

Colour Character of Malang Mask during Colonial Period

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Abstract. This study examines the character and appearance of the Malang mask during the Dutch colonial period. The object of the study is the Malang Mask from the collection of Prince Adipati Arya Mangkunegara VII as written in the book *Javanese Volksvertoningen* by Dr. Th Pigeaud. The background of the research is the lack of reference data about Malang Mask depiction in the colonial period and various versions of the Malang Mask that have developed at this time. The writing approach uses a qualitative literature review methodology. The result of the research is a list of detailed images of Malang masks along with a chart explaining their philosophical meaning. The purpose of this study is to compare the character and color of Malang Mask during the colonial period with Malang Mask today.

Keywords: color, character of Malang mask, colonial period

1 Introduction

The Malang mask puppet show has several similarities with the art of *wayang kulit purwa*, the difference is in the puppet characters that are played. In the *wayang kulit purwa* show, the puppets are shadow puppets, while in the Malang mask puppets, the puppets are humans who dance wearing masks. In ancient times, apart from performing Panji plays, Malang mask puppets also performed the Ramayana, Mahabharata and *Menak* stories. Likewise in the *wayang purwa* show, each Malang masked puppet has a name and character as a differentiator or reinforcement for the story and the message the puppeteer conveys to the audience.

Malang Mask is a traditional theatrical art which in its performances displays the art of dance, the art of puppetry literature, the art of *gamelan* music (*karawitan*) and fine arts consisting of mask carving works. The story that is most favored by the people of Malang is the Panji story. The story of *Panji* is often a story play in Malang mask puppet shows. Panji's story grew to become the main play in the art of *wayang* masks. As a treasure trove of cultural performances, *wayang* masks have ideological, educational, and economic benefits [1]. Berg (1928) in [2] states that the spread of the Panji story began with *Kertanegara Raja Singhasari* holding *Pamalayu* in 1277 AD until approximately 1400 AD. in the Bali Culture Week, because the *Panji* story is considered the most exemplary in building Indonesian culture. According to [2] Panji is rooted in the ancient term *apanji*, which is defined as a big person, honorable and domiciled. The word *panji* can also be interpreted from the word *mapanji*

which means to behave in a noble, dignified and authoritative manner. Panji has to do with nobility. The banner can be summed up as a title of greatness associated with nobility [3].

Mask performance art developed in Malang since the Hindu-Buddhist civilization. According to [4] one of the functions of performing arts during the Hindu-Buddhist period was as a complement to ceremonies. An example is the *sima* determination ceremony which is carried out in the village and protected by the king, where one of the closing parts of the ceremony is a joint dance, around, which is performed by male and female village leaders. In addition, there are also many inscriptions that describe the presentation of art. In the form of a performance in the context of the *sima* determination ceremony. The kinds of performances mentioned are, among others, *mamirus* and *mabanyol*, which is a kind of witty show; also called *mangigel* (dancing) and *mawayang bwat hyang* (puppet show for the gods), and *matapukan* (mask performance). Another function is as a complement to education. Other functions that can be mentioned are as a means of earning a living and as entertainment.

Since the Kanjuruhan kingdom, the art of wood carving has developed, the proof of which is the existence of sandalwood carvings depicting the figure of Resi Agastya. According to [5] the beginning of the recognition of the art of wood carving as recorded in history can be known based on the Dinoyo Inscription which was made in 760 AD. As mentioned that King *Gajayana* made a statue of Resi Agastya which was previously made of sandalwood carvings, he replaced it with a black stone statue. It is written in the sentence "*purvvaih krtam tu surada rumayi (m) samiksya kirtipriyah tala galapratimam manasvi ajna pya silpinam aram sah ca dirghadarssi krsnadbhutopalama yim nrpatih cakara*" which means "After he saw the statue of Kalasaja, it was forbidden to make it out of wood. he looked at it longer, he too was the same as the black stone whose beauty was astonishing." The Kanjuruhan kingdom is located in the Brantas river valley in the Dinoyo area of Malang. The former Kanjuruhan Kingdom is marked by the Badut Temple. Poerbatjaraka argues that the Badut Temple can be associated with King *Gajayana*, as one of the puppet children (comedy performers) or dancers. Comedies or dancers in Javanese are often called *Badut*.

In the Dinoyo II inscription, the term "*tuan ning manapal*" is mentioned, meaning an official who takes care of the dancers/mask players. The root of the word is *tapel* which means mask. Then in the Kubu Kubu Inscription in 905 AD issued by Sri Maharaja Rakaryan Watukura Dyah Balitung (found in Malang). The term *tapel* is mentioned in Plate I b with the term "*rama kabayan dapu tapel*", Plate III b with the term "*rama matuha dapu tapel*", and Plate IV a with the term "*Madan rama I kubu kubu sang tapel*" [5]. This means that if an art is enshrined in an inscription, the art is an art performance that is very popular or upheld. *Serat Centini's* also tells the story of a mask performance in the village of Nglembu, Trenggalek area, to be precise at the house of *Demang Lembuasta*. The wayang mask show which was held at night was performed by 24 players called *Bagor*.

