



Adaptation of The Wiruncana Murca Play in The Wayang Topeng Jatiduwur (Jatiduwur Mask Puppet) Jombang Performance

Setyo Yanuartuti✉, Anik Juwariyah, Peni Puspito, Joko Winarko

Department of Drama, Dance, and Music Arts, Faculty of Languages and Arts,
Universitas Negeri Surabaya, Indonesia

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Abstract

Wiruncana Murca play is the only Panji play in the Mask Puppet Performance in Jatiduwur Jombang which still performances its dramatic structure after the Mask Puppet is extinct. Wiruncana Murca play in the Wayang Topeng Jatiduwur Performance in the past was used for *nadzar* rituals. When the Mask Puppet was rebuilt, the Wiruncana Murca play was performed in a different context, the Panji Festival. This study aims to analyze the transformation process of the Wiruncana Murca play with an adaptation approach. The scope of this research includes text and context. The research method is descriptive qualitative analytical. The data collection used is observation, interview, and document study. The analysis uses an analytical descriptive method. The results performance that the adaptation of Wiruncana Murca in the Wayang Topeng Jatiduwur performance was carried out because there was a different contextuality from the ritual cultural context of the Jatiduwur village community to the context of the National Panji Festival performance in 2017 in Kediri. The transformation was carried out by the stages of identification of story ideas, the embodiment of the text, the embodiment of the dramaturgy, and staging. Adaptation to the process of intellectual transformation is based on a new contextual approach using fidelity or maintaining the originality of the source. The original uniqueness of the existing art is still used as a source of inspiration or a source of reference used as material to develop new performance products. The adaptation of the Wiruncana Murca play in the context of the Wayang Topeng Jatiduwur performance at the 2017 National Panji Festival performances the creative process of mask artists. While the result is a manifestation of a new product from Mask Puppet in Jatiduwur Jombang.

Keywords: Adaptation; Mask Puppet Performance; Wiruncana Murca Play

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INTRODUCTION

In East Java, there are several Mask Puppet performances, namely Malang Mask Puppet, Madura Dhalang Mask, Jombang Mask Puppet, Situbondo Kerteh Mask, and Tengger Mask Puppet. Among the famous mask performances are Ma-

lang Mask Puppet and Madura Dhalang Mask. Both mask performances have been studied and written by researchers since the 1980s. In those years Soenarto Timoer, B Soelarto then followed by Sal Murgiyanto and A.M Munardi had written the book "Topeng Madura dan Wayang Topeng Malang". In his book, Soedarsono also

✉ Corresponding author:
E-mail: setyoyanuartuti@unesa.ac.id

explained two performances in East Java, namely Wayang Topeng Malang and Topeng Dhalang Madura (Soedarsono, 2011). Meanwhile, Wayang Topeng Jombang, Topeng Kerteh, and Wayang Topeng Tengger have not been widely publicized, because research has only been carried out on a local scale.

Wayang Topeng Jombang is a mask act performance with a mask as the main media, and a story told by a puppeteer. Wayang Topeng Jombang only exists in Jatiduwur Village, Kesamben District. The existence of this mask performance can be traced from the Pigeaud's writing that the performance in Jombang is a traveling *amen* performance. Pigeaud explained that "mask performances in the Jombang area are in the Wirasaba and Kaboh areas in the ancient. In Jombang, in the Chinese New Year, masked performers were traveling around. They are called 'amen' or Caravan in that area; they went from one house to another and gave a brief performance" (Pigeaud, 1938).

Supriyo also explained that in the past, the mask performance in Jatiduwur Village was also a traveling *amen* which later developed into a performance for *Nadzar*. This Mask Puppet performance has experienced extinction. In 1996, there was an attempt to revitalize. At the time of revitalization, only one story could be made, namely *Wiruncana Murca*. The *Wiruncana Murca* play is Panji's poem. To provide another play, the Jatiduwur mask artist tries to adopt the Panji story play from Wayang Topeng Malang such as *Patah Kuda Narawangsa* (Yanuartuti, 2018).

Cerita Panji (Panji story) is a product of East Java that emerged during the Kediri kingdom in the 12th century and flourished in the 14th century during Majapahit. Kakawin Nagarakertagama has performed a performance called *Raket* which carries *Cerita Panji* (Soedarsono, 2011). Sumaryono explained that *Cerita Panji*, if examined and observed, had similarities with *serat babad*. Prapanca, in Nagarakertagama, seems to glorify Hayam Wuruk as a great and authoritative king who speciali-

zes in performing arts. In its telling, *Cerita Panji* resembles *serat babad*, so it is elastic and adaptive to the elements of legend and myth (Sumaryono, 2011a).

Cerita Panji always experiences a process of adaptation and acculturation with the local culture. It is this elastic and adaptive nature that causes *Cerita Panji* to have various versions according to the region where the story is in the archipelago and even reaches foreign countries. Thus, throughout *Cerita Panji* can develop following the wishes, tastes, and creativity as well as the development of ideas from artists and poets in composing this Panji story. Versions of the Panji story have been spread with the Malay version as in Java, for example in *Serat Jaya Kusuma* which is different from the Panji story in *Serat Kудanarawangsa* (Sumaryono, 2011a). In Bali, the Panji story is known as *Cerita (Satwa) Malat*, which is mentioned that Prabu Jenggala who had a son, Mantri Koripa (Raden Putra) who was very handsome. The plays originating from the Panji story, observers of Balinese performing arts call it Arja, as well as Gambuh, as a Panji drama (Dibya, 2014). The Panji story version performed in the Mask Puppet generally performs the Panji plays or *Siklus Panji* (the Panji Cycle) or Roman Panji designations, namely: *Malat*, *Wasing*, *Wangbang-Wideha*, and *Angraeni Story*. Malang Mask Puppet Performance has developed various Panji plays, the famous *Panji Reni*, *Mbalike Pusaka Gedhong Samara Denok*, *Walang Sumirang*, *Panji Semirang*, *Rabine Panji*, and so on (Hidajat, 2005).

