

Decorative Aesthetics of the Shiva and Durga Wayang Performance of East Javanese Style Ki Wardono (Puppeteer) in Mojokerto

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The wayang performance tradition of East Javanese populist style from Dalang Ki Wardono from Mojokerto has a different character from the wayang performances in Central Java and Yogyakarta. The play was held by Ki Wardono was "Bedahe Maespati" (Destruction of the Kingdom of Maespati) on the Independence Day of the Unitary Republic of Indonesia 72th on August 17, 2017. The focus of the research was on decorative wayang (hereinafter referred to as *simpingan*)(*wayang pajangan*) called *simpingan* for all wayang performances in Java. In the East Javanese wayang performance, there is always Durga and Shiva *simpingan* that does not exist anywhere else. That is the interest of this research. The two figures are arranged on the left and right in a line of sight facing one another, but far apart. Durga is seated to the left of the puppeteer in the middle of *simpingan* facing right/forward, while the other left *wayang simpingan* are arranged below Durga facing left/backward. On the other hand, Shiva is in the dalang's right position with his face facing left/forward, while the other right *simpingan* are arranged below Shiva facing right or backward, so Durga and Shiva face each other, but in the opposite direction. Between the right and left *simpingan*, there is an empty space where the play is played. This research used a qualitative method with the researcher as a collection of data. The artificial sign theory was applied to the analysis of Shiva and Durga content. *Kagunan* theory (practical theory) is useful for the analysis of a one-night stand performance in the context of Javanese culture. The theory of *kagunan* indicates a beautiful sense of practical value in social life such as "tirakat" having friendship value for fellow puppet audiences, which is religiously meaningful towards *manunggaling kawula lan Gusti*, the merging of body and soul. Based on

empirical facts, the figures of Shiva and Durga wayang were given a place of honor by the people of East Java, so that they are placed at a higher level than other *wayang simpingan*. Both Hindu deities are believed to be able to help the difficulties of human life in achieving *moksa*. The decorative positions of Shiva and Durga are displayed attractively, making it interesting to study. The artificial sign of the hyper reality theory makes the two figures have a vision of the latest imaging technology engineering without social reality. Pure puppets created by craftsmen in the past and present are used by the puppeteer for a human image.

Key words: *Shiva, Durga, simpingan, wayang performance in East Javanese Style, artificial sign wayang, decorative aesthetics, and kagunan aesthetics.*

Introduction

The East Javanese wayang performance has different supporters and performance areas. Based on observations made in the regions of Mojokerto and Jombang, it appears that in the two regions of the East Java wayang performance, each has very strong local artistic and aesthetic bonds. Both of them are built based on local social and cultural aspects. From the social emotional dimension of the community in each adherent of the local style, it is considered superior and more authentic than other colours of wayang performance. The sense of artistic and aesthetic fanaticism of the people in one place is guarded by the puppeteers in each region. Therefore, the wayang performance has a local colour that becomes proud and always feels satisfied with its emotions in every wayang performance.

Such attitudes of the local community form a unit of artistic and aesthetic values of the wayang performance that is layered between the stages in the form of a *gawang kelir*, *wayang simpingan* (*wayang pajangan*), puppeteers, *pesinden* (female singers), carved *rancangan gamelan*, and musicians who wear traditional Javanese costumes. The aesthetic picture of the wayang performance is composed of hilarious but demanding servants (*abdi*) who demand serious things, the strict attitude of the knights, the wise attitude of a priest, and the arrogant attitude of antagonistic figures whose characters are known to the society, that the antagonist must fail to achieve their goals. Each attitude is expected to realise the way of thinking, speaking, and acting realistically from wayang figures, whatever the play the puppeteer plays. The dalang's artistic and aesthetic work will be contained in regional expressions through local languages, motion languages, and musical languages that flow and sweep away public emotions. From time to time the artistic and aesthetic situations are built and formed, despite the regeneration process that shows boredom in certain parts of the aspect of the wayang performance art. Improving the quality of the boredom of wayang performance art techniques is the result of tireless creation and innovation from the puppeteer practice with the group in the training process to produce new nuances. It all starts with the intensity of the continuous

training or imitated/adapted from other puppeteers after viewing, so that again a puppeteer can boast every local social and cultural group of the wayang performing arts. In this way, the puppeteers of the populist style feel the best style of puppetry, because it is a hereditary inheritance and is in conflict with the palace style in the city (Van Groenendael, 1978).