The development of mask performing arts in Malang has had its ups and downs. The Dutch colonial government deliberately allowed the development of masks during the colonial period. As part of the energy canalization of the indigenous population so as not to interfere too much in political and economic affairs. This opportunity was actually used by the fighters

to take advantage of the traditional art vehicle as a media for consolidating the struggle against colonialism. Through the traditional arts of *Bantengan*, *Ludruk* and *Topeng Malang*. The picture of the struggle between the fighters and the invaders is symbolized by the dance of the Javanese troops and the dance of troops from *Sabrang* (land across). The development of the Malang mask puppet is recorded in the book "*Javaanse Volksvertoningen: Bijdrage To de Beschrijving Van Land En Volk*" by Dr. Theodor Gautier Thomas Pigeaud, published in 1938. This study examines the depiction and philosophical meaning of the characters and colors of Malang masks during the colonial period, based on the collection of poor masks belonging to P.A.A Mangkunegara VII as written in the book by Pigeaud above.

2 Discussion

2.1 The Mask of Malang in the Colonial Period

During the colonial period, Malang was one of the most densely populated areas on the island of Java, a highly civilized area, a legacy of the glory days of the Singhasari kingdom. After decades of being under the rule of *Untung Surapati* and his descendants, Malang finally fell into the hands of Dutch colonialism. The incident was marked by the crushing of the struggle of the *Adipati Malayakusuma* who was a descendant of *Untung Surapati*. After the incident, the Malang area was under full control of the Dutch colonialism. Malang Regent R.A.A Soeriaadinigrat has a nice set of masks. In 1928 in the Malang area there were 21 sets of masks scattered in the villages. Mask performances have been in decline since the 1900s. The most famous mask performers are from *Pucangsongo* village, Pakis sub-district. In this village the art of performing masks is very famous because the village head is a mask artist, named *Saritruno*.

The masks used in Malang are different from the masks in Central Java. In Malang, almost all masks are covered, except for *Patrajaya*. How to use it by using a rope tied to the head. The main production site for Malang masks at that time was in the Karangploso area. Precisely in the Polowijen village area which is currently included in the Blimbing District, Malang City. Mask games are usually held at family celebrations or banquets in factories. The players come from various circles, ranging from professional mask players, farmers to priyayi circles. Mask shows are usually held during the day or at night, except on Friday nights. Remembering Friday night is a sacred night that is used for salvation and send prayers to ancestors. On Friday nights, masks are often placed on the offering table as a form of respect for the people of Malang to their ancestors.

During the colonial period, the Malang masked figure came from Polowijen, the courtier of *Kanjeng Bupati Soeria Adiningrat* named Mbah Reni. Mbah Reni's character was written and reported by historians from the Onghokham University of Indonesia. Onghokham wrote in the article "*Topeng Malang Topeng Perkasa*" published in *Mutiara* magazine in 1982, that *Tjondro Suwono* or *Mbah Reni* was a district servant who was good at mask puppet art, mask maker and puppeteer at the same time mask puppet. The Malang mask sculptor who has become legendary to this day is Reni from Polowijen, Reni's mask works are very good and

can be seen at the *Sono Budoyo* Museum, Jogjakarta and also in the collection of the Mangkunegaran Solo.

In Surakarta the game of masks developed rapidly. The best masks are made by mask carvers such as *Robyong*, *Gunalesana*, *Moti* and *Rawijaya*. The mask became a classy show favored by the nobility. During the reign of Sunan Pakubuwana IV (1787-1820) there was a revival of Javanese literature based on rural agrarianism. At that time the King's younger brother, P.A. Singhasari also helped make masks. One of his works is an old Klana mask which is similar to the image of the *Boma Wanda Gusen* puppet (shown in his teeth). At that time, for the first time in Surakarta, there were 80 sets of masks. Then for the first time there is a mask in which the hair and sideburns are finely drawn.

2.2 Describing The Characters and Colors of Malang Masks during The Colonial Period

The depiction of Malang masks during the colonial period can be done with an in-depth study of ancient Malang masks both in Malang, in Surakarta or abroad. The existence of ancient Malang masks in Malang is quite rare, there are only a few that are still left. This research focuses on the depiction of Malang masks in Surakarta, precisely the collection of the Mangkunegara Temple. Prince Adipati Arya Mangkunegara VII has a fairly complete collection of Malang masks.

The following is a list of Malang mask collection names. owned by P.A.A Mangkunegara VII in Surakarta: *Klana Prabu Jaka*. Light brown in color

1. *Ratu Bali* (Tumenggung Jayalengkara). Gold in color.
2. *Ratu Ngurawan*. Colored Pink.
3. *Ratu Jenggala*. Colored white.
4. *Klana Sewandana*. Colored white.
5. *Raden Gunung Sari*. Raden Panji's brother-in-law, Colored white.
6. *Patih Bali Jaya Asmara*. Dark green in color.
7. *Raden Panji Sepuh*. Green color.
8. *Brajanata*. Coloured Red.
9. *Brajanata*. Raden Panji's older brother, gray.
10. *Patih Kudanarawangsa*. Gold in color.
11. *Sinjanglaga*. Brother Raden Panji, Colored white.
12. *Ngabehi Yudapati*. Light brown in color.
13. *Raden Panji Anom*. Colored Pink.
14. *Dewi Ragil Kuning*. Colored Pink.
15. *Dewi Sekartaji*. Raden Panji's wife, yellow. Also known as *Galuh Candrakirana*.
16. *Dewi Onengan*. Pink.
17. *Wadalwardi*. Colored white.
18. *Dewi Angreni*. Colored white.
19. *Sastramiruda*. Pink.
20. *Rangga Jayasetika*. Pink.
21. *Rangga Jayaleksana*. Pink.
22. *Demang Sastrawijaya*. Pink.