Pudjaswara explained that the Panji story is an inspiring story, full of values, both asceticism or spiritual values, knowledge of perfection, heroism, loyalty, devotion, marriage, and friendship. The dissemination of the Panji story is at the same time followed by the enculturation process so that the story values originating from Java are internalized into the new cultural environment and are considered to belong to the cultural environment (Pudjasworo, 2014). In line with what was said by Pudjasworo, Nasrulil Ilahi in the book *Se-*

jarah Budaya Jombang said that the Wiruncana Murca play was Panji play that only exists in Wayang Topeng Jatiduwur Jombang. It means that the Wiruncana Murca play is a play belonging to the people of Jatiduwur Village, Jombang Regency so that the values in it have performed the characteristics of the cultural environment of the people (Nanang & Yanuartuti, 2012).

The Wiruncana Murca play is a legacy of the Jatiduwur mask puppet ancestors. The only local play whose structure can still be traced, so that the revitalization process carried out by Jombang artists can be demonstrated again. With the rebuilding of this play, making people who have not watched the Mask Puppet performance for a long time, want to reminisce and utilize the Mask Puppet again with this Wiruncana Murca play as a *nadzar* ritual art. As a *nadzar* ritual art, the Wayang Topeng performance with this play prioritizes its spiritual aspect, while the performance aspect is less of a concern. The head of the Jatiduwur mask group (Tri Purwa Budaya) is very eager to introduce this Mask Puppet to a wider audience.

The effort to introduce the Wayang Topeng performance received a response from the East Java Tourism Office, which was then asked to be performed at the 2017 National Panji Festival in Kediri. The Wiruncana Murca play was chosen to be presented at the performance. In the process of preparing for the Panji Festival performance, artists try their best to develop aspects of their performances. If previously the Mask Puppet paid less attention to aspects of the performance outside the ritual context, at that time it was demanded to transform and fuse the ritual art idioms into idioms of the Festival performance art form. To be able to realize the performance, it requires artists who have insight about festival performances. It was then that the head of the Jatiduwur mask group collaborated with academic artists from Unesa Surabaya.

The most difficult element to change is the understanding of old artists (even though there are only 3 people left) in the

form of fanaticism in their meaning ties. On one hand, mask artists want to introduce their art to the outside world, but on the other hand, the bond of the meaning of art in their understanding is still very close. In this condition, the right approach and method are needed so that it still does not disappoint senior artists, but the effort to introduce the *toeng* performance in the national arena is realized. Based on the agreement of various parties, reorganization must be carried out. The reorganization is done by recruiting new players. Teenagers from Jatiduwur village are less interested in participating as players, instead, those who are interested are school-age children. There are various levels of age, of these interested children, many of which are elementary and junior high, and there are 2 of them from high school level.

The children of the new players are new mediums who are not familiar with the motion techniques and also do not know the story in detail. These children are also a new medium that has different characteristics from adult dancers both physically and psychologically. Physically it is clear that children have limited range of motion, while psychologically children must be positioned according to their age. However, as a new medium, these children have the advantage of having the characteristics of love to play, enthusiasm, and high activity, high curiosity, and tend to be creative. These strengths should be considered as approaches and methods. Psychologically what needs to be adapted is the theme of the story, if in general, the Panji story has a romance story, this process must be transformed into a story of friendship.

Two things need to be transformed in the preparation process of the Jatiduwur Puppet Performance for the 2017 National Panji Festival, namely the preparation of the dancer's body media, and the transformation of the play structure consisting of themes, plot, and settings. This condition requires the director and the puppeteer to strive to redraft the storyline and the cultivation of the staging. This is where the

transformation is carried out with adjustments, with the abilities and characteristics of the players, as well as with the context of the Panji festival performance. The transformation of *Wiruncana Murca's* play is interesting to be studied more deeply, both related to the change in form (text) and its relation to the context.

Research on mask puppets has been done by other researchers. Sumaryono has conducted a research in the form of a dissertation entitled "Peran Dalang dalam Kehidupan Perkembangan Wayang Topeng Pedhalangan Yogyakarta" in 2011. The perspective of this research is historical research. The findings made by Sumaryono are historical traces of mask performances in Java from the Mataram Hindu period to Mojopahit in the XV century. During the Ancient Mataram period, the terms 'mask', *hatapukan* in inscriptions, and the term 'raket' were found in *kakawin Sumanasantaka*. Then, it was found that the period of the history of the mask performing arts in Java was in the late Majapahit period until the Demak period, the Pajang period, the Islamic period before Giyanti, and after the Giyanti agreement. The development of the Yogyakarta Pedhalangan Mask (Topeng Pedhalangan Yogyakarta) is not far from the development of the Klaten Mask Puppet. The existence of puppeteers in Javanese society is not only due to their artistic competence, but also their social status. It was also found in this study that the text of the Wayang Topeng Pedhalangan performance has an art style that refers to the arts and culture of Yogyakarta style. Wayang Topeng Pedhalangan Yogyakarta is influenced by the involvement of the puppeteers in maintaining, preserving, and developing specific styles of mask performance art as a puppetry style (Sumaryono, 2011b).

