

# Hermeneutics Study and Educational Value of Suluk Wayang Surakarta Style

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**Abstract.** *Wayang* is an originating art form from Javanese culture. The purpose of this research is to describe and explain in more depth about the *Suluk Wayang* Surakarta. This study of *suluk* discusses the forms and meanings of the *Wayang* Surakarta style reviewed from the perspective of the language used. Furthermore, the philosophy of the *Wayang* Surakarta style is also discussed. This study uses qualitative methods to describe and explain the form and meaning in the *Wayang* Surakarta style, the philosophy, and assess the value of education. The results of this study show that the language in the *Suluk Wayang* Surakarta is in the form of an archaic language which contains prayers to the Almighty God. *Suluk* also has a distinctive tone, different from *suluk* from other regions because it is influenced by the Surakarta Palace. The philosophy contained in this *suluk* comes from Javanese culture and reflects the personality and character of the Javanese community. The implications of this study contribute to the wealth of local wisdom of Javanese culture and religious values in character education.

**Keywords:** *Wayang, Hermeneutic, Educational Value, Suluk, Surakarta*

## 1. INTRODUCTION

*Wayang* is one of the world cultural heritage owned by Indonesia. This inheritance becomes very valuable because it contains noble values. The noble values possessed by *wayang* are not only in terms of figures that reflect human nature in life, but also have stories that contain cultural values, traditions, education, and moral teachings.

Judging from its form, puppets can be identified by two types, namely *wayang wong* (human) and *wayang kulit*. *Wayang wong* is a puppet whose character is human. Another case with *wayang kulit* is a shadow puppet whose form is a puppet from the leather and is driven by a *dalang* (puppeteer), that is, a person who moves and plays the dialogue of the story of the puppet characters.

*Wayang kulit* has experienced a glory in the past, even during the spread of Islam on the island of Java, the guardians used stories and puppet shows that have been inserted by Islamic teachings and rules as a medium for the spread of Islam, this can be realized because *Wayang* stories have stories depicting human life that teaches us to live life on the right path, in which case Islam also teaches the same thing so that it is easy for the saints to incorporate Islamic teachings into puppet stories [1]. The method proved to be quite successful, because at that time,

shadow puppet shows were a means of entertainment for people who could embrace the wider community. In its development, leather puppet shows experienced a lot of decline in their specialization. This reduction in specialization can be caused by ignorance of the community about the storyline and characters of those who play a role in the story of the puppet show. The lack of knowledge about this makes many people feel reluctant and lazy to see the puppet show [2]. Even though the characters of each character in each puppet show are very good for life guidance for the community, some famous figures in the puppet stories are Pandavas and Kuravas. Pandavas are the main characters who always get bad treatment from the evil Kurawa, but at the end of the story Pandavas can win the battle and take over the kingdom they are entitled to.

*Wayang* are often used as media to convey messages and values of moral education that are noble for humans to live their lives [3]. The messages are conveyed explicitly or explicitly and are packaged in the form of a song called *tembang* or *sekar*. This song can be in the opening position, the core of the story, or at the end of the story.

This research focuses on discussing the *wayang* or *tembang* songs sung at the opening of the *wayang* story in the typical style of Surakarta City. The *Suluk* *wayang* Surakarta style has a distinctiveness that is at in the language section used in the *Suluk* Surakarta style [4]. In addition, the *Suluk* Surakarta style is also related to Surakarta style and *gagrag* or *pakeliran* style. This is what distinguishes between Surakarta style *suluk wayang* with puppet shows from other regions, such as Yogyakarta and East Javanese style puppet. The discussion on the Surakarta style of *wayang* puppets in this study focused more on the discussion of the use of language which contained several moral teachings and educational values that originated in Javanese culture.

## 2. RESEARCH METHOD

This research is a descriptive- qualitative study with a hermeneutic approach from the *Suluk Wayang* Surakarta style. The research data was obtained from direct observation by watching the shadow puppet performance held in Surakarta City. The research location is in Surakarta City, Central Java Province, Indonesia. The sampling technique of this research was purposive sampling by identifying only the *suluk* parts. The validity of the data is done by triangulating the theories, methods, and resource persons from the mastermind, the puppet expert, and the surrounding community as the puppet show lovers.

## 3. RESULT AND DISCUSSION

*Wayang* are generally known by three styles, namely Surakarta style, Yogyakarta style, and East Javanese style. Each style has a kind of rules or *waton* which are then used as guidelines for adherents. To differentiate between styles with one another, it can be viewed from the elements of work on *pakeliran* such as *sabet* (motion), *catur* (language) and *iringan* (*karawitan*) including *sulukan*. *Sulukan* is a mastermind vocal song to give a certain atmosphere effect in a *wayang* show, which has a very important role, as a maker, sweetener, amplifier, and builder of the scene [4]. The atmosphere of the scene in question includes an atmosphere of happiness, relief (calm), peace, sadness, *mangu*, *emeng*, anger, *prenes* (love), *greget* (surprised), and so forth.

*Sulukan* in *wayang* performances is able to color the events of the play presented by the puppeteer [5]. Others say that *sulukan* is a classic fragment of poetry commonly used in puppet shows.

In the Surakarta style wayang show, the tradition is divided into three *pathets*, namely *Pathet Nem*, *Pathet Sanga*, and *Pathet Manyura*. *Pathet Nem* has a base note 2 (*gulu*), *Pathet Sanga* has a base note 5 (five) or 1 (item), while the *Pathet Manyura* has a base note 6 (*nem*) [6]. *Pathet's* position is very important in relation to *sulukan*, through *dalang grimmingan* easily adjusts the tone in making *sulukan*, so that it is not wrong to determine the *suluk* force. The *pathet* referred to in this case is that besides being referred to as the boundary of the *gending* region, also as a pointer to the basic tone of *sulukan* it is usually called *grimmingan* and or *tintingan* gender instruments.

