

CHARACTERISTIC OF *WONG CILIK* ON WAYANG KULIT *WANDA* OF *PANAKAWAN* FIGURES

KARAKTERISTIK *WONG CILIK* PADA *WANDA* WAYANG KULIT TOKOH *PANAKAWAN*

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Abstract

This study aims to interpret the meaning of wayang kulit *wanda* of *Panakawan* figures. The *wanda* analyzed is *wanda* of wayang kulit based Surakarta model. The method of study was descriptive qualitative. The research object was the signs on wayang kulit *wanda* of *Panakawan* figures. This signs was examined its meaning by the employment of semiotic theories. Technique of data collection used interview and documentation. Data validity was triangulation of data source. Data from one source compared with other sources to test the validity of a data. The result of this research found that the meaning behind wayang kulit *wanda* of *Panakawan* figures. Those meaning are the reflection of *wong cilik* characteristic. Semar shows that *wong cilik* has religious character. Gareng describes that *wong cilik* has an honest and careful character. Petruk shows the character of *wong cilik* is hardworking. The last, Bagong describes the characteristics of innocent people who say what they are.

Keywords: *wanda*, *Panakawan*, shadow puppet, *wong cilik*, semiotics

Abstrak

Penelitian ini bertujuan menginterpretasikan makna pada *wanda* wayang kulit tokoh *Panakawan*. *Wanda* yang dikaji pada penelitian ini adalah *wanda* wayang kulit model Surakarta. Metode penelitian ini adalah deskriptif kualitatif. Objek penelitian ini adalah tanda pada *wanda* wayang kulit tokoh *Panakawan*. Tanda pada *wanda* tersebut dikaji maknanya menggunakan teori semiotik. Teknik pengumpulan data adalah teknik wawancara dan dokumentasi. Validasi data yang digunakan pada penelitian ini adalah triangulasi sumber data. Data dari sumber satu dibandingkan dengan sumber yang lain untuk menguji validitas sebuah data. Hasil dari penelitian ini adalah makna dibalik *wanda* wayang kulit tokoh *Panakawan*. Makna dari *wanda* tersebut merupakan cerminan dari karakteristik *wong cilik*. Semar menunjukkan bahwa *wong cilik* memiliki karakter religius. Gareng menggambarkan bahwa *wong cilik* memiliki karakter jujur dan

berhati-hati. Petruk menunjukkan karakter wong cilik yang pekerja keras. Terakhir, yaitu Bagong menggambarkan karakteristik wong cilik yang lugu berkata apa adanya.

Kata kunci: wanda, Panakawan, wayang kulit, wong cilik, semiotik

Introduction

Javanese society has various arts. The original one is wayang kulit theatre. Wayang kulit has been established by UNESCO as the world heritage in 2003. *Wayang* is derived from “*wewayangan*” referring to shadow (Kustopo, 2008). In the past, *wayang* is a tradition of Javanese society related to shadow theatre for inviting ancestors’ spirits. *Wayang* theatre, since the beginning, is meant to invite ancestors’ “shadows” (Kapalaye, 2010). Definition of *wayang* proposed by Hazeau (cited in Kresna, 2012) is *walulang inukir* or leather engraved and seen its shadow from *kelir* (curtain made of white fabric to catch the shadow of *wayang kulit*). Based on those definitions, the word of *wayang* is derived from *ayang*, *ayang-ayang*, *wayang*, or *wewayangan*, referring to shadow caught from bone engraved and seen through *kelir*.

Wayang is a performing art containing an educational value. *Wayang* is known as an *edipeni-adiluhung* performing art, which means an art containing beauty value and deep moral and spiritual lessons (Cahya, 2016). The moral lesson is needed to overcome human moral degradation, especially children and teenagers (Wahid & Saddhono, 2017). The result of the recent study shows that *wayang* can be utilized as learning media. *Wayang* has a positive role in education (Remer dan Tzurriel, 2015). According to some studies, *wayang* not only refers to a performing art, but also has a benefit especially on constructing ethic, moral and education in society. Wayang kulit also has character education values. The objective of character education is to construct the behavior of learners who have the knowledge, skills, attitudes and noble and have a competitive edge in facing globalization (Hidayati, Zaim, Rukun & Darmansyah, 2014).

