

THE PHILOSOPHICAL MEANING OF WAYANG DUPARA IN SUNAN KUDUS FIGURE

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Abstract: This writing is about the philosophy of Wayang Dupara, The Sunan Kudus. The body structure of Sunan Kudus is categorized as the body structure of *Wayang Katongan*. The research is assessed through descriptively qualitative method by uncovering the outer (physical) and inner (psyche) structure. The top accessories, the kuluk songkok and the garuda mungkur, are also included in the assessed physical and psyche structure. The red colored make-up, *kadelen's* eye, and *walimiring* nose are also examined. The puppet (wayang) is worn a robe with number of accessories, like: rimong, tasbih, cundrik. The puppet's foot part is worn a traditional foot wear, namely *canela* or *selop*. The result for both outer and inner figure is related to Sunan Kudus in Islamic Javanese perspective as the person who had an important role in religion, intellect, reign and economic area

Keywords: Philosophical meaning, Dupara's puppet, Sunan Kudus, outer structure, inner structure.

Abstrak: Tulisan ini membahas makna filosofis wayang dupara tokoh Sunan Kudus. Bangun tubuh tokoh Sunan Kudus dikategorikan bangun tubuh wayang *katongan*. Pengkajian penelitian ini secara deskriptif kualitatif dengan mengupas struktur luar (fisik) dan stuktur dalam (batin) tokoh Sunan Kudus. Bentuk struktur lahir dan struktur batin yang ditelaah meliputi aksesoris kepala kuluk songkok dan garuda mungkur. Warna rias wajah merah, bermata *kadelen*, dan berhidung *walimiring*. Mengenakan pakaian jubah dengan aksesoris rimong, tasbih, dan cundrik. pada bagian kaki mengenakan alas kaki *canela* atau *selop*. Hasil pembahasan struktur luar dan struktur dalam dikaitkan dengan sosok Sunan Kudus dalam perspektif Islam Jawa sebagai tokoh yang berperan dalam agama, intelektual, ketatanegaraan, dan keniagaan.

Kata kunci: Makna Filosofis, Wayang Dupara, Sunan Kudus, Struktur Luar, Struktur Dalam.

A. INTRODUCTION

Wayang is a product of creation, sense, and intention of Indonesian people, especially Balinese and Javanese. It is derived from the word *Ma Hyang* referring to heading for spirits, God, or the One Almighty God (Lisbi-janto, 2013: 1). It is considered as an original creation of Indonesian culture containing various aspects of literature, drama, performing art, fine art, sculpture, sound art, music art, and symbolic art. The *wayang* show accommodates all tendencies in the society, such as histories, norms, traditions, languages, actual and factual events. The diversity of *wayang* are frequently used as media for religious proselytizing, character education, learning, informing, entertaining, and philosophical view.

Javanese society is a society who are well in interpreting various arts and cultures resulting from their creations, senses, and intentions. This interpretation is directly and indirectly symbolized with many languages in terms of appearances, movements, sounds, writing, shapes, and forms, depending on which type of the art and culture they create. The form of *wayang* functions as one medium to accommodate various meaning of these symbols. These are reflected in various forms of *wayang*. These various forms of *wayang* are used to show elements of beauty, establish feeling, and adjust a character in *wayang* stories. The suitability of *wayang* forms is also useful in strengthening feeling in a *wayang* story. *Wayang* enthusiasts inspire the direct and indirect philosophical meaning contained in *wayang* forms and stories, and these philosophical meaning are used as the view of life. *Wayang* with various tendencies possibly accommodating these things creates human view of life (Murtiyoso dkk, 2004: 2).

The current forms of *wayang* are various, and indeed, gradually change with the times. These forms are basically used to differ protagonists, antagonists, and supporting characters. They are also to distinguish God, king, knight, commoner, or a figure with smooth skin. Moreover, they differentiate male and female characters as well as wayang characteristics in terms of firm, wise, authoritative, ill tempered, despicable, sly, and so forth. These differentiators are generally reflected in the body shape, facial expression, and face

color, and strengthened by caps, clothes, pants, footwares, and accessories. These are also realized in terms of shapes of line, sculptures, carving, colors, and certain patterns, from head to toe.