23. *Menak Cao*. Light brown in color.
24. *Menak Agung*. Light brown in color.
25. *Pentul*. Panakawan, white.
26. *Tembem*. Panakawan, white.
27. *Emban*. Pink.
28. *Patra Jaya*. Colored white.
29. *Sembunglangu*. Panakawan, pink.
30. *Bala Sabrangan Bapang*. Pink.
31. *Sabrangan Bala Klana*. Pink

In the Malang mask puppet show, the puppeteer is required to be able to tell about 70 different mask characters. Each performance is usually filled with only 7 to 10 mask dancers. Therefore one dancer must be able to play 3 to 5 different mask characters. Malangan masks are different from similar arts in other areas, such as Jogja, Cirebon, or Madura. The difference lies in the character of the face color of the mask or the carving motif. As in other areas, the *Malangan* masked puppet is a dance performance with masked actors accompanied by gamelan. In the show, most of the stories are about Panji. Murgiyanto and Munardi in [6] stated that the Malang mask puppet shows the characteristics of the East Javanese sub- culture. From the style of dance, dialogue, fashion, accompaniment *gending* and even in the gamelan *pelog*, the song has a "sendaren" or "sundari" tune. The Malang mask puppets have a head covering (*irah-irahan*) which is made similar to the *wayang wong* head dress that developed in Central Java.

Tekes on Malangan masks have differences with mask art in Central Java and West Java. The tekes worn are made of hair material with a flat transverse shape where at the top it is decorated with "*kembang kantil*" decorations on the right and left of the dancer's ears. Only *Panakawans* such as *Pentul* and *Tembem* do not wear tekes. In addition to tekes, mask players also wear hats for courtiers or soldiers. Made from tightly twisted headboard with various colors called *udeng giling*. Used by warriors from outside Java, for example from the Bugis area. The costumes of the male mask dancers consist of tekes (fan-shaped black hair), long pants, *rapek* (*dodot* worn above the knee), *sonder* (a kind of sash) and a *keris*.

Meanwhile, the costume of the female mask dancer only consists of ordinary cloth, chest covering (*kemben*), *sonder*, *sumping* and *tekes*. When walking around (*mbarang*) the musical instruments only consist of *saron*, *tap*, *kenong*, *kendang*, *kempul* and *keprak*. The players also carry *bagor* bags, which are a kind of cloth made from *wuluh* bamboo fibers. Often the performers' clothes, *Keris*, *gesper*, cloth, pants and belts must be provided in by the person holding the show. The puppeteers often only carry masks, earrings and *tekes*. In the puppet show in Malang, the gamelan *pelog* is used as an accompaniment. The puppeteers of the Malang mask puppets prefer gamelan *pelog* because they are considered more suitable to accompany the *sulukan* and *gending* that will be performed.

The masks were originally made of *mentaos* wood, a type of wood that is easy to carve, light and has fine and dense fibers. If *mentaos* wood is difficult to find, then the mask can be made from *kweni* wood, mango, *gayam*, *sentul* or candlenut. Before carving, *mentaos* wood is smoked to make it drier, lighter and *denser*. After the engraving process is complete, the

surface of the mask can be smoothed with an emery leaf, then painted and plated to make it last longer. To store the masks, a basket called *kepek* is used, with a cover made of goatskin. Its function is to protect the mask from unfavorable weather. So that the quality of the mask is always maintained, not moldy and the color is still good.

In Malang mask wood carvings, there are various kinds of ornamental motif ornaments. Soepratno in [6] states that what is meant by wood carving is cutouts in the form of ornaments or decorations resulting from a series of beautiful, recessed, intertwined, repeated and interconnected so as to create an ornament. Ornament comes from the Greek, namely from the word "ornare" which means decoration or jewelry. The decoration or ornament itself consists of various types of motifs and those motifs are used as decoration. Therefore, the motif is the basis for decorating an ornament. Basically the types of motifs consist of:

1. Geometric motifs in the form of straight lines, broken lines, parallel lines, circles and so on.
2. Naturalist motifs in the form of plants, animals and so on.



Fig. 1. Prabu Klana with Sembunglangu before the gait dance.

This photo was taken for The Klana dance performance, according to the old Surakarta tradition, under the direction of senior mask master R. Arjabasanta, on the occasion of The Java Institute congress in Surakarta 1929. Prabuu Klama is still seen wearing the old tekes of the masked performers,



Fig. 2. Klana mask from Malang, decorated with gold. 21 cm high and 17 cm wide. Photo by Mr. H. Overbeck.



Fig. 3. Mask of Klana Prabu Jaka.



Fig. 4. Ratu Jenggala Mask



Fig. 5. Ratu Jenggala Mask



Fig. 6. Panji Sepuh Mask



Fig. 7. Ragilkuning Mask



Fig. 8. Menak Agung Mask



Fig. 9. Sembunglangu Mask



Fig. 10. Patra Jaya Mask



Fig. 11. Bapang Mask Dancer
(Complete with upside down Irah, kris, clothes and accessories)



Fig. 12. Sinjanggalaga Mask Dancer (Complete with Irah-iran, keris, clothing and accessories)