Roby Hidajat has researched Malang Mask Puppet. His thesis research took the title "Wayang Topeng Malang di Dusun Kedungmonggo: Kajian Strukturalisme Simbolik Pertunjukan Tradisional di Malang" in 2004. This study uses the perspective of Levie'straus's structuralism. The

study found that the structure of Malang Puppet Performance in Kedungmonggo Hamlet symbolizes Kamituwo, land and space, Pundhen of Belik Kurung village (as the center), river, and mountain. Such structural construction has a functional relationship with cosmology about nature which includes three things, namely the Three Kingdoms which the locals call *triloka*, which includes (1) the upper world, (2) the middle world, and (3) the underworld (Hidajat, 2004).

Hidajat also researched the adaptation of the Wayang Topeng Malang performance art to the changes in people's lives in Kedungmonggo Village, Malang Regency. This study looked at changes in the mask puppet performance from generation to generation starting in 1930 to 2018. The results of his research performance that there are three social transformation patterns of mask puppet support, namely: 1) adaptation of farmers to dancer; 2) adaptation of organizational management systems, and 3) adaptation over gender. It was explained in this study that mask puppet dancers were farmers and all-male dancers who were members of the Pucangsono Tumpang association. In its development of mask puppet has been organized in the Kedungmonggo Wayang Topeng group, performances are not only held in Kedungmonggo Village as a ritual but have become popular performances that are also staged in festival events or performances with mask puppets. Thus, there is a change in the gender of dancers, which in the past for the role of female figures performed by men changed by female dancers (Hidajat, 2018). Robby also conducted research related to the adaptation of mask puppet characters in the ritual of *Ruwatan*. In this paper, it is found that there are adjustments to the characters in the *ruwatan* ritual such as Bathara Kala, Dewi Ismaya, Dewi Uma, and so on in the form of *Topeng Panji*. For example, the character of Bethara Kala used the Sabrang mask to be brought closer to his physiognomy.

"The character of Batara Kala itself physiognomically adopts the character of

Sabrang; round face, round eye, hooked nose, eyebrow in *balarak sineret ngombak* form, thick mustache (*kepelan*), *singoborong* style in the mouth and lips, and *siung prengesan* for the teeth. The physiognomy characteristics of the character illustrate a rough and destructive nature. *Kala* means time. The society of Duwet villege themselves understands the character as *sangat* (the proper time), *naas* (danger/ bad luck), or *kala* (time/ change of the year)...(Hidajat, 2016)

In Robby Hidajat's writing about adaptation in the Malang Mask Puppet performance, it can be analyzed that understanding the concept of adaptation can mean changes that occur, the second adaptation is interpreted as character adjustment through the form of a mask. The two concepts of adaptation can be different because the discussion is less based on theoretical adaptation concepts. If this is grounded research, it will be able to find new concepts that will then become theoretical findings. This research can open up insights that in the Wayang Topeng Malang performance and also its development, there have been forms of adaptation so that its existence is maintained in community.

So far no one has done in-depth research into the Wayang Topeng Jatiduwur Jombang performance. In 2015-2018, some researchers conducted a research about the conservation of Jombang mask puppet performance with a variety of perspectives and qualitative methods as well as development methods. This paper is part of the results of this research with a focus on research on the transformation of the Wiruncana Murca play in the Wayang Topeng Jatiduwur Jombang performance with an adaptation approach. Some undergraduate students (guidance of researchers) also examined portions of the performance such as the analysis of the Wiruncana Murca play by Ezzil Presti Agustin (2014); Ezil in his research explained that the Wiruncana Murca play had a forward flow, the theme of the play was in the Panji story, the characterization was determined based on

the shape of the mask, the setting was the social condition of the people of Jatiduwur Village, Jombang as an arena performance. Players perform without written scenarios and can perform several roles that can be identified through the form of the mask used. The puppet mask play Wiruncana is performed very simply, as is folk art (Agustin, 2014). Meanwhile, Mega discussed "Bentuk dan gaya tari Topeng Klana Jaka dalam pertunjukan Wayang Topeng Jatiduwur Jombang" by Mega Anugrah Ramadani (2017). The findings performed that the Topeng Klana Jaka dance is the opening dance in the Wayang Topeng Jatiduwur performance. Klana mask is still being myth by the people of Jatiduwur Village. Based on the shape of the mask it can be interpreted that this mask is a relic of Mojopahit which was inherited by Mbah Purwa (Grandpa Purwa). The form and pattern of motion that was presented by the Klana Jaka Mask dance was influenced by the style of the individual dancer, Moh. Yaud, and the social conditions of the people of Jatiduwur Village (Ramadhani, 2017).

The previous studies performance that research on adaptation of Wiruncana Murca play in the Wayang Topeng Jatiduwur Jombang performance has not been discussed by other researchers. The phenomenon of the transformation made by mask artists in collaboration with Unesa to work on the form of the mask puppet performance of Wiruncana Murca play in festival events deserves to be studied more deeply. Therefore, the focus of this research is to examine the processes and forms of adaptation in the transformation of the Wiruncana Murca play in the Wayang Topeng Jombang performance. This research is very important to be carried out so that the existence of Wayang Topeng Jatiduwur Jombang re-exists and is widely known in the community. Besides, the adaptation process that has been carried out can be the basis for developing the Wayang Topeng Jatiduwur Jombang performances into the future.