Wayang Dapura has a different form and story from *wayang kulit* and other *kulit* media. The forms of each character still maintain traditional *wayang kulit* forms that more classy, in terms of *wayang kulit purwa*, *madya*, and *gedog* with some additions. *Wayang Dapura* stories are more historical, since they are adapted from *babad*. By the uniqueness of *Wayang Dapura* forms and stories, the writer was intended to study *Wayang Dapura*, in terms of Sunan Kudus character. Sunan Kudus character was investigated by considering its surface and deep structures. The result of reviewing these structures of Sunan Kudus character was then related to Sunan Kudus figure in the Javanese Islamic culture.

B. WAYANG DUPARA

Wayang Dapura is one type of the *wayang* with leather media that have grown and developed in Indonesia, especially Surakarta. The word 'dapura' is derived from *andupara* referring to *nglênkara* and *ora kêtemu ing nalar* in the Javanese language, that is impossible and do not make sense (Poerwadarminta, 1939: 73). The meaning of *dapura* refers to the uniqueness of stories and forms of *Wayang Dapura*. (a) In terms of stories, if *wayang* stories are usually about Indian epics or other symbolic-philosophical stories, *Wayang Dapura* deals with historical stories from the *babad*. (b) In terms of forms, *Wayang Dapura* both uses the appearance rules of traditional *wayang* and have some additions as their special characteristics.

a. King characters wear a crown, and some wear *sikepan ageng* (top), but some do not.

b. *Adipati* characters (*adipati*: title for young king, king representative, or regent) wear various head accessories, namely *gelung*, *tekes*, *tokong kethu*, and *pogogan*. The most characteristic of *adipati* and knight characters is to use the head accessory of *songkokan* with *gelung garudha mungkur* button.

c. Soldier characters wear various clothes, such as *iket jeplakan* for *nutra* soldiers of Kraton Kasunanan Surakarta Hadiningrat, *dhestar*, and typical clothes of Netherland, Spain, and China depending on where the soldier comes from.

d. All noble characters wear *dodot ageng* or *kampuhan* with *keris* (a sharp weapon with scabbard) in their waists. Dutch characters wear military clothes, while king characters mostly wear *rimong* or wide fabrics covering their backs.

Wayang Dapura was created by R.M. Danuatmojo, K.G.P.A.A. Mangkunegara IV's nephew around 1894. It has uniqueness compared to other types of *wayang* because its story tells about the Javanese kingdom history in the late Hindu-Buddha era until the Islamic Javanese era, starting from Padjajaran, Majapahit, Kartasura, and Surakarta. Currently, it is taken by Radya Pustaka Surakarta museum. It is specialized for stories of the queen era from Demak to Mataram (Purwadi, 2007: 6). The stories are aimed at the description of belief in Nyai Rara Kidul, that is a spirit who controls the south beach, Sunan Kalijaga, and so forth. These stories are taken from the Demak history to Kartasura era, or from Majapahit to Diponegoro Prince era (Sastroamodjo, 1964: 54).

Wayang Dapura stories are the solid stories by still maintaining *patet* (a system in *gamelan* play that determines sound levels and spectators' appreciation) concept. A solid *pakeliran* (all vocal and instrumental sounds used to support the nuance intentionally constructed in the *wayang* show) is type of the *wayang* shows based on the solid concept. It aims to discuss about the most *wigati* (essential) humanitarian problems with still maintaining the one-night *wayang* show, started with *pathet nem*, *pathet sanga*, and ended with *pathet manyura* (Sarwanto, 2007: 9). The stories are in terms of *naskah catur berkerangka* (a skeleton script of the real *wayang* show) that contain characters, dialogs, places, and plots in terms of scenes.

Since *Wayang Dapura* was created around 1894, there were only two shows. The first show was conducted by Ki Tjatur Tulus S.Kar (Kartasura) around 1985. The recording shows that the show used the "Madegipun Kraton Majapahit" story. This story did not use the *Babad Tanah Jawi* version, but the Paraton one. The second show was carried out by Ki Rudy Wiratama on the World Wayang Day, November 7th, 2018 with the "Arya Penangsang Gugur" story. This story was taken from the *Babad Tanah Jawi*. Although the story was solid, *pakeliran Wayang Dapura* kept maintaining the *patet* concept and good messages through the show. It is in line with the main function and purpose of *wayang* shows, namely accommodating human values, in which the *wayang* functions as performance, guidance, and life system (Sulaksono, 2013: 239).