Fig. 13. Sabrangan Mask

2.3 Meaning of The Philosophy of The Characters and Colors of Malang Masks in the Colonial Period

According to Dwidjowinoto, the characters in the Panji play are grouped into two groups, namely the group of kings and knights who come from the land of Java, and commonly referred to as *bala tengen*, and a group of kings and their courtiers who come from across the land which is commonly called *bala sabrang* or *bala kiwa* [8]. These two groups are always contradictory and different in character. The character of *bala tengen* is honest, kind, likes to help selflessly. *Bala sabrang* or *bala kiwa* has the opposite character, namely greedy, angry, and cunning. The two groups are as if made like the white group and the black group, and these two groups in any play are always at odds and at war, which ends with the victory of the white group or the group of kings and knights from the land of Java. Each group has a servant called a *panakawan* who serves as a tutor, caregiver, advisor/adviser. The *bala tengen* group always follows the advice and advice of their *panakawan*, while the *Sabrang* or *bala kiwa* group never follows the advice or advice of their *panakawan*, so the result is always fatal, namely death or defeat after fighting the *Bala Tengen*. The Malang Topeng Wayang is a human being, who is usually called a puppet child and must be able to dance various dances related to the *Wayang Topeng* performance. The dancers or actors in a *wayang* mask performance only consist of 10 to 15 people, but must be able to play up to 35 characters. Therefore, all Topeng puppet players must be able to carry out multiple roles or multiple roles. This is possible because to become a different role, it is enough to change the mask used with another mask, and replace the *irah-irahan* or headgear that is adapted to the role to be played.

Likewise, if you want to return to playing the previous role, you just need to replace the mask and headgear with the one worn before. The provision of this dual role, a dancer cannot play two characters who meet on stage. Wayang mask dancers are required to master a variety of dances or dance characters in order to play two or more characters. The grouping of various dances or the character of the dance movements in the wayang mask includes:

1. A dance with the character of the *Satriya Jawa* dance movement, which is usually called the *bala tengen* because when you meet another group on the stage, you are on the right side of the stage, when viewed from the audience.
2. Dances with the character of the *Klana* dance movement, which are commonly referred to as *Klana Bapang*, and or *Klana Sabrang*, are evil characters and include *bala kiwa*, and are located on the stage in the left position when viewed from the audience.
3. Dances with the character of the *Punggawa Sabrang* (across the land), this also includes *bala kiwa*.
4. Dances with dance characters of gods, and or priests/hermits.
5. Dances with the character of the female dance moves, both the daughter of *Bala Tengen* and *Bala Kiwa*. In the past, the role of this princess was always travesty, namely the man who played the woman.
6. Dances with *gecul* or funny dance movements for the role of a servant who is also a comedian, both male and female.

In addition to shape, color is also an important element in forming a character. In most traditional cultures, a color has a special symbol, which has a certain meaning, even as if standard. For example, white is a symbol of purity, and red is a symbol of anger. This is also seen in several types of masks, the smooth ones are white in color, and the fierce ones are red in color. As for the subtle and violent, there are many other colors (blue, yellow, green and so on), including mixed colors. Look again at the picture above in terms of color. In general, subtle characters have lighter colors than dashing ones [9]. According to Supriyatno the color of the mask shows the characters in the world of *wayang* masks [10]. The basic colors and characters intended are as follows:

1. White color depicts honest, holy, virtuous character. In the world of wayang masks, it is called 'the whole character or the subtle character.'
2. Yellow color depicts a noble character or a 'fallen' character. Color variations are in accordance with the times, including cream yellow, golden yellow and dark yellow.
3. The green color depicts the character of a brave, well-built warrior.
4. The color red, in the world of wayang masks, the red color depicts the character of *lanyap* and *agal*.

The character of the hero is '*lanyap*', while the character of the Begawan is '*agal*' or rude. Characters who are '*agal*' are the characters of *Klana*, *Bapang*, *Batara Kala* and *Lembu Gumarang*. Meanwhile, the characters who have the character of '*lanyap*', for example in

Bagawan's masks or Pastors. Variations of red color appear in pink masks to depict characters who are arrogant, arrogant or arrogant, greedy, envious, vile or cunning. The pink color is meant above when the character is a giant or a left group mask. On the other hand, if the color is pink on the knight's mask, then the character of the character who is devoted to the interests of the kingdom / king, has intelligent character. The blackish red color variation depicts a character with a noble character. The basic color of the mask is also related to the decoration used on the face of the mask. The shape of the mask character is derived from the shape of the *wayang purwa* and *wayang gedog* characters. For example, the shape of the old *Klana* mask is derived from the *Dasamuka* puppet character, while the visual character for the young *Klana* mask is derived from the visual color of the *Boma Wanda Gusen* puppet (shown in his teeth). *Raden Gunung Sari* is depicted with the character of *Raden Samba* in the *purwa* shadow puppets, while *Prabu Klana* is depicted as approaching the character of *King Ravana*. *Klana* is a figure of a merchant, king and traveler at the same time.

Each mask has its own shape and color as different character manifestation. According to character classification, these are the colors:

1. Red (primary) : wrathful anger – evil – courageous
2. Pink : hard hearted / good messenger
3. Pink : hard (lannyapan)
4. Dark Blue : kajiman / magic
5. Dark Green : kajiman women's
6. Light Green : shed / smooth, virtuous
7. Dark Yellow : hard-hearted / covert anger
8. Light Yellow : woman / girl
9. Duck Egg Blue : kind
10. White : satria utama/ main hero (still young)
11. Blue-green : good but old
12. Yellow Gold : knights who still live in the palace environment
13. Brons/Silver : low rank knight
14. Dark Brown : loyal servant, gecul

From the various reviews above, it can be used as a reference to examine the character and color of the Malang mask during the colonial period, as stored in the Mangkunegaran Temple with the following analysis :

1. *Raden Panji* Mask

This figure is known for being the central figure in Malang's *wayang* mask performances. In the storyline of the Panji epic which is always used during the *Wayang Topeng Malang (gebyak)* performances, the *Panji* character has many titles or titles. The name *Panji* or the designation of *Panji* is very familiar in our society, but not many know and know deeply about this *Panji*. Especially the knowledge of titles or titles that follow *Panji* based on the storyline that is played during the Malang Mask puppet show. An example of a *wayang* mask story with the play *Panji Asmoro Bangun* is Panji with the addition of a "title" namely *Asmara Bangun*, which is a story about *Raden Panji* who is afflicted with romance and love. Then there is the title given to *Raden Panji*, namely *Panji Udan (Enhtit* in another version), here Panji becomes a farmer who teaches how to cultivate nature, how to grow crops, and take

care of plants with very high local wisdom.