METHOD

This research is a descriptive qualitative analysis of the results of research on the creation and study of art about the conservation of Wayang Topeng Jatiduwur Jombang. The object of this research material is the process and form of *Wiruncana Murca* performance in the Wayang Topeng Jatiduwur Jombang performance which was performed at the 2017 National Panji Festival in Kediri. The data source comes from direct observations in the process of working on the play, and during the Wayang Topeng Jatiduwur performance in the 2017 National Panji Festival in Kediri, East Java. Besides, the source of data also came from interviewees such as Moh Yaud (puppeteer), Yayak (dancer), Mbah Sumarni (current heir of Topeng Jatiduwur), Sulastri Widyanti (chair of Sanggar Topeng Jatiduwur Purwo Budaya), and Henri Nurcahyo as the observer of the National Panji Festival. Data collection uses observation, interviews, and document study techniques. Data analysis techniques are carried out with the stages of data reduction, data presentation, and data verification. The validity of the data uses insulated sources and methods, and the Forum Group Discussion.

RESULT AND DISCUSSION

The Wayang Topeng Jatiduwur performance is generally presented within 2-3 hours and is performed to be responded to or requested by the community members who have the intention to release *nadzar*. In connection with this function, every Mask Puppet performance has a presentation structure of the Klana Dance as the opening of the mask puppet, the presentation of the play, and is closed with an *mbatek kupat luar* ritual as a ritual of releasing the *nadzar* promise by the puppeteer and the host as the intention owner.

The structure of the Wayang Topeng performance as a means of *nadzar* ritual always stays from the mask smoking ritual, Klana Jaka Mask Dance as the opening

dance, the presentation of the *Miruncana Murca* play, the *mbatek kupat luar* ritual as a symbol of the release of *nadzar*. The structure of the performance cannot be applied to the Wayang Topeng Jatiduwur performance in the 2017 National Panji Festival performance. Therefore, the adaptation process is carried out following the contextuality of the National Panji Festival event. The adaptation process is carried out by the method of transformation of the play and elements of dance movement as the main media and other performance elements. The following is a description of the process and form of the Wayang Topeng Jatiduwur of *Wiruncana Murca* play performance which was staged at the Panji Festival in Kediri.

Illustration of the Plot of *Wiruncana Murca* play

The *Wiruncana Murca* play is a story that tells the disappearance of Raden Panji Inukertapati, who then disguises himself by using the name Raden *Wiruncana*. The disappearance of Raden Panji made his father anxious and finally a competition was made that whoever could defeat Raden Carang Aspo, he would be arranged for Dewi Kumudaningrat.

The competition had invited kings and knights to follow it. It is said that Raja Rancang Kencana sent Patih Sundul Mega to participate in the Carang Aspo competition, to marry Dewi Kumudaningrat. On the way, Patih Sundul Mega met with Raja Sewu and Raden *Wiruncana*, who had the same goal. A battle ensued and was won by Patih Sundul Mega. Raden *Wiruncana* faced Begawan Sidik Wacana to strengthen his supernatural powers. In the kingdom of Java, Raden Carang Aspo and Dewi Kumudaningrat were visited by the kings who were going to participate in the competition. But of all the Kings no one defeated Raden Carang Aspo. Raden *Wiruncana* came and followed the competition. When Raden *Wiruncana* and Raden Carang Aspo were fighting, Raden *Wiruncana* changed to become Raden Panji. The return of Raden Panji has become a peace

for the Kingdom of Java (Agustin, 2014).

In this performance, Wiruncana Murca play is performed with a forward flow starting at around 21.00 till 00.00 WIB, or if during the day starting at 09.00 till 12.00 WIB. The plot can be seen in *balungan lakon* or outline of the following scene.

Scene I : *Jejer sepisan (jejer of Sabrang Kingdom)*

Scene II : *Bodholan Sabrang soldiers*

Scene III : *Bambangan (Raden Panji and Bancak Doyok)*

Scene IV : A failed war between Sabrang soldiers and Raden Panji

Scene V : *Jejer kepindo (padepokan/hermitage)*

Scene VI : *Jejer ketelu (Jejer of Jawa Kingdom)*

Scene VII : *Brubuh war*

Adaptation in the Transformation of Wiruncana Murca play

The 2017 National Panji Festival is a series of activities organized by the East Java Tourism Office to awaken the Panji culture. As being written by previous researchers, the Panji story has a historical setting in Majapahit. Archaeological evidence performances that the Panji story originates in reliefs in East Java, including in Miri Gambar Temple in Tulungagung, Surawana Temple in Kediri, LXV Temple in Mt. Bekel Penanggungan, Perwara Tegawanggi Temple, and many more in the form of panels reliefs in several other temples in East Java (Munandar, 2014). Based on this history, the East Java Tourism Office preserved it through the Panji story and built the Panji culture in several places in East Java. Nusantara Panji Festival is one form of activity that encourages the emergence of the Panji story and develops Panji culture in the form of performances. The National Panji Festival was participated in by art groups throughout the archipelago, to introduce Panji culture from their respective regions.

Performances in the National Panji Festival event are a different context to the social context of rural communities. The Jatiduwur Mask Puppet in Jombang was previously exhibited in the context of the social life of the people in Jatiduwur Village through the *nadzar* ritual, when it had to be staged in the National Panji Festival

event, it requires adaptation in several elements. Adaptation is done through a process of transformation both from the elements of the play and the main media, namely children's dancers. Adaptation is done so that the form of performance text used is following the context of festival performances.

Hutcheon explains that adaptation is redecorating with variations without imitating or tracing, adapting means regulating, changing to be appropriate (Hutcheon, 2006). This concept of adaptation is following the process that has been carried out in Wiruncana Murca play in the Jatiduwur Mask Puppet Performance. In detail, the stages of adaptation in the transformation of the Jatiduwur Mask Puppet Performance are carried out in the following stages.

Identification of Story Ideas

The process of identifying ideas is carried out by conducting observations and interviews with resource persons about the Wiruncana Murca play that has been previously staged. The result is information about the uniqueness of the Wayang Topeng Jatiduwur Performance, namely the scene of a meeting between Patih Sabrang (Patih Sundul Mega) and Raja Sewu. The presence of Raja Sewu is never in the Panji story anywhere.

