

PANJI MASK: EVERYTHING IN THE ENTIRE ELEMENTS OF CULTURE

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Abstract: This paper aims to discuss and describe the study of Panji Mask in Koentjaraningrat cultural elements. The data source can be from mask crafters, observations and literature studies. Data analysis using qualitative descriptive analysis technique. The results of this study is a description of the toopeng and its role in every element of culture that includes; (1) religion; (2) system of social organization; (3) economic systems and livelihoods; (4) knowledge systems; (5) language; (6) art; and (7) living equipment and technology systems.

Keywords: Mask, Culture, Cultural Elements

INTRODUCTION

In the life of society, will not be separated from the habits that are part of the community. These habits can be the form of daily activities, the use of language, ceremony, and art. This is called the culture used as a guide in behaving in the community. Culture also produces art which according to Subiyantoro (2010: 27) art of art is part of the universal element of culture. The forms of artistic disclosure are universally equally emotionally sourced. Feelings of beauty that are expressed through the medium of the media consequently produce the character of its own art form.

Indonesia is the largest archipelagic country in the world where it has diverse cultures and arts. One region of Indonesia with a famous art is the island of Java. Java Island also has many famous art and also continue to be cultivated such as wayang kulit, wayang beber, traditional painting, craft, keris, batik, loro blonyo statue, mask, etc .. Where in this study will discuss about the mask.

The art of mask is also called the wayang mask, which always undergoes modification, so that with this modification there is a development with the goal can always exist in the Javanese society of the times. Its development includes form, staging that is connected with the life of Javanese society. Wayang mask also has several versions by region, but the meaning and story presented have many similarities, where one of them take from the story story character Panji. Panji puppet mask art will be studied using the approach of cultural elements according Koentjaraningrat (in Simanjuntak, 2016: 10) that the elements of culture are universal and can be found in cultures around the world. The seven elements of culture are; (1) religion; (2) system of social organization; (3) economic systems and livelihoods; (4) knowledge systems; (5) language; (6) art; and (7) living equipment and technology systems.

METHOD

This study uses qualitative method of descriptive type that discusses mask in all aspects of culture. The study was conducted at Taman Budaya Jawa Tengah Surakarta. Technique of collecting data obtained through observation, interview, and study of literature presented in the form of narration. The analysis of data obtained through observations, interviews, and literature studies was analyzed by qualitative methods consisting of three paths including: data reduction, simplification by clarification, presentation of data by linking or relating to theory concluded by drawing conclusions (Miles, 1992: 16).

DISCUSSION

Mask is an object that is not included in the sense of clothing, but the mask is used and attached to the figure of the dancer (Hidajat, 2014: 3). This suggests that the mask can be reviewed separately with a universal meaning, but if thoroughly reviewed it would have a deep, deep philosophy. In accordance with the theory of cultural elements Koentjaraningrat which is divided into seven parts namely; (1) religion; (2) system of social organization; (3) economic systems and livelihoods; (4) knowledge systems; (5) language; (6) art; and (7) the living and technological equipment system, which is associated with the mask work of the Panji story in Surakarta has its own roles. In this paper has one resource namely perahin mask in Surakarta namely Mr. Narimo (55) who every day make craft Mask in Taman Budaya Central Java Surakarta. The description of the Panji Mask study is described as follows:

Sacred Art Mask

The concept of deity has been known since the primitive age to the present day. This has been by society long ago embodied in symbols as a picture of the relationship with God and the ancestors. Mask is one of the main means used in staging wayang masks both in style Malangan, Surakarta, Indramayu and other areas. The performance of wayang performances that take the Panji story also has a magical and sacred element. Such as staging mask in Malang with malangan style according to Hidayat (2014: 4):

"A mask craftsman when going to make a mask should be clean his heart, even if making a special mask is for a good dancer. The mask to be prepared should also be good. The function of a quality mask is to make the dancer really comfortable. Even the mask that is made in a special way is also prepared so that the spirit can give spiritual strength, so the audience gets a deep aesthetic experience. "

From the above opinion can be known in the area of Malang, staging mask dance has a sacred nature because of connection with the spirit and mystical things. According to Mr. Narimo, formerly staging mask has a magical meaning because it relates to the spirit and is an offering, but for now it is rarely staging that with that purpose. Nowadays puppets and mask dance performances function for entertainment and also boost the tourism sector of Solo city. So that the mask dance today in the magical element becomes less preserved although there are still staged in a sacred way.

Mask within the Scope of Social Organizations

The element of social organization is a requirement of society in both simple and complex levels. The desire of the community to gather in achieving the goals contained through the organization. , it is through this institution that members can be directed according to organizational goals. This organization becomes effective when all member interests can be accommodated. In the modern form of social organization kemusian develop further (Subiyantoro, 2010: 35). Organization is very important because with this organization its members (mask artisans) can share information and constraints that occur around art and craft mask. Times are constantly evolving, and so is the ever-evolving art that follows. Such as a mask dance whose time is also abbreviated and simplified so that the audience does not feel bored with the presentation of a monotonous dance. So that the mask crafters are required more creative in making and developing the mask. But in Surakarta there is no mask crafters organization so the complaint about the problem is not accommodated. With such circumstances Mr Narimo's efforts must be self-contained, but there is still outside help because it is included in the art group in Taman Budaya Jawa Tengah although in different fields.