C. SURFACE STRUCTURE OF WAYANG DAPURA IN SUNAN KUDUS FIGURE

Sunan Kudus is one figure in the Kesultanan Demak and Pajang era as well as one of the *walisongo* (known as Wali Sanga). *Walisongo* refers to Nine Wali, that is nine scholars who become the pioneers and warriors in the Islamic development (Islamization) in Java in the fifteenth century (the Demak kingdom era). The word “wali” (an Arabic word) deals with protector, close friend, and leader. However, *wali* is usually referred as someone who close to Allah (*Waliyullahi*). Meanwhile, the word *songo* (a Javanese word) means nine. In general, *walisongo* means nine *wali* who are considerably close to Allah, worship him, and have other sanctities and abilities beyond regular humans (Tarwilah, 2006: 82). The eastern name of Sunan Kudus is Raden Ja'far Shadiq, and he is the son of Sunan Ngudung.

The form of Sunan Kudus character in *Wayang Dapura* is categorized as *wayang katongan*. *Katongan* is the *wayang* form with medium size, neither small nor big. The small size refers to *ksatriya bambangan* character such as Abimayu in the *wayang kulit purwa*, while the big one refers to Werkudara character. The form of Sunan Kudus character takes the form of Prabu Matswapati. Prabu Matswapati is the king of Wirata Kingdom. In his youth, his name is Durgandana, one of Prabu Basuketi's children with Dewi Yukti (Suwandono, Dhanisworo, dan Mujiyono, 1991: 281). In the head, Sunan Kudus character wears a head accessory, namely *kadelen*, has *wali miring* nose and red facial expression. In the body, he wears a robe and *rimong*, and brings *tasbih* and *cundrik*. In the foot, he wears a footware, namely *canela* or *selop*. In detail, the physical characteristics of *wayang dapura* in Sunan Kudus character are the followings.

Kuluk Songkok

Kuluk Songkok is a round headdress with veil. It is made of a black fabric with golden stripe thread. In general, the king who rules in Java wears a crown in terms of *kuluk* or *songkok* (Suharson, Dharsono, Prihatini, & Sunarto, 2019: 79). *Kuluk songkok* is also worn by regents, prince, and *putra sentana dalem* (decendents of kings), *adipati* in the great traditional ceremonies in Javanese kingdom tradition.

Garuda mungkur

Garuda mungkur is an accessory sticken to the back part of *gelung* or

crown. This accessory is usually worn by kings, knight, *punggawa* (a court official in the *wayang* show), and *patih* (a title for the king's right-hand man, or king's guard, or commander) (Widyokusumo, 2010: 411).

Kadelen Eyes

Kadelen eyes are round eye type like soybean. *Soybeen* in the Javanese language refers to *bele* or *kedele*. In the *wayang* term, the soybeen-like eyes refer to *kadelen* eyes. This type of eyes is reflected in Prabu Baladewa, Prabu Matswapati, and Patih Hudawa (Sajid, 1958: 73).

Wali Miring Nose

Wali miring nose refers to the tip of sharp knife, used to carve *keris* frame. This type of nose in *wayang kulit purwa* characters is owned by *bambangan* and knight characters, for instance Prabu Kresna, Raden Arjuna, Prabu Yudistira and so forth (Sajid, 1958: 76).

Red Face

Red color is a symbol of anger and braveness. Face and body colors have various symbolic meaning represented in the dominant color, and sometimes, these are based on stability and suitability of characters made. For example, the red make-up in the *wayang*'s face mostly symbolizes anger, but in Yamadipati and Setyaki characters, the red facial make-up does not refer to angry characters. Henceforth, *wayang* characteristics are not determined by facial make-up color, but other elements in terms of forms (Purbasari, 2011: 7).

Robe

A robe is a long top (under the knees) with long sleeves like the top worn by Arabians, padre, or judges. This cloth is supposed to be inspired syntagmatically by the code of foreign society's clothes, especially whom are from the middle East because the clothing system of Javanese society does not recognize layering (Ayuswantana, Sachari, dan Irfansyah, 2020: 38). The robe in *wayang kulit purwa* is frequently used by God and *resi* (saints or hermits) characters, namely Bethara Narada, Bethara Bayu, Resi Bagaspati, Bethara Indra, and so forth. Besides, it is also usually used in *pewayangan* of the Islamic Mataram tradition, such as *Wayang Menak*, *Wayang Dupara*, *Wayang Sadat*, and so forth.

Rimong

Rimong is a shawl put around neck, in which the fronts cover shoulders

while the tips dangle to the bottom end (Rakasiwi, Hartanto, dan Muljo-sumarto, 2015: 5).

Tasbih

Tasbih is a string of beads used to count *tahlil*, *tasbih*, and *tasbih*. In Islam, it is usually used to help the calculation while dhikr. Dhikr is a media for meditation or self approach to the Creator, that is not only for Islam but also other religions (Rosita, Ramli, and Setiadi 2018).