Wayang kulit theatre performs Ramayana and Mahabarata stories originally from India. However, there are some stories and figures originally from Java. They are *Panakawan* figures. The term of *Panakawan* is only famous in Indonesian literature, especially in *pewayangan* (related to wayang kulit), like shadow, rod, or human puppets used as humor disseminators for intermezzo (Kapalaye, 2010). *Panakawan* is derived from *pana* dealing with ‘to know’ and *kawan* referring to ‘friend’ (Faisal, 2014). Zoetmulder (2000) states that the meaning of *Panakawan* is the followers, friends and guardians. *Panakawan* as friends / guardians have characteristics of clever, trusted, wide sight, sharp observation and accurate observation (Sunarto, 2012). Based on some definitions, it can be concluded that *Panakawan* are friends and guardians who are clever and know what to do.

Panakawan are the figures with local wisdom. Local wisdom is a local knowledge system owned by society in accordance with experience and ancestors’ guidance from generation to generation, which is flexible to deal with situation and condition taken place, summarized in verbal and non verbal expression to achieve peace of living together, humanity and prestige (Saddhono, 2017). *Panakawan* are figures who bring humor in wayang kulit theatre. They are part of theatre usually waited by society due to the humor. *Panakawan* figures are created as a representation of *wong cilik*. *Wong cilik* is one of social status in Javanese society. Javanese society differentiate social

status in terms of *wong cilik* (low status), *priayi* (middle status), and *ningrat* (high status) (Yana, 2012). *Wong cilik* is a lowest status of social status in Javanese society. They consist of farmers and low income people (Suseno, 2003). Suseno (2003) also adds that the indicator of *wong cilik* is people with low income and no considerably position.

Wayang is also a performance that is rich in philosophical meaning. The whole elements of wayang kulit theatre have philosophical meaning. *Wanda* of wayang kulit is one of them. *Wanda* is a creative work of creator, puppet master or culture expert, including *corèkan* (sketch) of body, facial expression and clothes which describe figures' mood based on situation and condition taken place in *pakeliran* (vocal and instrumental elements utilized to support an intended atmosphere constructed in wayang theatre) (Suwarno, 2015). Another definition of *wanda* is proposed Sutarno, et al (1979). They argue that *wanda* is a unification of elements including facial up-down position, size and shape of bun, size and shape of eyes, body condition, size and distance from neck, flat-unflat shape and long-short size of shoulders, stomach shape, clothing, leg position and types of smile. Based on these definitions, the term of *wanda* deals with not only the shape and color of wayang kulit, but also accessories, height, and facial expression.

Wanda of wayang kulit is one of wayang kulit elements with philosophical meaning. If we observe wayang purwa thoroughly, the shape of wayang purwa has a deep philosophical meaning (Sulaksono, 2014). The problem is that many society members don't know about *wanda* of wayang kulit. This is a very unfortunate condition because *wanda* of wayang kulit is part of national culture. Society is also lack of knowledge about the philosophical meaning of *wanda* on wayang kulit of Panakawan figures. In an effort to achieve national development goals, to explore, recognize, document, and preserve the positive heritage of the Indonesian ancestral culture need to be done (Hasanuddin, 2016).

The first factor is the lack of references related *wanda*. Kraton Surakarta and Kraton Yogyakarta have published a document about *wanda*. This document utilizes Old Javanese and is written in Javanese script. Due to Old Javanese and Javanese script, common society are difficult to understand. Some books have discussed *wanda* but rarely discuss its philosophical meaning. The studies investigated *wanda* on wayang kulit are also rarely conducted. Society generally investigate wayang kulit's *wanda* of knight figures.

The second factor is young *dalangs* (puppet master). Currently, young dalangs are lack of attention to *wanda*. As a result, *wanda* becomes less known in society. Suwarno, Haryono, Soedarsono, & Soetarno (2014) state that these young dalangs mostly imitate senior dalangs they are idolized in applying figures and its *wanda* in *pakeliran*, so the concept of *mungguh* and *nuksma* in the application of *wanda* relates to not concrete *pakeliran*.

Philosophical meaning on *wanda* of wayang can be investigated by the employment of semiotics theory. Semiotic is also known as semiology, derived from Greek *semeion* referring to sign (Pateda, 2010). Semiotic is not only a theory of sign, but also used to investigate and to explore sign. Semiotics principally investigates and explores the production and function of sign system as well as the method how the meaning is constructed (Aghaei, 2015). Besides, semiotics is a science to study structure, type, typology, and relation of sign in accordance to its usage in society (Piliang, 2012).