Next is the title *Panji Laras*, which is assigned to *Raden Panji* in the epic *panji* which tells the story of a human child who wanders in search of and finds his lineage, namely looking for his biological father, who is none other than *Prabu Amiluhur*, the King of *Jenggala*. In his odyssey in search of his parents, *Panji Laras* hones his skills in the arts. *Panji Laras* is an artist, a person who is good at blending gamelan and is able to harmonize tones, capable of stringing words into poetry or music stanzas. *Panji Laras* is a versatile and multitalented artist. In addition to being proficient in tuning, a *Panji Laras* is also skilled in the science of superiority, it is said in the Malang Topeng puppet, *Panji Laras* can "destroy the demons that stand in the way". *Panji Laras* breaks the order of life while on an odyssey he searches for his parents. In this odyssey, *Panji Laras* is accompanied by a rooster who always wins every time he is contested, not to mention the victory over the mainstay rooster of a King of *Kediri*, which after the incident was known that the King was the biological father of *Panji Laras* himself.

With a dark green or light green base mask, one can see the character of a *Raden Panji* character. The muted green color signifies *Panji's* calm and calming demeanor. The banner of a loving and patient person. From this color we can also see that *Panji* is a fair puppet character and loves peace, green also signifies fertility and harmony in nature. The color green in some literatures and scriptures is described as the color of heaven, being the dominant color in the *Panji* Mask. In addition to the depiction of the character from this color, the patient and calm *Panji* character, it can be understood that in many Malang mask groups, the *Panji* figure does not have a variety of dance movements. *Panji* figures always seem to be silent in extraordinary inner peace. Only give advice or advice to the governor or his subordinates. So invisible in every scene, *Panji's* character performs a dance, which is only present when fighting for superiority during war. The green color is a symbol of patience and calm at the same time.

2. Mask of *Raden Gunung Sari*

In the epic, *Panji's* epics gave birth to many local stories originating from the story of *Raden Panji's* journey and odyssey. The story of *Raden Panji's* love and odyssey gave birth to folk tales that used to be used as *pitutur* and stories from parents to their sons and daughters. Among them are *Enthit*, *Yuyu Kangkang*, *Ande Ande Lumut*, *Totok Kerot*, *Utheg Utheg Ugel*, *Timun Emas* and so on. *Raden Gunungsari* is one of the central figures in the Malang mask puppet, who is very close to *Raden Panji*. In many Malang Topeng puppet stories, the character *Raden Gunung Sari* is *Panji's* brother-in-law. *Raden Gunung Sari* often rescued and helped *Panji* when he was in trouble or during war.

Raden Gunung Sari with a white mask is always present as a winner and mediator in all conflicts. The white color is a very appropriate choice for the mask figure of *Raden Gunung Sari*. Because the color white carries the meaning of purity, steadfastness, and to zuhu and morals. It can be interpreted that *Raden Gunung Sari* is a figure who is close to the Almighty, a person who is rich in knowledge. *Raden Gunung Sari* is a powerful knight, unmatched in power, even though he is highly knowledgeable but his demeanor is always gentle. *Epos Panji* tells the story of *Raden*

Gunung Sari as the son of King *Daha Kediri*, who has a beautiful sister, *Dewi Sekartaji*. *Gunung Sari* is likened to a patient, firm, humble and noble person and very high in knowledge.

Raden Gunung Sari is a conflict resolution figure in the Malang mask puppet play, in every fight or war *Kelono Sabrang* and *Panji* can always be reconciled when *Gunungsari* comes. So it's no wonder there is the term *sari-sarine sak gunung gedene* which describes the moral height of the knight. The *Gunung Sari* mask has a carving that is almost the same as the Javanese Mask carving (Javanese Kings and Knights), namely there are always *lung-lungan* carvings that symbolize the continuation of the knitting of goodness. In addition to the *lung-lungan* carving, the carvings on the *Gunung Sari* mask are the eyes of the material, the eyes that describe the height of knowledge but remain humble. Similarly, rice seeds (grain) that have been dripping and filled will always bow to the earth. That is the picture of *Gunung Sari's* character with a noble and humble character.

The agility, agility and gentleness of *Raden Gunung Sari's* movements can be read from the variety of dance movements. In the dance, *Raden Gunung Sari* uses and displays animal movements as well as rural activities, including the movement of the *Merak Didis*, *Banyak Slulup*, *Merak Ngigel*, *Tikus Ngungak Sawah*, *Biyodo Mususi*, *Rondo Ngungak Sawah* and others. *Raden Gunung Sari* is a character who is very close to nature and social life. Therefore, *Raden Gunung Sari* became one of the knight figures from Java who became the identity or character that became a role model for the Javanese people. *Raden Gunung Sari* is the husband of *Dewi Ragil Kuning*, their marriage in the *Wayang Topeng Malang* is narrated in the play *Rabine Panji* and the *Sayembara Sodo Lanang*.