Mask Crafters in Surakarta according to Mr. Narimo not have a container for fellow craftsmen in Surakarta, another case with the artists dance mask Panji. Because it is incorporated in the scope of dance students, they are indirectly clustered within the scope of the campus, so that information sharing and incentive activities are carried out. The mask dance performers are also many from the younger generation so that the development is more flexible to enter into adulthood so as to be able to better survive .

Masks, Economic Value and Welfare Products

Discussing the economic and livelihood systems is always related to the welfare of the artist and the financial side. Mask is an art product that can be enjoyed in terms of beauty but also has a high economic value. Today's mask as a medium to deliver art is also an economic source for craftsmen. Like Mr. Narimo who every day make Topeng Panji in the complex of Central Java Cultural Park area. Mr. Narimo has a regular buyer from various circles, it can happen because the mask that he made includes various classes, ranging from the class of souvenir / display to the stage class that the shape and detail according to the rules of mask dance and quality is very good. Most of the masked mask buyers are Indonesian Art Institute students who take dance, foreign and local and foreign art, and often participate in exhibitions of products from inside and outside the country, so that the mask craft business is more promising besides his efforts as a masquerading art performances.

The inner mask as an economic system is not just a product that always tangible mask. but to add income can also make souvenirs containing topeg elements such as keychains mask shapes, shirts with images or mask motifs, masked bags and so on, so to popularize the mask can be more flexible through such products.

Insights Delivered Through the Mask

Knowledge system is a very important component in a community and culture, because with this system people who are part of a particular community and culture have fundamental or fundamental understanding. The performance of wayang mask or mask dance is a means of conveying the values of life through the story of Panji Asmoro Bangun which according to Pramutomo (2014: 78) as follows.

"The story of Panji featuring the plays shown is the feud between King Klana Sewandana and Raden Panji which revolves around the romance between Panji and Sekartaji, and the gaze of Prabu Klana Swandana with Dewi Sekartaji. The essence of the presentation is the depiction of the romance of a man who fell in love with his dream woman, so in the story visualized through the figure of King Klana the Gandrung with Dewi Sekartaji, but it was driven by Raden Panji, resulting in war. The story between Pentul and Tembem figures, and Prabu Klana with Sembung Langu is an interesting play in the Topeng mbarang dance performance in Klaten and in Surakarta. Another highlight of the core of the Panji story is, revolving around the twists and turns of the journey between Prince Panji of the Jenggala Kingdom and Princess Candrakirana of the Kingdom of Kediri or Daha. Between Panji and Candrakirana in his love always experienced many problems, both related to Panji's wishes and problems with the other king who aspires to be able to marry Candrakirana. There was even a princess from the other side who wanted to be paired with Panji. Both couples are in search of her partner always disguise other knights. One of Panji's toughest rivals in defending his love with Candrakirana is King Klana. The end of Panji's story can defeat King Klana, so as to preserve his love with the goddess Candrakirana. The source of Panji's story, for the show Mask Barangan or Topeng Dalang in Klaten District, is not something absolute, but with the characters in the Panji story that has various characters used as a reference in other plays. "

In this story masks have a position as a means of visualizing in the form of how to present the characters in the story of Panji. In addition to wearing a mask, the show is also equipped with customized costumes and movements and musical accompaniment, so that in appearance is a unity that menyampaikan a value of knowledge. The knowledge conveyed through this story is about the persistence of one's efforts to achieve the goal. Where each character is displayed has its own efforts to achieve its goals, but in this story there is also advice that the soul mate can not be forced. so this Panji Panji story if studied in the perplexitif of the knowledge system is a learning philosophy values about the life of Javanese society by means of mask.

Mask, A Language

With the language of society can communicate convey the heart, mind and other things. Language becomes an effective tool for building community members' unity.

Through language also society equate the presepsinya. Even language also reflects the cultural identity of a particular society (Subiyantoro, 2010: 35). Traditional Javanese language studies can be traced back to the historical, philosophical, and semiotic characteristics. Historical side as the index of the *kezamanan* each of which has certain symbols, icons, and symbols. The philosophy side, the philosophy of living ceremonial arts as an index which each has a certain sign, icon, and symbol. The characteristic side, the visual artwork as the uncon-index of the work has certain symbols, icons, and symbols (Astrini, et al, 2013: 91). That opinion explains that language is one tool to communicate ideas to be effectively accepted by targeted people. In mask art, the language used is not verbal language, but the language of *rupa*. This visual language is presented with visual symbols. *Topeng Panji* also so, mask deliberately made with a variety of shapes and colors in accordance with the nature and the character to be shown to the *penghayat*.