Consequently, signs on *wanda* of *Panakawan* figures consist of some types, have particular structure and typology, and have a relation with the object. Moreover, Budiman explains that semiotic is a theoretical approach as well as orientates to code (system) and message (signs and meaning), without neglecting context and audiences.

The observation of previous studies has been conducted to find out the novelty. The observation result shows that there are five studies related to *wanda*, *wayang*, *Panakawan* and semiotic. The first study was conducted by Sunarto (2012) entitled "*Panakawan Wayang Kulit Purwa: Asal-usul dan Konsep Perwujudannya (Panakawan: the origin and the concept of its appearance)*". This research explained about concept of *Panakawan* appearance and the origin of *Panakawan*. The second study was conducted by Suwarno (2015). It is entitled "*Kajian Bentuk Wayang Kulit Purwa Gaya Surakarta, Kaitannya dengan Pertunjukan (The study of Javanese Shadow Puppet Shape based Surakarta Style, its relationship with theatre)*". This study investigated shape and function of *Panakawan* figures' *wanda* in Javanese shadow puppet theatre. The third study was conducted by Asfina & Ovilia (2012). This study was entitled "*Bangga dengan Kekayaan Warisan Budaya Indonesia dan Waspada dengan Usaha Pelestariannya di Dunia Global (Proud on Indonesian Cultural Heritage and Wary on its Conservation Effort in Globalized World)*". This study explained about Indonesian cultural heritage and the way to conserve it. Another study conducted by Remer and Tzuriel (2015) entitled "*I Teach Better with the Puppet" - Use of Puppet as a Mediating Tool in Kindergarten Education – an Evaluation*". This study used puppet as a learning media for kindergarten students. The next study was conducted by Alfayanti, et al. (2017) entitled "*Makna Simbolik Ritual Among Tebal Dalam Novel Genduk Karya Sundari Mardjuki (Symbolic meaning of Among Tebal ritual in Genduk novel by Sundari Mardjuki)*". This study also employed semiotic theory proposed by Peirce to analyze symbolic meaning on Among Tebal ritual in Genduk novel by Sundari Mardjuki. The latest research was conducted by Yakin and Totu (2014) entitled *The Semiotic Perspectives of Peirce and Saussure: A Brief Comparative Study*. Research conducted by Yakin and Totu compared Ferdinand de Saussure's semiotic theory with Charles Sanders Peirce's semiotic theory. Based on the description of the related research, there are some novelty in this study. First, the research investigates the *wayang kulit wanda* of the *Panakawan* figure. Much research has been done on *wayang kulit wanda*, but those who investigate the character of *Panakawan* are still rare. Second, this research investigates the signs and meanings of *wayang kulit wanda Panakawan* figures. Through these signs and meanings, we can find out the characteristics of *wong cilik* described in *Panakawan* figures. The third novelty is from the semiotics theory used. This study uses three semiotics theories to investigate the signs and meanings of *wayang kulit wanda Panakawan* figure. The three semiotics theories used are semiotic theory according to Peirce, Barthes, and Saussure. The use of these three semiotic theories also proves that the three semiotic theories can investigate signs deeper.

Based on the explanation above, this study aims to identify sign and meaning on *wanda* of *Panakawan* figures. This study also interprets characteristic of *wong cilik* on *wanda* of *Panakawan* figures. To interpret sign and meaning on *Panakawan* figures' *wanda* is by the employment of semiotic theory. This study expectedly can widen society knowledge about part of *wayang kulit* theatre, especially *wanda*. This study conducted is also considered as an effort for maintaining Indonesian culture. To maintain the existence of Indonesian cultural heritage don't required a big thing. It can

be done by a little thing like introducing culture to children and young generation (Asfina & Ovilia, 2016). Finally, this study can give contribution on academic aspect especially local culture.

Method

This study employed qualitative approach. The method is descriptive qualitative, because it describes sign and meaning on *wanda* of *Panakawan* figures. The data were signs and meaning on *wanda* of *Panakawan* figures. Source of data were informants, interview result, documentation result, and *wanda* of *Panakawan* figures. The informants were puppet master and culture expert. Tehnique of data collection were observation, interview and documentation. Data validity used triangulation technique. Triangulation on source of data was used to test data with reference to some sources of data. The data obtained from one informant were compared to another's. Technique of data analysis utilized componential analysis. Componential analysis is a systematic research about atributes (components of meaning) related to cultural categories (Ahmadi, 2014).