The decorative aesthetics of the *wayang kulit purwa* (classical wayang) performance of the East Javanese Style, is a representation of the life of rural communities or coastal communities that are communal, straightforward, rude, humorous, noisy, and *gayeng* (fun). The observations that have been conducted have indeed obtained an affirmation of the communal, straightforward, rude, humorous, noisy, and *gayeng* (Kayam, 1981). The concept of *gayeng* and *gobyog* has the impression of being cheerful, happy, blending, loud, hard, rough, agile which is a unity of taste. The concept is of *gayeng* and *gobyog* colors *garapan catur* (prologue, monologue, and dialogue), *sabet* (all expressions of wayang motion), and musicality (*karawitan pakeliran*). This concept is a manifestation of the frenzied life of farmers and fishermen with togetherness, joking, and simplicity (Sunardi, 2013). On the sidelines of a sense of populist/communal, straightforward, rude, humorous, noisy, and *gayeng* occasionally intermittent with a sacred, great, and noble atmosphere of the past. From this it appears that the wayang still owns a centric palace heritage, mainly seen from the sources of plays that dealt with the events of the knights, kings, priests, and the gods versus the giants or demons that disturb human peace. Portions of people are minimal and tend to be figures of *sampiran* or *abdi* who obey the wishes of their masters.

The aesthetic problems that have arisen around the East Javanese wayang performance art, the aesthetic or taste aspect is a substantive attraction to be appreciated by the public. In other words, aesthetics can be interpreted as good-bad and smooth-rough which are the basis of interest in an expression of the wayang performance art seen from the socio-cultural dimension. From the philosophy of life, the aesthetics of wayang performance art offers a holistic beauty that is difficult to separate its constituent elements. For this reason, the researcher has questioned the aesthetic or beauty aspects of the communal art sense of visual arts performance, analysis of the content of performance art (content analysis) related to the trendy content of the play and the musicality aspects of wayang performance art. If the wayang play concerns social, cultural, and political dynamics, the musical aspect of *karawitan* or wayang gamelan music involves the atmosphere of human inner life which is related to the characters played in a repertoire of the puppet play.

The aesthetics of the wayang performance offer so many layers of aesthetic variety such as figurative decorative aesthetics, and symbolic roles in a wide variety of characters' lives, spiritual values, love and so on. There are 3 formulations of the problem that will be discussed from Shiva and Durga phenomena as *simpingan* in the East Javanese wayang performance.

1. What is the nature of Shiva and Durga's humanity?
2. What is Shiva and Durga's decorative aesthetics?
3. Why does the East Javanese wayang performance display *simpingan* of Shiva and Durga?

The discussion of the problem focused on a decorative aesthetic that concerns the visualisation of the Durga figure told by the Javanese to appear in the face of a creepy figure (Yudabakti & I Wayan Watra, 2007: 51) and Dewa Shiva with a handsome look. Durga and Shiva were seated exclusively to show the respect of the puppeteer and the community and were not played by Dalang Wardono as the characters in the performance. The two figures seem to have received specific treatment as seen from the way the puppeteers in East Java (Mojokerto) place Durga and Shiva in a higher strata than hundreds of wayang *simpingan* (wayang *pajangan*) which were seated to the left and right of the play area of wayang. The entire face of wayang *simpingan* is traced outward, while the faces of Durga and Shiva are face to face facing into the dalang's playing area. This position is what distinguishes it from wayang *simpingan* figures from wayang figures played in a play.