Fig. 14. *Raden Gunung Sari*

3. *Patra Jaya* Mask

Patra Jaya mask is one of the characters from *Malang* mask. Has an incomplete shape, only up to the upper lip. This form is different from the *Malangan* mask in general which has a complete form covering all the faces of the puppets (dancers). The *Patra Jaya* mask depicts the figure of a human character who has reached the level of *makrifat* (*manunggaling kawulo gusti*). Here it is described that *Patra Jaya* is a mask that can communicate with the puppeteer. The *Patra Jaya* dancer can speak directly to the *dalang* and give advice or advice directly to the audience.

In the *Panji* story, which is always performed during the *Malangan wayang* mask performances, *Patra Jaya* is the chivalric *panakawan* of *Raden Gunung Sari*. As a *panakawan* who is highly knowledgeable and humble, he is often used as a support or asked for instructions by *Raden Gunung Sari*. Despite his status as a *panakawan*, *Raden Gunung Sari* always called him *kakang* (brother), as a form of respect for a knight to the *pamong*. There is a sense of mutual reminding, mutual openness, and mutual respect. Although close, there is a very high respect between *Raden Gunung Sari* and *Patra Jaya*. *Patra Jaya* is a servant and companion of *Raden Gunungsari* who is powerful and has high knowledge. Therefore, every advice from *Patra Jaya* is always carried out by *Raden Gunung Sari* without being able to refuse or bid. For the privilege of the *Patra Jaya* character, the ancestors were not reckless in choosing the *Patra Jaya* mask player. Anyone who gets the task of playing the role of *Patra Jaya* is a chosen human who is smart and masters all dances and science in the art of masks.

The color of *Patra Jaya's* mask has changed from white to dark brown. In the colonial era, the color of *Patra Jaya's* mask was white, as written by Pigeaud. The white color symbolizes purity, high character and spiritual maturity. In its development, *Patra Jaya's* mask changed shape with a brown base color, a very strong color and depicts the fertility of nature. Brown is also widely understood as the color of fidelity, toughness, resilience and constancy. The color metamorphosis from white to brown can be understood as a form of strengthening the character of *Patra Jaya's* figure. In ancient times it was described as a servant of the *panakawan* whose job it was to give sacred teachings to the audience. At this time *Patra Jaya's* task is to communicate directly with the audience. The dark brown color is a depiction of the brown color that is characteristic of the indigenous population. Making the figure of *Patra Jaya* more flexible as a communicator of messages that will be conveyed to the audience. Apart from being brown in color, the *Patra Jaya* mask also changes form to a red base color, a very strong color and depicts the character of courage. The red-based *Patra Jaya* mask was developed by the *Panji Asmorobangun* mask community from *Kedungmonggo* Hamlet, *Karangpandan* Village, *Pakisaji* District, *Malang* Regency. The red color is also widely understood as a symbol of the spirit that never goes out. The color metamorphosis from white to red can be understood as a form of strengthening the character of the figure of *Patra Jaya* according to the material for the conversation that will be conveyed to the audience. The color shift in *Patra Jaya's* masks can be interpreted as a shift in the nature of *Malang's wayang* mask performances from previously being more sacred and spiritual to being more profane as a vehicle for spectacle that is full of guidance.

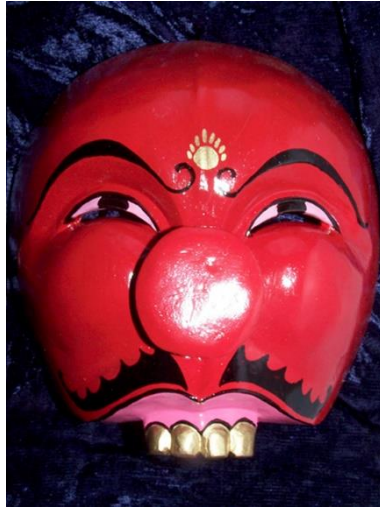


Fig. 14. *Patra Jaya*

4. *Dewi Ragil Kuning* Mask

Dewi Ragil Kuning is the daughter of King *Jenggala*, the younger sister of *Raden Panji Asmoro Bangun*. *Dewi Ragil Kuning* is a royal princess with a beautiful face, so many princes from other kingdoms want to marry her. *Dewi Ragil Kuning* is depicted as a princess whose beauty is like the light of the full moon, who is the desire of many knights from the Land of Java and the other side. *Raden Gunung Sari* was finally able to captivate *Dewi Ragil Kuning's* heart, so that the two of them could marry and raise a family together. *Ragil*, in Javanese, means the last child.

As the name suggests, *Dewi Ragil Kuning*, this character is a mask with a yellow base, which has a beautiful and beautiful facial anatomy. The yellow color in the *Ragil Kuning* character can be interpreted as warmth, friendliness, tenacity, agility and elegance. *Dewi Ragil Kuning* is very graceful and firm when she dances, as well as when she is in *Kaputren*. Her beauty always brings happiness to her family or palace residents, because *Dewi Ragil Kuning* is a graceful and humble figure. The penchant for joking and being easy-going has become a person who is liked by many people, not least by the assistants at *Kaputren*. The yellow color fits perfectly with the behavior of *Ragil Kuning's* daughter. *Dewi Ragil Kuning* is also known to be very good at dancing, so it's no wonder that in some *Malang* mask puppet storylines, *Dewi Ragil Kuning* is able to amaze the audience with a single daughter dance. Despite being a princess from the kingdom, Princess *Ragil Kuning* really maintains a simple lifestyle. This can be seen from the jewelry or the completeness of the *wayang* masks that are not excessive. In the depiction of the *Malang* mask in the colonial period.