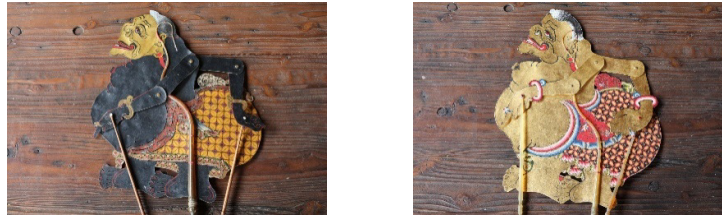
This study utilized three theories of semiotic to investigate sign and meaning on *wanda* of *Panakawan* figures. Three semiotics theories used are according to Peirce, Barthes and Saussure. However, each theory has particular function in this study. First, semiotic theoy of Pierce is employed to identify sign on *wanda* of *Panakawan* figures. Since Pierce proposed triadic theory, this study only focused on object. Objects of sign are divided into three, including icon, index and symbol. Second, semiotic theory of Barthes is utilized to know denotation, connotation and myth meaning. Last, semiotic theory of Saussure is utilized to know meaning of each *wanda* of *Panakawan* figures thoroughly. The use of three theories of semiotic, this study is expectedly can investigate sign and meaning deeply.

Result and Discussion

Identification of sign

Identfication of meaning employs semiotic theory of Pierce model. While semiotic theory of Pierce refers to triadic, this study only used object category to identify sign. According to Pierce, object is divided into icon, index and symbol (Taufiq, 2016). Icon is something which functions as a signfier and is similar to the real object (seen in picture or painting) (Alfayanti et al., 2017). Index is a sign referring to the object with reference to employing sign which refers to something (Taufiq, 2016). Symbol is a signifier which functions as a signifier generally used in society (Alfayanti et al., 2017). Based on each definitions of object categories, each sign in this research indicates icon. A major reason of this is that the research object is photo. The identification result of each *wanda* of *Panakawan* figures is explined in the followings.

Semar has two *wanda*, including Semar with *Dhukun wanda* (see figure 1 with black and white color) and Semar with *Mega wanda* (see figure 1 with golden color). Both of them have almost similar shape. The major differences are facial expression, right hand shape and body size. Semar with *Dhukun wanda* has facial expression of smile, while Semar with *Mega wanda* has sad expression. The right hand of *Dhukun wanda* is gripped, but *Mega wanda* is open. Moreover, the body size of *Dhukun wanda* is smaller than *Mega wanda*.



Picture 1. Semar *wanda* Dhukun and Mega

Both *wanda* of Semar show ten signs. The first sign is tufted hair. The tufted hair is categorized as a symbol. It is a symbol of children's hair. The second sign is white color of hair, categorized as an index. The white color refers to hair color of old human. Besides, white hair is also considered as a symbol. In Javanese society, it is considered as a symbol of purity. The third sign is wrinkle forehead categorized as an index. The wrinkle forehead refers to elders' forehead. This is resulted from thinking habit. The fourth sign is slanted eyes categorized as an index. The shape of Semar's eyes shows sad expression. The fifth sign is chili earing categorized as a symbol. Chili is a general symbol for spicy and hot taste. The sixth sign is bulging chest categorized as a symbol. The seventh sign is right hand shape. Semar's hand with *Dhukun wanda* is gripped, but Semar with *Mega wanda* is open. Semar's hands are categorized as the indexes. As indexes, Semar's hands represent the activities Semar does. The gripped hand results from Semar's activity of holding something in his hand. Besides, the open hand shows that Semar receives something in his hand from others. The eighth sign is left hand shape with pointing position, categorized as an index. The left hands of both Semar's *wanda* indicate that Semar is pointing something. The ninth sign is distended belly categorized as an index. Semar's stomach is categorized as an index due to two possibilities. They are malnutrition and effort to adjust fat body posture of Semar. The last sign is clothing of *jarik* (Javanese term for batik) with *kawung* pattern (a pattern represented fruit of sugar palm and arranged on each angle of rectangular). *Jarik* used by Semar is categorized as a symbol. *Jarik* with *kawung* pattern is a symbol in Javanese society representing common people or *wong cilik*. This *jarik* is not allowed to use by people from different social status with *wong cilik*.