In the daily interaction of Javanese people there is an effective aesthetic term to describe the benefits of the beautiful sense of presentation of puppetry or *pakeliran* in public. The term is an aesthetic of *kagunan*, which is the practical benefit of the wonderful taste of art or the practical use of the wayang performance. The term *kagunan* appears from the very beginning of the presence of the wayang performing arts positioned as a reference for the essence of life, namely *manunggaling kawula lan Gusti*, the union of God with the souls of Javanese people. The art of *sedalu natas* (all night long) wayang is a meeting place for various social strata of Javanese society to hold a joint *tirakatan* (staying awake the whole night until dawn). *Tirakat* means religious and sacred, not solely for entertainment. Javanese people do not want human glory to collapse. Therefore, humans are created to be of the highest degree compared to other creatures. It has mental elements, character glory (character, intellect, and will), ego, organism elements such as mind, character senses in the form of sight, hearing, smell, taste, and touch. The means of action lie in the mouth, hands, feet, anus, and genitals (Raka Mas, 2012: 1). In the context of the wayang performance, most organisms are involved as a means of appreciation that is of sacred, religious and profane value, except for the anus and genitals. This appreciation of art serves to enhance the experience of the soul or the mind, or spiritual wealth. An appreciation of art that is sacred, religious, and profane can be related to the literary language or poetry of *macapat Asmarandana*, but the author's name is unknown (anonymous). The Asmarandana song that is affiliated with the art of *sedalu natas* wayang performance reads as follows.

Aja turu soré kaki, Don't sleep when it's not late yet, my grandchild,
Ana déwa nganglang jagad, God is crossing the universe,
Nyangking bokor kencanané, Carrying a golden bowl,

Isiné donga tetulak, Containing repellent prayer,

Sandhang kalawan pangan, Clothing and food,
Yaiku bagéyanipun, Those are the parts,
Wong melèk sabar narima. Those who stay awake, are patient, and surrender.

Ana tulising Hyang Widhi, There is a guidance from God,
Yèn wang sabar lan narima, That people who are patient and surrender,
Ginanjar dawa umuré, Blessed with a long life,
Sugih kadang pawong mitra, There are a lot of friends,
Kinacèk ing sasama, Standing out from your fellow life,
Yènta kojura wong iku, When the person falls down,
Gampang nggoné antuk tamba. Getting medicine easily.

The two songs of the *macapat* song seem to explain, that the art of *sedalu natas* wayang performances functions as a '*cegah lék*', meaning to prevent sleep through the night or sleep past midnight, because on that night the Lord is praying for mankind throughout the universe. Those who are '*melek*' staying up late and praying for protection from God at that time received a gift as longevity and prosperity. *Melèk* is one of the keywords in *tembang macapat* which means *weruh* or knowing many things including the greatness of the Hyang Illahi. Knowing His greatness means that people bow down to Him, a statement of attitude to seek God. God is holy or sacred in a religious context. God looks for quality, quality of heart, purity of soul, and purity (Ra, 2007: 6). Like the figures Durga and Shiva are two figures of the pair of gods and goddesses who are devoted to the happiness of humanity. The structure of the one night wayang performance art is a symbol of the birth, life and death of the Javanese people. It can be seen from the symbolic meaning of the *pathet* structure of the whole wayang performance: *pathet nem*, *sanga*, and *manyura*. *Pathet* is the structure of Central Java mindset related to changes in show time overnight. *Pathet nem* (6) is between 21.00 - 12.00, *pathet sanga* is between 12.00-03.00, *pathet manyura* is between 03.00-05.00, the end of the performance.

The Qualitative method was applied to explore and analyse data by involving researchers as collecting analysis work. Visual data such as images of Durga and Shiva were analysed by borrowing theories of artificial signs, symbols, aesthetics, social, religion, and culture. Aesthetics are interpreted the same as the word *rasa* (taste) in art that comes from the Sanskrit, namely from the veins of the word *race* which means straw, crying, screaming, echoing and reverberating (Astra, 2001: 348). In Old Javanese, the word *rasa* has many meanings.

1. Water (sap) of plants, juice, taste.
2. Feelings, opinions, intentions.
3. The essence, content (essential), substance, meaning, principal, meaning.
4. How it always exists, real dispositions or conditions.
5. Saying thus, as if.

6. In the form/type of poetry or writing that is typical.
7. Mercury (Zoetmulder, 1995: 926 in Yasa, 2006: 3).

In Indonesian language, the word *rasa* means what is experienced by the tongue or body when exposed to something. The nature of an object and so on which causes *rasa*; what is experienced by the heart or mind; the state of the heart or mind when the senses perceive something; a state of heart or mind for something. Consider the mind (heart) of good and bad, right and wrong and so on; opinion. roughly, apparently; perhaps (Poerwadarminta, 1984: 802; Yasa, 2006: 4). Aesthetic experience is composed of four things as follows.