Dewi Ragil Kuning is not yellow, but pink. The pink color of the protagonist depicts a figure who is intelligent and agile and loyal in serving the interests of the kingdom. Describes the character of a female warrior who is intelligent and energetic in

defending her country. The color change is understandable. During the colonial period, *Dewi Ragil Kuning* was more depicted as a female warrior figure, as a symbolic message to raise the awareness of women in the struggle against colonialism. In the post-independence period, *Dewi Ragil Kuning* was more described as a simple woman who was beautiful, virtuous, and mastered various kinds of skills. This is closely related to the depiction of the main woman to fill the period of independence with development in all fields.

5. Dewi Sekartaji's Mask

Dewi Sekartaji is a beautiful princess, the daughter of the King of Kediri named *Panji Lembu Amijaya*. Because of her beauty, she was given the title *Galuh Candra Kirana* which means a moon that shines golden. *Dewi Sekartaji* is the consort of *Raden Panji Inu Kertapati (Panji Asmoro Bangun)*. In almost all of the Malang Mask puppet storylines, Dewi Sekartaji becomes a woman who is fought over by many knights, one of them by King *Klana*. There are several pseudonyms for *Dewi Sekartaji*. In the play *Panji Laras*, Dewi Sekartaji has the pseudonym *Mbok Rondo Dadapan*. Meanwhile, in *Gajah Aboh's* play, *Dewi Sekartaji* disguised herself as a bridal makeup artist as *Kudanarawangsa* or *Undakan Jayeng Resmi*. In another play, *Dewi Sekartaji* disguises herself as *Kleting Kuning*, *Mbok Rondo Kuning* and others. In the story of the Malang Mask puppet, *Dewi Sekartaji* has similarities with *Raden Panji*. One of them is related to the many pseudonyms he uses when traveling.

Dewi Sekartaji is a princess who likes *kanuragan*. In the story, *Dewi Sekartaji's* many journeys are traversed by exploring the dangerous wilderness. *Dewi Sekartaji* is brave because she has the knowledge of *kanuragan* that can protect herself from danger. In addition, *Dewi Sekartaji* is also proficient in state and political science, this is very helpful for *Raden Panji* in leading the kingdom after the two are reunited. When *Raden Panji* has difficulty in solving the country's problems, he always discusses with *Dewi Sekartaji*. *Dewi Sekartaji's* mask with a white base strengthens her strong and courageous character, besides that she is also known as a woman who is firm in making difficult decisions. As in the story in which she disguised herself looking for *Raden Panji*, *Dewi Sekartaji* decided to leave the palace and head of the palace. The firm character represented by the white mask is reinforced by the dance he has. *Sekartaji* dance is calm but sly. Describing the figure of *Dewi Sekartaji* who is always alert in every step she takes, this can be seen from the horses that always accompany her dance moves.

The color of *Dewi Sekartaji's* appearance during the colonial period was different from the color of the image during the independence period. During the colonial period, the color of *Malang Dewi Sekartaji's* mask was yellow as reported by Pigeaud. The light yellow color depicts the figure of a beautiful palace princess. State administrator who is always strong and cheerful. The color change from yellow to white can be understood, from the figure of a princess who is a symbol of majesty and glory to a princess who is a symbol of loyalty in the bond of love and a symbol of the holiness of a main woman.



Fig. 14. Dewi Sekartaji

6. Mask of *Bapang*

Bapang in the Malang mask puppet is a character who is released in the middle of the *Topeng wayang* storyline. This *Bapang* is nothing but a "*jangkepan*" figure or in the sense of being a complement. Although *Bapang* only functioned as a complement in the *Wayang Topeng* performance, its role was very strong in entertaining the audience. In the *Malang* mask puppet, the goal of the *dalang* to bring out the *Bapang* mask in the middle of the story is to get the audience excited about participating in the show. Therefore, it is certain that the appearance of *Bapang* is at midnight.

Judging from his character, *Bapang* is a knight who has an unmanageable and arbitrary character. This *Bapang* has its own uniqueness in the *Malang* Mask puppet. In the form of a mask, it has a unique and easily recognizable feature, namely a mask with a very long nose. In appearance, *Bapang* also has another characteristic in the *tekes* (*irah-irahan* head) which is worn upside down. This emphasizes the character of *Bapang* who is a character who does not want to be regulated. In the movement of the *Bapang* dance, it looks very lively and lively, this is what makes the audience amazed, in the *wayang* the *Bapang* character can be identified with the *Dursasana* character. *Bapang* figures have their own fans, their movements and characters are able to attract sympathy from many viewers. Since colonial times there has been a *Bapang* mask, which has a long nose and wears the *irah-irahan* upside down. This proves that the existence of *Bapang* masks has existed since ancient times. *Bapang* is a representation of wild nature, disorder and resistance to establishment. The existence of *Bapang* figures in Malang Masks is a symbol of affirming the existence of diverse people's characters and makes *Malang's* mask performing arts more egalitarian.