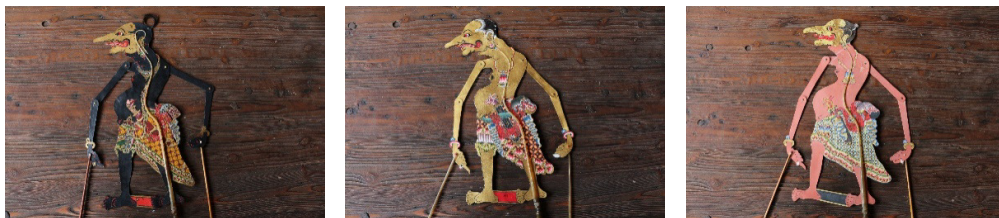
In addition, Gareng also has two *wanda* including *Kancil* (see figure 2 with golden color) and *Wregul* (see figure 2 with pink color). Both *wanda* have almost similar shape. The major differences are shape of face and size of body. Gareng with *Kancil wanda* has facial expression as if he is defending against others. However, Gareng with *Wregul wanda* has facial expression of bowing as if he feels frightened or guilty. While Gareng with *Kancil wanda* has a slim body, Gareng with *Wregul wanda* has a slightly fat and plump body. Moreover, Gareng with *Wregul wanda* is taller than Gareng with *Kancil wanda*.



Picture 2. Gareng *wanda* Kancil and Wregul

Gareng has seven signs. The first one is wide wrinkle forehead. As an object, Gareng's forehead is categorized as an index. The wrinkle refers to two things. They are age going older and thoughtful. The second one is squint eyes categorized as an index. Squint eyes (known as *kero* in Javanese) indicates that Gareng can only look straight. The third one is right hand which cannot grip anything (known as *ceko* in Javanese) categorized as an index. This *ceko* hand condition results in inability of holding. The fourth one is left hand shape of pointing something, categorized as an index. This implies that Gareng is showing something to others. The fifth one is distended belly, categorized as an index. The distended belly indicates that Gareng possibly has malnutrition. The sixth one is *jarik* with *kawung* pattern categorized as a symbol. *Jarik* with *kawung* pattern in Javanese society is a symbol of common people or *wong cilik* clothing. The last sign is crippled leg (known as *sikil gejig* in Javanese), categorized as an index. Gareng's crippled leg indicates that Gareng cannot freely walk and go anywhere.

Petruk has the most frequent *wanda* than other *panakawan* figures. Petruk has three *wanda*, including *Bujang* (see figure 3 with black color), *Genjong* (see figure 3 with golden color), and *Jomblang* (see figure 3 with pink color). These *wanda* are similar one another. They differ in facial expression. Besides, Petruk with *Jomblang wanda* is taller than the others. The facial expression of Petruk with *Bujang wanda* looks relaxed and has no burden. This facial expression adjusts the name, *Bujang* derived from Javanese which means bachelor or single. This facial expression generally describes a condition of a single person who has no thought of household needs yet. The next *wanda* is *Genjong* with a serious expression. The last is *Jomblang wanda*. Petruk with *Jomblang wanda* has an expression as if he smiles and tries to attract others. The term of *Jomblang* is derived from Javanese dealing with 'to match up'.



Picture 3. Petruk *wanda* Bujang, Genjong, and Jomblang

Petruk has six signs. Firstly, the sign is wide forehead. As an object, Petruk's wide forehead is categorized as a symbol. Javanese society symbolize clever people through wide forehead. Secondly, the sign is gripped right hand, categorized as an index. This condition implies that Petruk is holding something. Thirdly, the sign is left hand with pointing position, categorized as an index. This shows that Petruk is pointing something. Fourthly, the sign is distended belly, categorized as an index. Petruk's distended belly indicates malnutrition. Fifthly, the sign is *jarik* with *kawung* pattern, categorized as a symbol. In Javanese society, clothing of *Jarik* with *kawung* pattern is used for common people or *wong cilik*. Lastly, the sign is wide step, categorized as an index. Petruk's wide step implies that he can walk fast.

Furthermore, similar to Semar and Gareng, Bagong has two *wanda*. Both *wanda* of Bagong are *Gembor* (see figure 4 with pink color) and *Ngengkel* (see figure 4 with golden color). Bagong's *wanda* are easier to recognize than others'. Bagong with *Gembor wanda* has face with frightened expression. Besides, Bagong with *Ngengkel wanda* has flat face as if he challenges others. Moreover, Bagong with *Gembor wanda* has wide mouth as if he screams, but Bagong with *Ngengkel wanda* has close mouth. Another difference between Bagong's *wanda* is his shape of body. Bagong with *Gembor wanda* has hump back slightly fat body. However, Bagong with *Ngengkel wanda* has well-built body and pretty slim. The last difference is shape of hand. Both hands of Bagong with *Gembor wanda* are open, but Bagong's hands with *Ngengkel wanda* are gripped and pointing something.