The presence of the Raja Sewu scene is influenced by the environment of Jatiduwur Village, which is on the banks of the Brantas River. Jatiduwur people believe that Raja Sewu is around Jatiduwur Village. For example, the figure of Raja Bajul Sengara came from the Girikadasar kingdom. Raja Bajul Sengara is believed to be the king of crocodiles at the bottom of the Brantas River. Uniqueness like this is a local value that is very important to be used as a strength of value when doing the transformation. Adaptation which is done by referring to the strength of values which is the uniqueness of Wayang Topeng Jatiduwur is an adaptation that prioritizes the originality of values.

The Embodiment of the Text

The second stage of adaptation is done by creating a new text. The new text intended is *Wiruncana Murca's* scenario. The new screenplay contains a storyline in the form of scenes complemented by character determination, dance moves, plotting, and settings. The scenario arrangement is adjusted to the performance time given by the Panji Festival committee, which is 1 hour.

The scenario transformation process is done by compacting the play. Parts of the scene that did not appear were the *Jejeran Sabrang* and *bodolan* scene. The scene immediately starts from the meeting of Patih Sabrang, with Raja Sewu and *Wiruncana* in the Urawan royal square. The reason for the meeting was because they both wanted to take part in the Carang Aspo competition.

The scene of the meeting in the square is made with a lively atmosphere, competing for skills that are illustrated through *kiprah* movements. This *kiprah* movement encourages the emergence of an initial conflict called a failed war. Raja Sewu and *Wiruncana* suffered defeat in this failed war. *Wiruncana's* defeat led to the appearance of the hermitage scene.

The hermitage scene was preceded by *gara-gara* (Bancak Doyok). This scene is a decrease in the atmosphere from frightening to peaceful. This is where *Wiruncana* was given knowledge and magic by *Begawan Sidik Wacana*. The next scene is the *jejer* of Urawan kingdom. This scene was developed by beginning with *jojetan bedayan cenik*. This *Bedayan* dance was raised to provide a cheerful atmosphere, to cheer up *Dewi Kumudaningrat* who was sad.

The next scene is the *brubuh* war. Starting with a battle between Patih Sabrang (Sundul Mega) and Raden Carang Aspo, and won by Raden Carang Aspo. The next match was between Raden *Wiruncana* and Raden Carang Aspo. This war caused Raden *Wiruncana's* disguise to fade into Raden Panji Inukertapati. If the original purpose of the competition was to get *Dewi Kumudaningrat* as a wife,

in this process of cultivation *Wiruncana's* struggle to participate in the competition to defend the country. Because *Wiruncana* or Raden Panji understood that the competition aimed to help the Urawan state struggle from the war against the enemy.

The adaptation carried out in the preparation of this text still holds the original value of the text of the play that has existed, only that there is an adjustment in the strengthening of the value of love into the value of struggle and friendship. Adaptation is done only by compaction, reduction of the scene which is not the core scene, and given the addition of dance variations in the Urawan scene to build dynamics to make it more varied. This adaptation effort is still relevant to the opinion of Sander (2006) about the limitations of the originality of the work in the development process. Ardianto in his research on the existence of film adaptation in Indonesia which was transformed from the novel also mentioned that in adapting art from medium to another medium it still departs from the original value of the story in the novel even though the form of the text is different. Adaptation like this can be said as an adaptation by focusing on fidelity at the source of adaptation (Ardianto, 2016).

The Embodiment of Dramaturgy

The realization of dramaturgy is done by applying scenarios in existing art media, such as arranging dance movements, structuring *gending*, developing dialogues by the puppeteer. This process is a more complex adaptation process, which is visualizing the text of the scenario text into dramaturgy. In the realization of dramaturgy, there is a new medium, namely children. Therefore, the transformation of the play's message from romance to the struggle to defend the country must be carried out.

The initial preparation for this process is to prepare the children's body medium. The process of preparing the ability to move skills is done by body training. The goal is for children's bodies to have flexibility, balance, and strength. In addi-

tion to bodywork, children are provided with basic moving skills in the Jatiduwur mask, through drill techniques.

Cultivation of patterns and forms of motion following the scenes in the puppeteer's scenario and dialogue. Cultivation of motion is done by developing new motifs based on the motifs of the Klana Jaka Mask dance (Opening dance). The patterns and forms of motion in the Klana Jaka Mask Dance have various motifs (Ramadhani, 2017). The development of this new motif was applied to the movements of the warriors, Patih Sundul Mega and Raja Sewu in scenes on the square. In these scenes, motives are also added gestures. The development of motion motifs was also carried out in the scene of the decision of the kingdom of Urawan. Motifs of motion developed are female motifs in the form of *bedayan* motion. Bedayan dance is called Bedayan Cenik because these princesses are performed by children.

The development of movement patterns is also carried out on war motion techniques such as *ngereki*, *gaprukan*, and *jaguran*. If the war technique is usually only done by one character with another character, here it is developed with a group war system with variations in floor patterns, levels, and direction to face. Strengthening the technique is also carried out by strengthening the children's skills in dancing, with the concept of joint movement patterns, adjusted to the children's movements.

The process of adaptation that occurs in the transformation of motions from simple motifs to varied motifs, and also the transformation of motion from the shapes and patterns of adult dancers' movements to the shapes and patterns of children's movements. Transformation of motion does not change the form of motion, but some add variations in motifs of motion and simplify the technique of motion, and some strengthen the position of gestures. This form of adaptation is also in line with Indra Bulan's expression in his research on the transformation of the Sword dance which still originates from the *kuttau* moti-

on in Pencak Silat in Lampung. The form of the Sword Dance when viewed from its movements is the same as the movement in the *kuttau*, but it experiences addition, subtraction, and change to other streams. This process is included in the transformation process which is also part of the adaptation (Month, 2017).

