

The Symbolic Powers Possessed by the Puppeteer of the Mask Puppet Show in Malang District

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Abstract: *The puppeteer in the Wayang Topeng (wayang : puppet, topeng : mask) performance in Malang has a stronger symbolic orientation than the other puppeteers. The power of mastermind symbols in Mask Puppet shows is obtained through artistic experience, interactions are built from social and environmental existence. Power of mastermind symbols produces mastermind discourses that have autonomy and power. The power of the mastermind's power influences the dominance of power in society. This study describes the power of mastermind symbols in Mask Puppet shows in Malang district; and analyze the power of the power relations of the mastermind symbols at the Mask Puppet Show in Malang. This qualitative research uses interview data and observations analyzed using interpretation. The phenomenology of art research methods, the study of the power of symbols using data from interviews and observations of Mask Puppet shows in Malang district, East Java. Research results 1. description of the power of the mastermind symbol at the Mask Puppet show in Malang. 2. description of the power of mastermind relations in the community.*

Key words: *Power of attorney, puppeteer, Mask Puppet show*

I. INTRODUCTION

As a result of globalization affecting the development of technology and communications, as well as some government policies, the traditional arts are getting more favorable in fulfilling the market needs and public demands. The Mask Puppet(or *Wayang Topeng*) show no longer has functions and meanings in the society, but it has been transformed into packagings which are used by agencies just to fulfill their economic values.

The above facts have changed the role of the puppeteer(or *dhalang*). In the past, the puppeteer was known as a person who had the knowledge of high spiritual powers, smart and respected by the society. Nowadays, the puppeteer is not only a director in the puppet show, but he has become an agency who tries to fulfill the interests and demands from various parties, either the government or non-government organizations. In fact, the puppeteer's authority and power in the Mask Puppet show actually become a dominant aspect to what he does during the show.

This study analyzes the symbolic powers of the puppeteer or *dhalang* in the present. The puppeteer's mindsets, actions, and knowledge result on a power formed in an interrelated social reality. The symbolic devices are

required in the embodiment of a dominant power and in making it legitimate. The dominant power will not be formed unless there is a capital accumulation (economic, social, cultural, or symbolic capital). The larger the capital owned by a puppeteer, the greater the power which will form.

II. LITERATURE REVIEW

Power in Bourdier's view has aspects of knowledge and order of life, this can refer to economic power, political power, milliliters and so on. At the theoretical level, power is defined as the ability to influence others and power can determine the will of those who make decisions. Power is present and spreads in every social domain through social practices, its manifestation can be found in the relations of communication, language, political realm or intellectual space, where power always produces itself in symbolic battles.

The realization of dominant power requires symbolic tools to legitimize power, meaning that domination of power will not be formed without the accumulation of capital (economic, social, cultural and symbolic capital). The greater the volume of capital a person has or the institution, the greater the power that is realized. Sehgngg Power is strongly influenced by the conception of the domain, the perception system (*habitus*), capital and social practice.

III. METHODOLOGI

This research uses a qualitative research, in which the data include the puppeteer's words and actions during the Puppet Mask show in Malang district. The data were collected using in-depth interviews and observations. The oral data was obtained from sources such as Ki Soleh Adi Pramono (67 years old), a puppeteer from Tumpang village named Mr. Kasan (72), a puppeteer from Precet village named Supriyanto (42 years old), some dancers from Tumpang named Edi and I Made Arya Wedantara from Culture and Tourism Office in Malang district).The observation was conducted during the Mask Puppet Show in both tourism and video packaging. It was done to observe as well as to see the roles of a puppeteer in directing and improvising the show. The location was in Tulusbesar village ,Tumpang sub-district and in Kedungmonggo village, Pakisaji sub-district. The reasons for choosing the location are: 1). The seniority of the puppeteer in those two

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places; 2). The aesthetic quality of the Mask Puppet Show in those villages is more interesting to study; 3). The quantity of the show conducted by the government is quite often in there; 4). In those places, there has been a change in the packaging of the Mask Puppet show from a conventional live show into both tourism and in electronic media.

IV. RESULT AND FINDINGS

A. Result

1. The Symbolic Power possessed by the puppeteer of the Mask Puppet Show in Malang district

In the past, the puppeteer gave a symbol that was so close to human life and culture. The power of symbol was able to lead anyone to believe, acknowledge, preserve, or alter their perceptions and behaviors to make a contact with the reality. The magic of symbolic powers possessed by the puppeteer did not merely lie on its ability to represent reality, but the reality was also represented by using symbols of logic. This showed that the puppeteer had a strong authority and power over the knowledge they had, which was then used to convince people that they were the chosen ones in the environment.

However, compare to the old days, the present reality shows that the puppeteer's roles have begun to shift. This is due to the current globalization that demands more creative puppeteer in developing his imagination and creativity. One of the way is packing the Mask Puppet show in VCDs, done by Mangun Darmo Art Center (Padepokan Seni Mangun Darmo) led by Ki Soleh (67 years old). In addition, since there was a government policy on how the packaging of arts can be used to promote tourism, the puppeteer's mindset and action have changed. Today, the puppeteers tend to shift into a more personal and ideological interest. As a result, some essential values possessed by a puppeteer have been ignored and replaced with more interests to fulfill market needs and public demands. In the end, Mask Puppet show no longer functions and has no meanings to the life of the society because it has been transformed by some agencies into packagings in order to get its economic value. Barker (2004: 46) stated that globalization is about global economic, social, cultural, and political connection which is leading to various directions all around the world and influencing our mindset.

B. Findings

The shifting of a puppeteer's role to be an artistic agent is a strategy to maintain and acquire various forms of capital, in this case, the puppeteer's effort to preserve the Mask Puppet show will continue and it still has a place in a social position. In a society, there is always someone who dominates and someone being dominated. As an agent, a puppeteer is indicated to be dominant in resources (or capitals). Bourdier (in Haryatmoko, 2016: 46) stated that the relationship between a dominance and a power is based on its capital ownership, including cultural, social, and economic capital. In this case, the puppeteer possesses a symbolic capital and economic capital that result on a symbolic power of prestige and high status. This indicates the recognition of social status which the puppeteer wishes to get.

V. CONCLUSION

The mastermind position in the Mask Puppet show in the scope of the social class depends on the ownership of the magnitude and their capital structure. Domination over the power of mastermind symbols gives symbolic and economic power in the form of prestige and high social recognition in society.

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Tri Wahyuningtyas was born in Malang, East Java province, Indonesia, on April 26, 1973. She is a lecturer in Dance and Music studies at State University of Malang. She is currently taking her doctorate degree at Udayana University majoring in Cultural Studies. Written works books : Transformation of the Tayub Show from the Stage to VCD (2017). following various event arts and culture at national and international levels.