The visual elements within the *Panji Mask* include the shape of parts of the body such as eyes, nose, mouth, and skin color, as well as the jewelry worn by mask figures. According to Mr. Narimo, *Topeng Panji Surakarta* style has some similarities with *wayang kulit* that is on the skin color, where for the bright colored mask *sperti* white and gold have characters that tend to protagonist or knight, while dark like red, brown, have antagonistic character. Of course I am a symbol of semiotic and the language to be conveyed through a visual form mask. In addition in the form of the face can also be distinguished how the character is represented through the mask. In the case of staging also made in harmony with his masking figure, the figure of King *Klana* is played with a movement that impressed *Grusa-grusu* or not calm and rough because of its role as the antagonist. While the figure *Candrakirana* played with a gentle and graceful movement which is the embodiment of visual language presented in the show *Dance Mask Panji*.

Mask Is Art

Art as a cultural element found many layers of simple society to a complex and modern. Even a US anthropologist named Frans Boas, states that no society does not take the time for art activities, even at the poles. This means that the element of art is a culture that is universal (Subiyantoro, 2010: 35). Mask is one of Javanese traditional art products that exist until today. Traditional art is the art of inheritance from previous generations of ancestors. The art of cursory tradition is understood as a form of culture that seems to have been standard or has reached the peak of perfection, so it is no longer perfected (Subiyantoro, 2013: 48). But although there is no need to make improvements but indirectly the art of tradition in this case is mask still experiencing the development from time to time. Because the times are always different so the representation of the art also changes. As before, *wayang mask* was performed sacred from *emain* to maker of fasting mask but now do not need to do fast because its function now have different that as a means of entertainment according to Mr. Narimo.

Mask in addition to the *pementasannya*, there is also the embodiment or form of the mask itself which is made with a blend of elements and design principles. The embodiment of the mask is made in such a way that it is beautiful. Mask itself is made

of wood carved by using the principle of proportion and stylation of the human figure, where good woodcarving techniques greatly affect the results of mask products, after which the mask is colored by using a beautiful sunnging technique. So that this mask from the side of rupa and the process has high artistic value.

Mask As A System Of Life Equipment And Technology

Equipment life or technology is a means used to facilitate the goal to obtain an effective and efficient results. Equipment life and technology if connected to the Panji Mask is a tool and means used to create a mask for maximum results and also fast. In making mask, Mr. Narimo began to use equipment that is classified as an update to start to recognize the wood oven system that is the process of drying wood to be faster than the process naturally, so the wood is more resistant to pests, more durable, and easy during the process of forming mask detail. In addition to the basic formation has been assisted with machines such as grinding machine and then using manual tools such as wood chisel and knife twig / raut. After completion of mask formation then smoothed with a knife carefully to detail the mask is not damaged and of course smooth. The next stage is the coloring by using acrylic-based car, the first manufacture is still using bleached ash bone, now the paint used is a good quality paint so that the results of maximum color and durable and mask texture remains smooth, but Mr. Narimo not use the machine, but manually with a fine paint brush. Thus the technology used by Mr. Narimo who is a craftsman and preserver of mask art in Surakarta still using the old method and slightly utilizing the latest technology with the reason of the results with manual equipment is still superior than bdengan electric machines in terms of detail mask made, longer time anyway.

CONCLUSION

Mask is one of the legacy of traditional art that is part of the art of wayang mask where there is art, performing arts where one of them using the story of romance Panji Asmoro Bangun, where the mask has a linkage with Koentjaraningrat cultural elements that include; (1) religion; (2) system of social organization; (3) economic systems and livelihoods; (4) knowledge systems; (5) language; (6) art; and (7) living equipment and technology systems.

The masks in religious elements have sacred meanings and performances in which mask-making is a special ceremony involving ancestral spirits ranging from making up to their performances, yet transforming into entertainment content and preservation of today's traditions. The second element is the system of social organization, in this case mask pengrajjin have associations ntuk continue to civilize and develop mask products to be accepted from time to time so as to remain sustainable, but in Surakarta rarely encountered pengrajjn so that in production and organization has not run. The third element is the economic system where the mask is clearly a source of income for the craftsmen because it has a high value of art and selling value because it is very artistic and distinctive. The fourth element is a system of knowledge where the mask is a depiction of a character in the Panji story that contains the teachings about the

philosophy of life of Java society. The fifth element is the language, the mask is a product which contains the semiotic that is the language in the form of language that communicates about the character of each mask figure and the tendency of nature in the life of Javanese society. The sixth element is art, mask is an art product which is made with high artistic principles so it has beautiful shape and value, and can be staged in performing arts. This mask has a complex medium as an art product. And the last is the system equipment and technology, where the mask is made with a complicated technique, using machine tools and manual equipment in order to create a good mask, and coloring that began using modern materials and quality to be more qualified in terms of looks, endurance , and product age.

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