The development of dance movements is also carried out to adjust the motion with the puppeteer's dialogue. This process results in the integration of a sense of motion with the sound of the puppeteer. A dancer must memorize the sound of a puppeteer who performances the characteristics of a character. This cultivation of movement is the development of motion to strengthen the expression of the puppeteer's voice. This process is done repeatedly so that at least the child understands who the characters and characteristics are taught by learning the voice of the puppeteer.

Structuring the *gending* is done in conjunction with the preparation and training of dance movements. Cultivation of *gending* is done by making a written notation and then applying it in practice. *Gending* was developed with both time and beat patterns. At the end of the training process, a merger is carried out among motion and *kerawitan* music, and *antawecana* puppeteer. In this merging process, adjustments occur in both the beat rhythm and the dynamics. The adaptation process occurs between dance moves with *gending*, dance moves with puppeteer's dialogue, and synchronization of all these dramaturgy elements. Hidayat explained that in the Wayang Topeng performance, *gending* and dance moves were a unity that had to be united. The sound of *gongseng* from the dancer's foot which was pounded guided the sound of the drum in the Wayang Topeng performance (Hidajat, 2018).

Staging

The stages of staging are the stages of preparation for the supporting elements of the presentation, up to the performance. The process carried out at this stage is the

development of clothing designs and lighting fixtures needed. As it is known that the Wayang Topeng performance, players use everyday clothes, plus cloth (*batik*) complete with *sampur*. Strengthening of the character can be seen from the mask, and *jamang* (headwear). The fashion design was developed from the interpretation of the mask characters, with the coloring approach and the types and motifs of Jombangan style dance clothing. For example, the Panji figure used a type of prominent green clothing, Dewi Sekar Taji with black, Raja Sabrang, and the governor, and his soldiers were reddish, and so on. For the type of clothing for male characters in general they use a type of leather head war, *kace* necklace, shoulder belt, belt and *keris*, 2 *sampur*, long cloth, $\frac{3}{4}$ or long pants, and *gongseng*.

The stage performance has been provided by the festival organizer, complete with the lighting arrangement. To produce optimal performances, players are adapted to the existing stage forms. Adjustments are made by stage blocking exercises before performing. In this stage, the transformation of the play has not occurred, because it is more on the adaptation of the form of work that has been prepared with the conditions of the stage as contextual performances. The dancers are trained to be able to adjust where to enter and exit the stage and must adjust the pattern of the floor or plotting to the stage area.

The final stage of the adaptation process is a performance. The performance was held in Kediri Regency, precisely at Simpang Gumul at the 2017 National Panji Festival. The exact schedule of the Wayang Topeng Jombang was held on July 20, 2017, from 19:00 to 20:00 WIB. The adaptation that occurs in this performance is how the performers, both dancers and performers, and puppeteers, can control their fear, worry, and confidence because they have to present the mask puppet in front of an audience outside Jatiduwur Village. The audience came from various regions not only from artists and performance experts from East Java but also from other re-

gions outside Java. At this time, there was an audience reception of the performance presented by the Jatiduwur Mask puppet team.

Wiruncana Murca Play Textual in the Wayang Topeng Jatiduwur Performance at the 2017 National Panji Festival

The play is a story dramatized and written to be performed on stage by several players. In a puppet performance, mask play is a story that is manifested in the form of a masked drama. This story or visualization is visualized through text elements in mask drama performances such as plot, dance moves, mask shape characters, *gending* patterns, fashion, and supporting aspects of the stage. The textual elements in the performance are called textual performances. This textual will be adjusted according to the context.

The text of the *Wiruncana Murca* play in the Wayang Topeng Jatiduwur Performance at first was strongly bound by the socio-cultural context of the people of Jatiduwur Village, such as performing rituals before the opening dance was performed. The form of the ritual is the ignition of charcoal coals that have been given incense so that the smoke rises to the top and gives off a fragrant scent that carries a sacred impression. Incense embers are used to smoke the masks that have been prepared on the table. As a folk art, Wayang Topeng Jatiduwur is simple, performed on the home page of the audience, with the condition of the audience surrounding the performance arena. The nature of being one with the community feels thick in the Wayang Topeng Jatiduwur performance. The contextual performance of the Wayang Topeng Jatiduwur as folk art can be seen in the Figure 1.

Wiruncana Murca play ended with the end of Raden *Wiruncana* disguising and turning into Raden Panji. The return of Raden Panji as a sign of the coming of the rays of light that will illuminate the kingdom to preserve human life in this world. This performance is also connected with the *nadzar* ritual function which is carried

out after the performance ends. *Nadzar* rituals are performed with salvation marked by *sesajen* and *nasi tumpeng* (rice cone) and *kupat luar* with money and yellow rice inside. The *nadzar* release ritual is manifested by the *mbatek kupat luar* (the inviting person holds the edge of the rhombus, and the other hand is held by the puppeteer who is believed to be able to help release the *nadzar*'s promise). These symbols are the text of Wayang Topeng Jatiduwur in the context of community life in Jatiduwur Village. Wiruncana Murca is believed by the community to have a functional relationship with their ancestors and social structure, in line with Robby Hidajat's research that the mask puppet in Kedungmonggo Hamlet is one of the social phenomena that are related to the social structure of the community, this is understood as a reality composed of life units that are complex and have functional relationship (Hidajat, 2005).