Picture 4. Bagong *wanda* Gembor and Ngengkel

Bagong has five signs for two *wanda*. The first sign is a wide wrinkle forehead. The shape of Bagong's forehead is categorized as an index. His wide forehead is resulted from no longer hair growing. Besides, it also results from hair loss. The shape of Bagong's forehead is also categorized as a symbol. In Javanese society, a wide forehead is a symbol of a clever person. The second sign is a wide mouth. The shape of Bagong's mouth is categorized as an index. A wide mouth refers to cause and effect of a wide mouth that is Bagong who has freedom of speech. The third sign is right and left hands. The shape of Bagong's hands is categorized as an index. There is a cause and effect relation of Bagong who is receiving something from others and his open hands' shape (in a position of receiving something). The right hand on Bagong with *Ngengkel wanda* is also categorized as an index. It shows that Bagong is holding something in his hand. The left hand of Bagong with *Ngengkel wanda* is categorized as an index. Its shape is pointing something. The fourth sign is distended belly. The distended belly on Bagong is categorized as an index. His distended belly results from his fat body. The last sign is *jarik* with a *kawung* pattern. In Javanese society, this pattern of *jarik* is known as a symbol of common people or *wong cilik*.

Sign and Meaning on Wanda of Panakawan Figures

The first stage of interpreting meaning uses semiotic theory proposed by Barthes. It is conducted based on the analysis result of sign identification with the employment of Pierce semiotic theory. Signs containing in each *wanda* of *Panakawan* are then analyzed in terms of denotation, connotation and myth meaning. The core of Barthes' semiology concerns two levels of significance, the first level is denotation and the second level is a form of connotation (Hill & Wang, 2012). Barthes not only sparked the meaning of denotation and connotation, but also about myth. One factor that helps in finding the ideology behind the myth is through history (Taufiq, 2016). The result of signs and meaning analysis based Barthes semiotic theory is shown in the followings.

Firstly, sign and meaning is reflected in *wanda* of Semar. Based on the result of sign identification, there are some signs of both Semar's *wanda*. First, Semar has a tufted hair with white color. The tufted hair is a hair style usually used by children. This is a representation of Javanese praying to God. Besides, white color on Semar's hair shows that Semar has been old. However, in Javanese society, white color has a denotation meaning of purity. This sign means that Semar has a religious characteristic. Semar also has slanted eyes. The slanted eyes indicate that Semar has a characteristic of unwillingness to see bad things happening. That bad things can occur to human and nature. The shape of Semar's chest looks like women's breast. This implies that Semar has characteristics of motherhood and gentle. The right hand of Semar with *Dhukun wanda* is gripped indicating that Semar can maintain mandate given to him. Besides, the right hand of Semar with *Mega wanda* is open. It means that he has a religious characteristic. Moreover, another sign is distended belly. The distended belly has a satire meaning for leader because common people or *wong cilik* mostly get less attention and make them malnutrition. Finally, the sign is *jarik* with *kawung* pattern. It has a meaning that Semar is *wong cilik*.

Secondly, sign and meaning is represented in *wanda* of Gareng. The result of sign identification shows that Gareng has seven signs. The first sign is wide wrinkle forehead. It implies that Gareng is thoughtful. Gareng is an honest person in doing God's command. This characteristic is shown by Gareng's squint eyes. The squint eyes also indicates that Gareng doesn't like to see the violence. The third sign is *ceko* hand. Gareng's *ceko* hand means that Gareng is an honest person. Consequently, Gareng doesn't like to take others'. The *ceko* hand is a condition in which hand cannot hold anything. The other sign is crippled legs. Gareng's crippled legs signify that Gareng has a characteristic of carefulness. The last sign is *jarik* with *kawung* pattern. It implies that Gareng is *wong cilik*.