1. Object, because in the process of creating humans always experience something. Without objects there is no experience whatsoever.
2. Intuition, namely a direct understanding of objects that are not based on the quality of categories.
3. Knowledge, aesthetic experience also requires knowledge of ideal category values, such as order, clarity, and perfection.
4. Experience, because through experience someone has the ability to place an object in a particular context so that the object has an aesthetic value (Albert Camus in Schari, 2002: 24-25 and Yasa, 2005: 5).

This taste or aesthetic experience is caused by the ability of artists to sublimate their "emotions" from the psychological level to the aesthetic level. The basic meaning of the word "rasa" is taste, that is, the taste of the tongue when people eat food (Warder in Wiryamartana, 1990: 355). *Rasa* in the sense of taste is also called *bhoga* taste, which is the taste of food. There are six types of cuisine called "sadrasa", namely *lawana* (salty), *amla* (sour), *katuka* (spicy), *kesaya* (sepet), *madhura* (sweet), and *tikta* (bitter) (Wrehaspati Tatwa: 33) (Yasa, 2006: 4). Besides, the taste is also raised through imaginative creativity. Taste in performing arts is called "rasa Bhawa", which is the sense that the audience gets when enjoying drama, paintings, sculptures and other arts that can be seen. The taste in the art of music and sound is called the "rasa swara", which is the taste enjoyed by music and sound. *Rasa* in language or literary art is called "rasa Bhasa" (Kanwa, 35: 3) (Yasa, 2006: 4) Sense in the context of art means aesthetic experience (Warder in Wiryamartana, 1990: 355), i.e. emotions that are generated aesthetically by the environment and artistic situations (Dasgupta in Wiryamartana, 1990: 355). Aesthetic experience consists of four things:

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Wayang Sign

Artificial signs are signs that are engineered through the latest imaging technology (digital technology, computer graphics, simulation), for which there is no reference to reality; they are also called signs that are unnatural or artificial (Piliang, 2003: 57). It's the same with wayang. It also does not have a realist reference. The reference is totally or purely imagology. The most realistic reference for wayang culture is the type of characterisation through faces like humans, frightening giants, plants, animals, gods resembling humans who possess the characteristics of wisdom, priests with religious dimensions, and a number of animals, but not those in fact, only artificial features of the past being preserved to date. These types of disposition are visualised through natural motion and sound energy, but have also been artificially processed. Humans, giants with frightening faces, gods resembling humans who possess the characteristics of wisdom, priests who have religious dimensions, and a number of pests are also not entirely used as a reference, but rather give references about the lives of humans, giants, gods, priests, and animals regarding the behaviour of each. Wayang performing arts are actually closer to the system of signs and markers. It gives a semiotic picture of life that refers to the empirical world. Wayang technology is an imagination technology which has been patterned after undergoing the process of evolution of form over a very long period of time through the skillful hands of playing *tatah*, *sungging*, or philosophical colours that refer to the universe. The characteristic of nature is divided into three artificial philosophy areas, namely the lower realm, the middle realm, and the upper realm (*bhur*, *bhwah*, and *Shwah*).

The lower realms are those like demons, wandering spirits and ghosts that sometimes appear and are often invisible to the naked eye. Sometimes their manifestations are frightening, so that humans consider them as enemies who must be kept away, or even try to conquer them or eliminate them from human life. All those scary things physically come from outside of human robbers and thieves, but some come from the human mind. The concept of wayang figure creation can be sourced from real life that inspires creativity and can also be purely the result of imagination of reality that cannot be completely perceived in plain sight. Comparisons that are contrary to humanitarian principles, such as giants or demons, provide an effective education for navigating the goodness of human life.