Figure 1. Raden Wiruncana's scene facing Begawan Sidik Wacana when staged in front of the front yard of a resident's home in Jatiduwur Village, Jombang

The 2017 National Panji Festival is a national scale performance event. This event is a new context for the Wayang Topeng Jatiduwur Performance. The purpose of the performance in the National Panji Festival is 1) to introduce the existence of Panji culture in the Wayang Topeng performance; 2) to performance the uniqueness and beauty of the Wayang Topeng Jatiduwur performance form. Based on these objectives, it is clear that the Wayang Topeng Jatiduwur performance at the Panji Festival has changed its function, from the *nadzar* ritual to the performance

function. The form of the stage is complete with the arrangement of the lights, the distance of the audience from the arena, and the direction of the one-on-one audience performances the context of the performance that is different from the context of the performance in the social community of Jatiduwur.

The contextual festival has changed the text of the Wiruncana Murca play in the Wayang Topeng Jatiduwur performance. The textual performance of pure Wayang Topeng Jatiduwur is arranged and packaged for the performance function, with a duration of 1 hour. Wiruncana Murca play which was previously performed in 3 hours was worked on and packed into 1 hour. This change in the duration of time demands the development of the Wiruncana Murca play. Compaction of the play becomes a method in the transformation of this play. As a result of the compaction process, Wiruncana Murca play in the mask puppet performance at the Panji Festival event only consisted of 4 (four) scenes. The four scenes of the Wiruncana Murca play can be seen in the Table 1.

With the compactness of the plot of this play, puppeteer *antawecana* is an element that must be able to provide a picture of the scene's atmosphere. For example, in the scene on the square, the puppeteer gives an illustration that there is the Aspo Carang Competition. This competition provoked the Kings of Sabrang and Raja Sewu to take part in the competition because if they won, they would get Dewi Kumudaningrat's friend. Not only the Kings who lured to join the competition, but also Raden Wiruncana. Because of that, the Kings and Raden Wiruncana came to the Urawan square to take part in the competition. Puppeteer *antawecana* is realized in the form of a *janturan*.

The interwoven story in the plot built in this play was built not straight and broken. It is said not to be straight because the scene does not begin with the Sabrang scene as in the plot of the Wiruncana Murca play in the past. The scene was immediately taken with a meeting between

Table 1. The four scenes of the *Wiruncana Murca* play

Scene	Atmosphere	Summary
Scene I A depiction of the atmosphere of the Urawan square	Crowded	Scenes in the square (the kings and knights who will follow the Aspo Carang competition, have gathered at the Urawan Square). It is depicted that Raja Sewu and Sabrang (Patih Sundul Mega) competed with each other as illustrated by the motion of <i>kiprah</i> . A battle ensued and was won by Patih Sundul Mega.
Scene II (<i>jejeran padepokan</i>)	Joyful	This scene begins with the release of Bancak and Doyok to entertain themselves. Raden Wiruncana faces the Begawan Sidik Wacana hermitage together with Bancak and Doyok. This is where Raden Wiruncana was trained and prepared for his miracle.
Scene III (<i>jejeran Urawan kingdom</i>)	Calm and sad	Scenes of the Bedayan Cenik dance (dance of the little princesses of Dewi Kumudaningrat's caretakers). This dance begins with a row of Javanese. It is described that Dewi Kumudaningrat was sad and restless because her sister Raden Carang Aspo would soon compete with the followers of the Competition. If Raden Carang Aspo loses, he must be friends with the King of Sabrang. Come Raden Carang Aspo to appease Dewi Kumudaningrat.
Scene IV Brubuh War – <i>tancep kayon</i>	Tense - Peace	The competition begins between Raden Carang Aspo and the Raja Sabrang who participate in the competition. The magic competition is won by Raden Carang Aspo. The next competition was Rade Wiruncana and Raden Carang Aspo. The war ended with the change of Raden Wiruncana to Raden Panji. The aim of the Raden Carang Aspo competition has succeeded in luring Raden Panji to return to the kingdom. The return of Raden Panji brings hope of the return of peace in the Javanese kingdom.

Raja Sabrang and Patih with Raja Sewu, and also Raden Wiruncana who had the same goal of participating in the Aspo Carang Competition. This meeting sparked a dispute and there was a magical battle, which ended with the retreat of Raden Wiruncana Murca and Raja Sewu. The next scene is a direct scene of *gara-gara* and Sidik Wacana's hermitage. The break-up also occurred in the Urawan kingdom's *jejer* scene. This scene is only represented by scenes of *bedayan cenik* princesses with Dewi Kumudaningrat and Carang Aspo. Here, the scene is abridged only *Keputren* scene. The scene directly continues to the fight between Raden Carang Aspo with Raja Sabrang and Wiruncana, which ends with the change of Raden Wiruncana's disguising to Raden Panji. The scene closes with a sign of reuniting Raden Panji, Raden Carang Aspo, and Kumudaningrat.

Interwoven events that are worked with not straight and broken are categorized by episodic plot. This is as explained by Sudikan that the episodic plot is a small plot. The events woven in this flow are episodes of a long story (Sudikan, 2000; Wiratama, 2019).

The integrity of *Wiruncana Murca*'s presentation in the Wayang Topeng Jati-duwur performance at the 2017 National Panji Festival is supported by other mediums such as the cultivation of dance motifs and floor designs and their top designs. The motif for the motion was developed from what was originally just a moving motion (the act of *ngencik*, *gantungan*, *tancep*) to move to and from the arena, into several motifs such as motion motifs of *cawukan*, *sekar* (*trap ali-ali*, *trap sumping*, *usap rawis*), arranged using variations in floor patterns and facing directions and le-

vel variations. The development of motifs, patterns, and forms of motion is supported by the patterns of East Java Javanese *gending*. As it is known that the *gending* used previously was only *jula-juli* and *ayak-ayak slendro wolu* in this cultivation used other East-Javanese *gending* such as *Cokronegoro*, *Blendrong*, and also new *gending* by developing rhythmic patterns such as $\frac{3}{4}$, $\frac{2}{4}$, and also $\frac{4}{4}$. The development of *gending* notation is based on the atmosphere of the plot that has been arranged in the scenario.