Thirdly, sign and meaning is indicated in *wanda* of Petruk. Referring to result of sign identification, Petruk has seven signs. The first one is wide forehead. Petruk's wide forehead means that he is a clever person. Petruk also has a responsible character. It can be seen from his gripped hand. The gripped hand shows that he is holding something for not losing it. Moreover, Gareng has hand with pointing position. The position of pointing means that Petruk is has willingness to help others. Besides, it also represents that Petruk is giving guidance. Moreover, Petruk has legs with wide step. The wide step indicates that Petruk is hard and fast worker. It also gives possibility to Petruk to work harder and faster. Finally, the last sign is *jarik* with *kawung* pattern. It implies that Petruk is *wong cilik*.

Bagong has a similar shape with Semar. However, Bagong has different characteristics. Based on the identification of signs, Bagong has four objects as signs. The first sign is a wide forehead. The wide forehead has denotation meaning of no longer hair growing. Besides, the connotation meaning implies that Bagong is clever. It is proven by Bagong's effort in thinking of solution over the problems faced by the knights. The second sign is a wide mouth. Its denotation meaning is that Bagong has a character of telling what truly happens and has never been lying. The wide mouth describes that Bagong is telling everything based on what truly happens. The third sign is the shape of Bagong's hands. Bagong with *Gembor wanda* has open hands. His open hands have a denotation meaning that Bagong is receiving something from others. It also has a connotation meaning that Bagong can commit friendship with everyone. Besides, his open hands means that Bagong can receive everything given to him. Bagong with *Ngengkel wanda* has a gripped right hand. It has a denotation meaning that Bagong is holding something. It also has a connotation meaning that Bagong can maintain mandate given to him. The mandate is symbolized by something in which Bagong holds. The left hand of Bagong with *Ngengkel wanda* is pointing. It has denotation meaning that Bagong is giving others guidance or pointing something. Its connotation meaning is that Bagong likes helping others. A pointing hand describes Bagong who has willingness to help the needs. The last sign is *jarik* with a *kawung* pattern. In Javanese society, this pattern of *jarik* is known as a symbol of common people or *wong cilik*.

Wong Cilik Characteristic on Wanda of Panakawan Figures

The second stage of meaning interpretation is used semiotic theory proposed by Saussure. By the employment of Saussure theory, the study can find the meaning thoroughly based on structure of *wanda* on each *Panakawan* figure. The principle of Saussure is also known as structuralism and has given basic knowledge to famous expert in another fields of study (Yakin & Totu, 2014). Taufiq (2016) explains that Saussure's semiotic view is divided into three part, including sign element (signified – signifier), analysis method (syntagmatic – paradigmatic), and approach (synchronic and diachronic). Signifier is a sound image, while signified is a concept (Budiman, 2011). Syntagmatic relation is a relation among sign components in the same structure, but paradigmatic relation is a relation among components of sign in different system (Taufiq, 2016). Synchronic considers language as a social object in which its existence is out of individual aspect, and as a set of systematic conventions, synchronic has a role in communication, but diachronic considers language as an individual (Budiman, 2011). The following paragraphs give the general description of *wong cilik* characteristic through *wanda* of *Panakawan* figures.

Semar has a unique characteristic of religious. The religious characteristic of Semar can be seen through style and color of his hair. The tufted hair style represents praying Javanese. It shows that Semar always worships his God. Besides, his tufted hair has white color. In Javanese society, white color is a symbol of purity. Thus, white tufted hair refers to the meaning that Semar always worship his God with pure heart. Because he always tries to close to God, Semar doesn't like bad things happening in this world. It is signified by his slanted eyes representing sadness. Consequently, Semar determines to go down to the world as a servant of Pandawa to prevent bad things happening. Semar also become elder of *Panakawan* figures, so he has the

characteristics of protected and motherhood. These characteristics are shown through his chest which is women's breast alike. As a Pandawa servant and *Panakawan* elder, Semar is often asked for opinion and consideration. Happily, Semar will help them, even everyone who need help. Semar's characteristic of willingness to help others is signified by his hand position of pointing something. Semar's hand of pointing position indicates that semar is giving guidance and helping others. When he is asked for opinion and consideration, some secrets are absolutely told to him. However, Semar is the one who can keep secret or maintain mandate given to him. His characteristic of trusted is signified by his gripped right hand. His gripped right hand represents that Semar is holding something in his hand in order not to loose it. After giving help the needs, Semar doesn't forget to ask for God's help and to pray the needs. Asking for God's indicates that Semar shows his religious characteristic. The praying sign is shown in right hand of Semar with *Mega wanda* by open position. His right hand position describes that Semar is praying to ask God's help.