The Surakarta style is composed of three types, namely: *Pathetan*, *Sendhon*, and *Ada-ada*. *Pathetan* is a *dalang* vocal lagon accompanied by certain gamelan sounds, such as *gender*, *gambang*, *suling*, *rebab*, *kempul*, *kenong*, and *gong* [7]. This type of *sulukan* has the impression and / or calm atmosphere, squad, relief, and so on. *Sendhon* has sad impressions, *mangu*, *prenes* and so on. The *Ricikan* gamelan used to accompany the *sendhon* is basically the same as *pathetan*, except that *sulukan sendhon* is not accompanied by *rebab*. Whereas there are vowels that begin with *dhodhogan/ keprakan* by *dalang*, accompanied by *gamelan* sounds, such as *gender*, *kempul*, *kenong* and *gong* usually to express the atmosphere of anger and grief, *sereng*, and so on [8].

The *sulukan* function can be viewed from structural functions and aesthetic functions. The structural function in question is the use of *sulukan* which is directly related to *pakeliran*, when *sulukan* is used, while the aesthetic function means *sulukan* which is displayed to support the ongoing atmosphere, for example *sulukan* as a maker, sweetener, atmosphere builder and so on [9]. The type and function of *sulukan*, are then used as guidelines for mastermind to work that is tailored to each taste or stability. The emergence of creativity from each puppeteer, resulting in the emergence of interesting phenomena to be discussed.

Here are some excerpts from *suluk wayang*.

### 3.1 Suluk Pathetan

*Leng-leng ramya ningkan,  
Sasangka kumenyar, o,  
Mangrengga ruming puri, o,  
Mangkin tanpa siring,  
Halep ingkang umah,  
Maslir murubing langit, o,  
Tekyan sarwa manik,o,o,  
Tawingnya sinawung,o,o,  
Saksat sekar sinuji,  
Ungyan Banuwati,o,  
Yan amren alangen,  
Lan nata Duryudana,o,  
Lan nata Duryudana,ooo..*

The above verses if interpreted literally have the meaning as follows. Fascinated by the beauty of the moon that illuminated the castle so much more beautiful, there is nothing like the beauty of the castle (the golden house) as light of the sky. Furthermore, the curtains are coated (gilded) of various gems like floral embroidery from gold thread. There is a bed and love with Duryudana.

From the above literal meaning as a whole if we live and we feel behind it contains the meaning or impression of calm, dignity, greatness, grayness, and so on, so that it is right when

used in the first row (having an atmosphere of authority). Thus, between the head and the song, it can be right (grow) with the atmosphere of the scene.

### 3.2 Suluk Sendhon

*Sulukan Sendhon Tlutur* in *pakeliran* is also often used for *Ada-ada*. Call the *Tlutur Sendhon* usually using *cakepan* as below:

Ooo..., Ooo...  
Surem-surem diwangkana kingkin,  
Lir manguswa kang layon,  
Denya ilang memanise,  
Wadananira landu,  
Kumel kucem rahnya maratani,  
marang saliranipun,  
Meles dening,  
Ludira kawangwan,  
Gegana bang sumirat, Ooo..

It is usually used in sad, *terenyuh*, *nges*, or clarity situations. Seen from the front, the impression is sad, especially if strengthened or strengthened with the song will be more pronounced. In the Kraton *Sulukan* tradition, *Sendhon Tlutur* is only accompanied by certain musical instruments such as the gender of *barung*, *gambang* and *suling*. In contrast to the tradition outside the palace, besides using the sound of *gender*, *gambang*, and *suling*, it also uses the sound of *rebab*, because to express sadness, the sound of the fiddle will be closer or more striking. The presence of *ricikan* or rebab instruments is expected to add to the beauty and *nges* of the atmosphere of the story, so that it is more appropriate to be used to accompany *sulukan* who has the impression of sadness [10]–[12].

Why in the *sulukan* tradition did *Sendhon Tlutur* not use the fiddle of *rebab*. In this case there are several different reasons. B. Murtiyoso said, if seen from the elements of the *iringan*, the *sendhon tlutur* does not use *rebab*, because working on his *gender* uses a sprinkling of *pipilan*, besides that the tempo is faster than the *pathetan*, so it is difficult to cause it. If the *sulukan iringan* of *Sendhon Tlutur* uses a rebab instrument, it will be sadder.

Furthermore, why *sulukan tlutur sendhon* is also used to exist. As mentioned above, this *sulukan* has the impression of feeling sad or sad. People who are sad, must be feeling confused, chaotic, must be how, what steps should be taken, want to be resolved immediately, it seems there is no kind of certainty [13]–[15]. In this *suluk* there is a chaotic impression, in a hurry not calm, noisy, and so on. From the impression of the taste, so that the *cakepan* can be used in existing *sulukan*, meaning the taste of *cakepan* can adjust to the taste of the song.

## 4. CONCLUSIONS

The world of *wayang* is categorized as performance art. Puppet performance is no different from the others, which still has an opening, core, and end structure. The opening of the puppet is called *suluk*. *Suluk* is a form of song in which in the Surakarta style there is *sulukan pathet*, *sendhon*, and *ada-ada*. This *Suluk* functions structurally and aesthetically, meaning *sulukan* has a function as an introduction between stories that will be brought by the *dalang* (puppeteer) and in it there is beauty because it is packaged and sung with a song.

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