Strengthening the characteristics of the character that was raised in Wiruncana Murca play continues to be manifested by the form of the original psychology of the Jatiduwur mask and there is the addition of a new mask which is for the *cenik bedayan* character. Raden Wiruncana figure uses a golden-brown mask when turned into Raden Panji Inukertopati using a green mask. Raden Wiruncana's mask of physiognomy is a rather thin eyebrow shape, the shape of a small nose is pointed, the shape of the eye is smooth (like grain), the shape of the mouth is closed, wearing a long thin moustache. Headdress ornament uses flower picture. The shape of the physiognomy of this mask depicts Raden Wiruncana's character who has an unpretentious but authoritative character, a subtle character somewhat *lanyap*. For the green Panji mask, the shape of a thin eyebrow, the guardian's nose is tilted, the shape of the eye is smooth, the shape of the mouth is closed, it does not have a moustache. This form of physiognomy mask depicts the character of a knight, *alus luruh* (Suprihatin, Endang Wara, 2016). Examples of the forms of Raden Wiruncana and Raden Panji masks as well as *cenik bedayan* can be seen in the Figure 1.

The cultivation of Wiruncana Murca play plot in the form of a compact play visualized through dance patterns and dance forms adapted to the puppeteer's *antawecana*, variations in the musical notation patterns that accompany it, the cultivation of choreography that is supported by lighting and stage settings create a new form of puppet mask. This is a form of creation

that has been done by the director and the puppeteer in arranging the new structure of the Wiruncana Murca Play. The creative process is carried out by transforming Wiruncana Murca play in the Wayang Topeng performance by using a new medium, which is the dancers of school-age children. The development of work like this is a creative process that requires careful and new aesthetic considerations. Such a transformation process is included in the adaptation as a creative process. This creative process produces creative products, in the form of textual-contextual performances. This is as expressed by Hutcheon dividing adaptation into as a product, as a creative process, and as a reception process. Adaptation as a product is interpreted as a transposition from one work medium to another work medium, adaptation as a creative process means that there is a process of reinterpretation and re-creation, whereas as a reception process is a form of the intertextuality of literary works (Hutcheon, 2006).



Figure 2. Raden Wiruncana's Mask



Figure 3. Raden Panji Inukertopati's Mask

Dancers of school-age children in the context of the transformation of *Wiruncana Murca* play in the Wayang Topeng performance are a new medium. Thus, in this transformation, there is a change in shape from the medium of the adult dancer to the medium of the children. Denny Tri Ardianto in his article explained that the process of adaptation as a product is a process of transposition from one medium to another. Denny found in research that product adaptation can also be done by transposing texts from novel texts to film texts. Many films in Indonesia are adapted from novels, such as the 1926 *Loetoeng Kasaroen* film which has been directed by Dutch nationals and played by native actors and actresses who have succeeded in realizing a new film form (Ardianto, 2016).

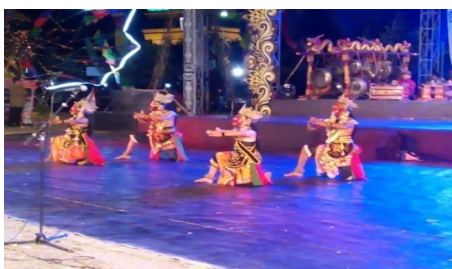


Figure 4. Soldier scenes in the first scene in the Javanese Royal Square, Kings of Kiprah (Photo. Setyo, 2017)



Figure 5. Scenes of princesses *bedayan cenik* while entertaining Dewi Kumudaningrat (Photo. Setyo, 2017)

This new Wayang Topeng performance received appreciation from observers as a form of the success of the Tri Purwa Budaya mask group in revitalizing the Wayang Topeng Jatiduwur performance in Jombang. This was revealed by Henri Nurcahyo in the book "Festival Panji National 2017", that the Tri Purwa Budaya

Studio had succeeded in regenerating Wayang Topeng Jatiduwur, through the cultivation of the *Wiruncana Murca* play by staging the National Panji Festival due to the assistance of Universitas Negeri Surabaya lecturers. The appearance of children as dancers in the Wayang Topeng performance, as a result of the revitalization process, is quite interesting as to rebuild the life of traditional arts (Nurcahyo, 2017). The following are examples of pictures of the Wayang Topeng Jatiduwur of *Wiruncana Murca* play.

CONCLUSION

Based on the analysis, it performs that the adaptation process has occurred in the transformation of the *Wiruncana Murca* play in the Wayang Topeng Jatiduwur Jombang performance from the context of folk performances with its function as a *nadzar* ritual to the context of the 2017 National Panji Festival performance art form. The transformation is carried out by the stages of identification of story ideas, the embodiment of the text, the embodiment of dramaturgy, and staging. This adaptation process is categorized as fidelity adaptation or by maintaining the originality of the source and placing the source of the art as inspiration for developing new performance products.

The textual form of the *Wiruncana Murca* play has been adjusted to the context of the Wayang Topeng Jatiduwur performance at the 2017 National Panji Festival. Adaptation of the *Wiruncana Murca* play is a new product from the Wayang Topeng Jatiduwur Jombang.

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