama (a wise officer) is always highly aware/aware that he was born into the world and raised through the love of his parents. To balance the dharma of devotion to parents, there are several things that must be done, among others: (1) always be aware (remember) all of your parents' services, (2) always respect and uphold the noble values that his parents have instilled in him, (3) remain firm in maintaining your good name and gifts/wills from your parents, (4) carry out your parents' orders in goodness, and (5) be Honest with your parents.

The charity of parents towards their children, so they must balance it with faithful devotion, children are obliged to return the favor by asking for blessings, guidance and encouragement. Obedience to parents is filial piety towards them by a child. This obedience is realized by carrying out parental orders and not refuting what the parents say. Respect is given to parents who have conceived and given birth and have made many contributions. This obligation is carried out as a form of repayment from the child to the parents who have contributed to the child and as a form of appreciation. Filial piety is expressed by easing the burden on parents. Lightening the burden on parents is done by helping parents sincerely without expecting anything in return.

Being kind is expressed by being kind and polite. To be dutiful to one's parents is to act reluctantly 'takdzim', because "old ala-ala malati" means that even though one's parents are ugly they are lucky. Children think that unfilial attitudes and actions towards their parents can result in evil. The meaning of filial piety to parents expressed by a child is very diverse, but in general the meaning of this behavior is categorized into seven ways, namely: obedient, be nice, respect, disinclined, fulfill your obligations as a child, be honest, and lighten the burden on parents.

A symbol of filial behavior expressed by a child in various situations such as parents not allowing him to go, parents asking the child for help, parents being insulted by others and when he has different views with his parents. The behavior most often expressed by a child when parents do not allow them to go out with friends is that teenagers apologize to their friends for obeying their parents more. This behavior is expressed more by boys than girls. The symbol of a child's filial piety to his parents when the parents have passed away, the most frequently expressed behavior is praying for the parents with pilgrimages and taking care of the parents' graves. Mostly, boys pray for their parents on their graves more often than girls. Javanese families have the greatest role in providing life guidance to children so that family norms can be maintained continuously without being eroded by the changing times. In Javanese families, children are priceless wealth. It is proven that the question asked of a person is not how rich they are, what their position is, but first how many children they have. It would be appropriate if children were interpreted as assets of their parents for their future so that children have the responsibility to always be filial to their parents.²¹

The presence of children is highly expected in the family, so it is necessary to develop respectful attitudes towards a child from childhood through family education. Education is achieved through three feelings that a child learns in situations that require a learned attitude of respect, namely wedi, isin, and sungkan. An attitude of respect is needed to remind children to always have a sense of respect, love and respect for their parents forever. Parents are people who are "elders" to provide wise life guidelines to their families. In Javanese families, they are also taught how to be ethical, speak their language smoothly, have noble character, be polite and understand the levels of the language. In Javanese cultural treasures it is often called upload-ungguh, manners, subasita.

The order to serve (save) the two Pandavas from the torment of the Candradimuka Crater and the curse of the gods, according to Begawan Abiyasa's message, can be carried out when they are adults. The Javanese concept of maturity is closely related to their views on authority relationships and the behavior and attitudes expected in accordance with these relationships. An important lesson that a child must master as part of his growth is how and when to act with etiquette, with whom one must show respect and to whom one can behave spontaneously and intimately. The attitude of respect for elders 'ngajeni karo wong tua' can be seen in shadow puppet performances. For example, when King Kresna arrived in Amarta Country, the person who arranged the first devotional service was Darmakusuma. Krishna is an elder figure among the Pandavas so he is highly respected.

The command to be filial and pray for parents in the beliefs of certain groups of Muslims, Nahdlatul Ulama, for example, there is a Slametan tradition, which is usually called Tahlilan. Tahlilan is a ritual of praying for parents by reading letters contained in the Koran, which are addressed to the spirits. deceased parents. The Tahlilan event starts from the time the body is buried and continues with mitung dina/reading the tahlil for seven consecutive days, continuing with the maturti/reading the tahlil after forty days after death until the final nyewu/one thousand days of death. Regardless of the pros and cons, it is not important, the most important thing is that there is a group of Islamic organizations that carry out this tradition.

All the noble Javanese philosophies that have been described in the previous paragraphs, especially through the symbolism contained in shadow puppet performances, are the way of life of Javanese people, both individually and collectively. The symbolism of wayang performances refers to the relationship between. The Little Universe/Mikrokomos and the Big Universe/Makrokomos, as well as the inner and physical structures within them. The character and actions of the characters

²¹ Hildred Gertz, *Keluarga Jawa*. (Jakarta: Grafiti Press, 1985): 91.

presented can be a lesson for us to Jikuko from the good stuff to the bad stuff, meaning take the good and leave the bad. Sopo friends will meet, meaning whoever is serious will definitely get it. Sura Dira Jaya Ningrat melts with the sound of Pangestuti, meaning that evil, wrath on this earth will be defeated by goodness.

CONCLUSION

Wayang is a noble tradition belonging to the Javanese tribe. Apart from being a spectacle/performance, wayang also functions as a guide/guide to life, especially for Javanese people. Wayang has been around since approximately 1500 BC. Wayang was used by ancestors as wasilah/a means of worshiping the spirits of ancestors. After the arrival of Hinduism and then Islam, wayang underwent very innovative changes. In a wayang performance there is a play/story. One of these wayang plays is the *Lakon Pandu Suwarga*. In the play, there is a philosophical meaning that we can learn from. One of the lessons we can take is the virtue of being filial to parents, which is symbolized by the Five Pandavas' desire for Nyuwargake to enter heaven and praying for Mr. Prabu Pandu Dewanata and Mrs. Dewi Madrim. The characters in Pandu Suwarga's plays are very diverse. However, in general it is divided into two, namely: Good, symbolized by the Five Pandavas and bad, symbolized by the Kauravas.

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