Cundrik

Cundrik is a small knife or made like a small *keris* (Dardias, 2016: 40). It is also a *tusuk gelung cepol*, that is a knife with sharp tip and has dual use as a weapon.

Canela

Footwears in the Javanese society is called as *selop* or *canela* (Dewi, 2017: 111).

Levi Strauss's structuralism basically views that the social structure do not relate to the empirical reality, but models constructed with referece to the empirical reality (Strauss, 2007: 378). This theory consists of two structures, in terms of surface and deep structure. The surface structure is the relationship between elements that are able to be made or constructed regarding physical or empirical characteristics of these relations while the deep structure is a certain structure constructed in regard with the surface structure successfully made. This deep structure is able to be arraged by analyzing and comparing various surface structures successfully found or constructed. Moreover, it is a precise model to understand the phenomena investigated since it makes the researcher able to understand various cultural phenomena learnt.

D. DEEP STRUCTURE OF WAYANG DAPURA IN SUNAN KUDUS FIGURE

The deep structure of Sunan Kudus deals with its surface structure, consisting of *kuluk songkok*, *kadelen eyes*, *wali miring nose*, red face, robe, *rimong*, *tasbih*, *cundrik*, and *canela atau selop*. The meaning of surface structure is the followings.

Kuluk Songkok

Kuluk or *songkok* is an accessory used as a headdress. In the Javanese Islamic tradition, *kuluk* is used by religious leader, king, or *priyayi* (nobles) in

the celebration of *gerebeg Maulud* of Prophet Muhammad. The color of *kuluk songkok* that tends to be plain black is a description of silence and focus, referring to that to worship God, human must always focus on Him. The golden stripe thread is a description of two feelings, anger and greed. It means that human must avoid greed. *Kuluk songkok* worn in the head symbolize that the head is one of the most important part, namely a place to think, to determine good and bad things, to differentiate *haq* and *bathil*, and differentiate among obligation, optional, *makruh* (it is good to avoid it), and forbidden.

Garuda Mungkur

Garuda mungkur is a stylization of *kala*, and *kala* is a realization of negligence. *Garuda mungkur* functions as rejection of *bala* (danger). Human's eyes leading to the front cannot see the back side. The symbolic meaning of *garuda mungkur* is in the back, to symbolize self surrender to the Creator, Allah, because human is only able to see the front side while the back side is unreachable. The one who can give protection from what cannot be seen is only God.

Kadelen Eyes

Kadelen eyes are the ones describing the nimble and firm characteristics.

Wali Miring Nose

Wali miring is a *wayang*'s nose built from a small knife used as *keris* chisel. This type of nose is a symbol of good and good-looking characteristic. The good characteristic deals with physic and mental. Physically, it is related to physical characteristics such as good-looking, strong, and perfect (there is no physical defect), but mentally, it is related to behaviour and clean mind. These are reflected by Sunana Kudus who has good physical and psychological characteristics.

Red Face

Red face is a symbol of energy, power of desire, fire, goal achievement, popularity, love, and struggle. The red make-up in Sunan Kudus's face has a mental symbol as a brave human. It is as a reflection that Sunan Kudus is a commander-in-chief in the Demak and Pajang Kingdom era. His braveness as a commander make him delegated as a leader in Java to cope with some upraising in and out of the Demak and Pajang kingdoms.

Robe

Robe is a long top, from neck to ankle as a representation of one's Islamic

side. In Sunan Kudus character, this robe is a symbol of high level, namely leader, religious expert, Islamic scholar extremely influential in Java island, particularly Kudus. This robe is also to build the myth of chasity or divine relation.

Rimong

Rimong as a shawl put on the neck dangling to the bottom refers to a symbolic meaning of respect. It is also used as cover *aurat* (parts of body forbidden to be seen by *mahram*). This symbol indicates that Islamic tradition respect guests, especially by clothes and manners. It is also applied in the Javanese tradition. For example, a host wears a modest cloth by covering *aurat* and the best and clean cloth.

Tasbih

Tasbih is derived from *sabh*, referring to worship and acceleration. *Tasbih* refers to the first meaning, worship, that is to sanctify Allah from the bad, while *tanzih* means *tab'id* (dissociate). Based on these meaning, *tasbih* is considered as to sanctify Allah from all badness as well as action and attitude that is unsuitable with His Greatness, Glory, Love, and Power. *Tasbih* as a medium for *dhikr* refers to get closer to God. A person who always *dhikr* using *tasbih* is a figure who always gets closer to God.