Fig. 15. *Bapang Jaya Sentika*

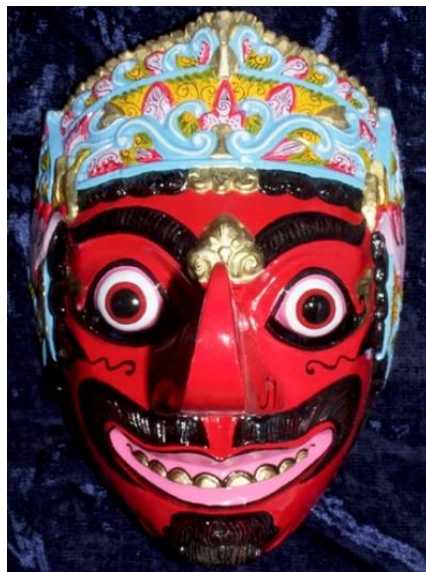


Fig. 16. *Bapang Jaya Pengangun Angun*

The comparison of the basic color of the Malang mask during the colonial era and the independence era is as follows:

Table.1 The comparison of the basic color of the Malang mask

No	Mask Name Colonial Era	Mask Color Colonial Era	Mask Name Independence Era	Independence Era Mask Colors
1	<i>Klana Prabu Jaka</i>	Light brown	<i>Klono Baron Sakeber</i>	Light brown
2	<i>Ratu Bali (Tumenggung Jayalengkara)</i>	Gold	-	-
3	<i>Ratu Ngurawan.</i>	Pink	-	-
4	<i>Ratu Jenggala.</i>	White	<i>Panji Lembu Amiluhur</i>	Green
5	<i>Klana Sewandana.</i>	White	<i>Klono Sewandono</i>	Red
6	<i>Raden Gunung Sari.</i>	White	<i>Raden Gunung Sari</i>	White
7	<i>Patih Bali Jaya Asmara.</i>	Dark green	-	-
8	<i>Raden Panji Sepuh.</i>	Green	<i>Panji Asmorobangun</i>	Dark green
9	<i>Brajanata.</i>	Red and Grey	<i>Brajanata</i>	White
10	<i>Patih Kudanarawangsa.</i>	Gold	<i>Raden Kudanawarangsana</i>	Yellow
11	<i>Sinjanglaga.</i>	White	-	-
12	<i>Ngabehi Yudapati.</i>	Light brown	<i>Udopati Kartolo</i>	Green
13	<i>Raden Panji Anom.</i>	Pink	<i>Panji Anom</i>	Light green
14	<i>Dewi Ragil Kuning.</i>	Pink	<i>Dewi Ragil Kuning</i>	Yellow
15	<i>Dewi Sekartaji.</i>	Kuning	<i>Dewi Sekartaji</i>	White
16	<i>Dewi Onengan.</i>	Pink	-	-
17	<i>Wadalwardi.</i>	White	<i>Wadalwerdi</i>	Green
18	<i>Dewi Angreni.</i>	White	-	-
19	<i>Sastramiruda.</i>	Pink	-	-
20	<i>Rangga Jayasetika.</i>	Pink	<i>Bapang</i>	Red

			<i>Joyosentiko</i>	
21	<i>Rangga Jayaleksana.</i>	Pink	<i>Bapang Joyoleksono</i>	Red
22	<i>Demang Sastrawijaya.</i>	Pink	- <i>Demang Mones</i> - <i>Demang Mundu</i> - <i>Demang Tirtoyudo</i>	- Green - Pink - Pink
23	<i>Menak Cao.</i>	Light brown	-	-
24	<i>Menak Agung.</i>	Light brown	-	-
25	<i>Pentul</i>	White	-	-
26	<i>Tembem.</i>	White	-	-
27	<i>Emban.</i>	Pink	- <i>Emban Dawolo</i> - <i>Emban Onoini</i>	- Light brown White
28	<i>Patra Jaya.</i>	Pink	<i>Patra Jaya</i>	Red and Brown
29	<i>Sembunglangu.</i>	Pink	-	-
30	<i>Bala Sabrangan Bapang.</i>	Pink	- <i>Bapang Joyo Panganun-Angun</i>	Red
31	<i>Sabrangan Bala Klana.</i>	Pink	<i>Klana Garuda Lelana</i>	Red

3 Conclusion

There is a metamorphosis of color changes in several characters of *Malang* mask figures, including the figures of *Patra Jaya* and *Dewi Ragil Kuning*. During the colonial period, the basic color of *Patra Jaya's* mask was white, at this time it has changed to brown. While the basic color of *Dewi Ragil Kuning's* mask during the colonial period was pink, at this time it has changed to yellow. Changes in color choices are based on the development of the national situation, the interests of the struggle and the sociological community. During the colonial period, *Patra Jaya's* function was to give spiritual advice. At present the function of *Patra Jaya* tends to be used as a mass communicator and is used to convey development messages. The color change in the *Patra Jaya* figure also indicates a change in the art of mask performance from what was originally sacred to profane.

Changes in color choices on the *Dewi Ragil Kuning* mask indicate a shift in meaning from women's pioneering. During the colonial period, she was depicted as a female warrior figure, as a symbolic message to raise the awareness of women in the struggle against colonialism. Meanwhile, nowadays, it is depicted as the main female figure to fill the period of

independence with development in all fields. The depiction of *Bapang* mask dancers who use *irah-irahan* in reverse has existed since the colonial period. This is a depiction of the independence of the attitude of the common people who did not want to be governed by the Dutch colonialism or by an authoritarian government. This is in line with the egalitarian character that developed in the cultural area of Malang. The change in the basic color of *Dewi Sekartaji's* mask from yellow to white is a sign of a shift in the female character from a princess who is a symbol of majesty and glory to a princess who is a symbol of loyalty in the bond of love and a symbol of the holiness of a main woman. The characters and visual colors of *Raden Panji* and *Raden Gunungsari* describe the figure of a warrior who is able to blend with nature and the common people and master many skills in the fields of state administration, cultural arts, agriculture and soldiering.

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