The unique characteristic of Gareng is honest. This characteristic is shown by *ceko* hand. The *ceko* hand is a position in which the hand cannot hold anything. As a consequent, Gareng cannot take anything freely. His hand condition make him unable to take everything freely. His *ceko* hand signifies that Gareng will not take others'. His characteristic of honest is shown through sign of eyes. Gareng has squint eyes. It makes his sight imperfect because he is only able to see stright. It means that Gareng always maintains his sight. He doesn't want to see the violance. His honesty also makes him always careful in action. His carefulness characteristic is shown by his crippled leg. Having crippled leg requires him to be careful in taking a step.

The analysis result of sign and meaning shows Petruk has hard working characteristic. It is shown by a wide step. The wide step portrays that Petruk can walk fast, so he can work harder. The hard working characteristic is shown by his tall body. The tall body can reach everything in high position. In Javanese, there is a proverb of *dhuwur gegayuhane* referring to "high desireability". Petruk's posture describes *dhuwur gegayuhane*. As a servent with hard working characteristic, Petruk constantly takes his responsibility first or can be trusted. His trusted characteristic is shown by his gripped right hand. His hand position shows that he can keep secret and maintain mandate given to him. Although having hard working characteristic, Petruk doesn't take his duty off in terms of helping others. His characteristic of willingness to help others is shown by sign in terms of ponting position of his left hand. This hand position signifies that Petruk is giving guidance and help the needs.

Characteristic owned by Bagong is to speak what is trully happening. This character is shown by his wide mouth. The wide mouth represents the mouth which can open wider and can talk freely. It is appropriate with Bagong's characteristic of speaking uninhibitedly. Although he has a characteristic in telling the fact without hiding anything, Bagong constantly can be responsible to keep secret and to maintain mandate given to him. The characteristic of responsible is shown by right hand shape of Bagong with *Ngengkel wanda*. Bagong with *Ngengkel wanda* has gripped hands. It reflects that Bagong is keeping something in his hand. Bagong has also simillar characteristic with other *Panakawan* related to willingness to help others. This is shown by left hand shape of Bagong with *Ngengkel wanda*. It shows that Bagong is pointing something. This implies that he is giving guidance and help to others. Bagong

with *Gembor wanda* has open hands. It indicates that he is not hiding anything. Both hands of Bagong with *Gembor wanda* show that Bagong has characteristic of honesty.

Panakawan has also the main object as a sign for each *wanda*. It refers to the obligatory objects of *wanda panakawan*. The first is a wide forehead. It is categorized as a symbol. According to Javanese society, a wide forehead is a symbol of a clever person. It has connotation meaning of clever person. Although *Panakawan* figures are the followers, they are equipped with intelligence. They can understand what should do when the Knights need help. It is appropriate with the name of *Panakawan*, *pana* dealing with 'to know' and *kawan* referring to 'friend'. The second is the left-hand shape with position of pointing something. It is categorized as an index. It shows that *Panakawan* is giving guidance to others. It has a connotation meaning that all *panakawan* figures have characteristic of willingness to help others. It indicates that *Panakawan* are giving guidance and help the needs. The third is distended belly. It is categorized as an index. Distended belly owned by common people or *wong cilik* possibly results from malnutrition because they are difficult to get food for eating. It also has connotation meaning as a critic to men in power to avoid his people from malnutrition. The last is *jarik* with a *kawung* pattern. It is categorized as a symbol. In Javanese society, *jarik* with a *kawung* pattern is a special clothing for common people or *wong cilik*. It shows the identity of *Panakawan* as common people or *wong cilik*. Its connotation meaning is that *panakawan* is *wong cilik* or common people.

Conclusion

Based on the result and discussion above, there are two conclusions. The first is that *Panakawan* have characteristics representing *wong cilik*. Semar shows that *wong cilik* has a religious characteristic, so *wong cilik* always gets closer to God. He also has a characteristic of willingness to help, even he is feeling blue. Gareng shows another *wong cilik* characteristic of Javanese society in terms of honest and careful. Petruk portrays *wong cilik* by hard-working. Bagong represents *wong cilik* by acting just the way he is.

The second is a critic given through *wanda* of *wayang panakawan*. The critic is directed to men in powers to avoid his people from malnutrition. Another critic is not to judge something by the cover. Apart from their physical disabilities, *panakawan* have their strength. It is a highly kind-hearted characteristic. *Wanda* of *panakawan* expectedly can be used as a role for maintaining social behavior in society.

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