Cundrik

Cundrik or a small knife is also formed like *keris*, a symbolic meaning of ethic and aesthetic values. The ethic and aesthetic lessons reflected in the *cundrik* appearance possibly becomes a perception for the owner to behave appropriately with this symbol of *cundrik*. By a small size, *cundrik* more functions as an accessory rather than a weapon. This symbolic meaning shows that a person who hold *cundrik* always takes *musyawarah* (discssion) first than unilateral advantages. This simple but sharp form symbolizes defense and firmness not to always be underestimated.

Canela

Canela in train terms of the Javanese language means *canthelna jroning nala* (strongly hold on your heart). It is interpreted as that if you worship God you have to dedicate your physic and mental, as well as surrender to His certainty.

E. SUNAN KUDUS FIGURE IN JAVANESE ISLAMIC CULTURE PERSPECTIVE

Sunan Kudus figure in the Javanese Islamic culture perspective is a character who highly contribute to religion, intellectualism, and economy in the Mataram Islam era. It is included as his lesson as known as “Gusjigang” referring to *Bagus*, *Pinter Ngaji*, *Ian Pinter Dagang* or the necessity to be a good person physically and mentally, good at studying religion (worship), and good at trading (Mas’udi 2014: 239). The followings are the Javanese Islamic culture perspective of Sunan Kudus figure with reference to religion, intellectualism, state administration system, and economy.

a. Sunan Kudus is a religious figure who takes the sharia first in teaching his knowledge. In this sharia practice, Sunan Kudus uses a tasawwuf approach (sufism) by prioritizing substances and esoteric values learnt (Arif, 2016: 288). It is represented in his polite dawa strategy, such as simulating Kudus Mosque Tower with Jago Temple Tower. It indicates that Sunan Kudus still maintains the local culture, respect the existing culture and is not frontal in teaching tasawwuf.

b. Sunan Kudus is an intellectual figure with various understanding on ushul, hadith, tauhid, fiqh, mantiq, and tasawwuf. Besides, he also masters literature and architecture. In terms of literature, his literary works are shown in *Tembang Macapat Mijil* and *Maskumambang* (kinds of the traditional song). In terms of architecture, his work is reflected in Kudus Mosque Tower. Kudus Mosque Temple was built by aculturating the Hindu-Buddha culture, which made it similar to the temple tower. Temples are usually built in the *pendharmaan* place for kings, but Sunan Kudus built this temple-tower-like mosque to be used as a place for azan.

c. Sunan Kudus is a leader figure with a strong knowlegde in the state administration system. His knowledge is seen in his effort in chasing Portuguese away in Malaka. His statesmanship title is also obtained from the Demak Kingdom as a commander-in-chief. His title deals with his high patriot and nationalist characteristics.

d. Sunan Kudus is a figure with the great soul bussiness. He was famous as a diligent and skillfull figure in trading. It is supported by his dawa networks spreading locally and internationally. The emergence of Islam in Nusantara is through, one of them, trading path with India, Persia, and Arab.

As the main figure in Kudus Regency, Sunan Kudus has a great contribution in spreading Islam through trading. It is proven by the increase of economy in some areas in Kudus, Demak, and Jepara. Demak currently becomes one of the fish producers, and Jepara is internationally recognized by engraving products. These proves are proposed by Sunan Kudus.

F. CONCLUSION

Wayang Dapura of Sunan Kudus character has the surface and deep structures. *Kuluk songkok* and *garuda mungkur* is a symbol of intellectualism and vigilance. The red facial make-up color, *kadelen* eyes, and *wali miring* nose are symbolized the firmness, deftness, and braveness. The robe with accessories of *rimong*, *cundrik* and *tasbil* symbolizes a human who always keeps pure physically and mentally in worshipping God and socializing with human, is tawakal and surrender to Allah, and prioritizes *musyawarah* for ummah's good. The footwear of *canela* or *selop* shows the philosophical meaning of a figure with his heart in every action. In the Javanese Islamic community, Sunan Kudus is a figure with the great examples in religion, intellectualism, literature, art, culture, nationalism, and economy. These include to his dawa lessons, namely "Gusjigang" referring to *Bagus*, *Pinter Ngaji*, *lan Pinter* or every person needs to be good both physically and mentally, good at studying religion (worship), and good at trading. This lesson also determine that everything is for the religion and ummah interests.

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