The middle realm is inhabited by humans. It becomes the anthropomorphic centre of high human civilization with dimensions in all directions, preserved and developed to achieve perfection. Everywhere mankind creates knowledge in an enormous amount and variety. From this knowledge, it gives birth to civilization to support culture and a variety of technologies that are massively and constantly making it easier for humans to achieve their life goals, both material and immaterial. One of these world civilizations is wayang that has been recognized by UNESCO since November 7, 2003 as a heritage culture, a culture of intangible objects (high quality), or "The Great Work of World Culture" (Matsuura, 2004: 2). Wayang as a result of intangible culture means that in every wayang performance, certain values of life related to social, cultural, and religious values are presented in accordance with their respective beliefs. That's where the audience in the villages in Mojokerta identify themselves to give and get back the aesthetic values of the wayang performance. Society, to be able to live up to the value system, is not free of social structures that are multi-layered. There are groups of rich people who are occupied by businessmen/conglomerates or landlords such as kings, middle class people such as servants or government employees, a lower group of people or farmers. Besides classifications based on economic class, there are also intellectual groups in the religious field, namely the priests or kyai. Wayang imitates such social classes. Therefore, the social structure in wayang is similar to the social structure in society. There are at least eight (8) social groups in wayang, namely kings, priests, warlords, knights, warriors, gods (personification of God), giants, and servants of the king. There is no structure-free action in a wayang society, unless they want to do a rebellion or a war to seize power. However, in the wayang performance there are always conflicts in the play that lead to physical war. Rebellion or war must always be present in a wayang performance, because open warfare is an arena to demonstrate *sabet* skills.

There were three wars in the East Java performance, namely *sapisan* war (first war), failed war, and *brubuh* war. In terms of structure, *Sapisan* war is after the *Sapisan* scene or *jejer*, *kedhatonan*, *Paséban Jawi*, the *jejer kaping kalih*, *Sapisan* war. After that, it is continued with the next scene, *jejer kaping tiga* (the third jejer), followed by the failed war scene. This failed war is a symbol of failure to achieve lofty ideals. After the failed war, it is followed by *kaping sekawan* scene, namely the fourth scene *jejer sapisan*. It is then followed by *kaping gangsal* scene which is the beginning of the conflict or starting the attack scene. *Kaping enem* scene or the sixth scene is the battle of *brubuh* or the final war that determines which side loses or wins (Timoer, 1988: 138-39). The antagonist will definitely lose the war. Wayang audiences usually know which party wins and which party loses. Nevertheless, the audience did not get bored sponsoring the wayang performance on the anniversary of the independence of the Republic of Indonesia, the birthday of an institution or individual based on the promises made themselves (*nadhhar* or vows) if you get certain luck. Although *sabet* can also be displayed in other parts of the wayang performance, for example, during *kiprahan*, *tayungan*, *lembèhan*, *jogèdan*, and so on. By means of wayang throughout the archipelago, humans receive a touch of philosophy of life about the culture that is visible and invisible.

The upper realm is *Kadéwatan* or Divinity which is believed by humans as the regulator of life on earth and the universe and all its contents. On the other hand, humans think and act as if they occupy a super-structural position for their presence on earth and sky. Humans are willing and able to do anything on earth. They built the world's civilization and culture. The earth and sky are an inseparable part of human cosmological knowledge which influences the creation of the wayang world, both the vision and mission of human life on earth. That wayang is made with an interesting human life story with conflicts of humanity, divinity, culture, and nature. But the synergy of wayang performances as a means of communication in all directions effectively accommodates conflicts and humanitarian solutions, at least in horizontal and vertical directions that are tentative in nature. To the horizontal way of thinking and acting humans can be conflicted or make peace with fellow humans and God. Humans sometimes do not care about superiors and subordinates are indifferent to superiors. On the vertical dimension, humans can express their distrust of God, which is structurally at the top or when humans are in a chaotic or miserable situation when facing situations of social, spiritual, natural, and cultural oppression that are not innocent.

Those signs greatly benefit the ability of the latest technology in creating images (imagology) that do not refer to reality. The sign (A) is used to convey the reality of itself (A). In this case, it is different from the actual sign - the sign used to explain a reality outside of itself in the form of its representation - an artificial sign, in no way represents the reality outside itself. Thus, between the sign (A) and reality (A) are the same two things in which the sign merges with reality-the medium is the message. A photo is not the same as iconic with reality as the reference (face, view and so on) because the photo is only a representation, just like wayang that is not a realist representation. However, advances in digital technology or virtual reality lately have created a semiotic relation in which reality references such as in photography technology are no longer needed, because such technology has been able to create artificial realities (film players, news anchors, television presenters, sports players that are completely virtual, which only exist in the form of digital reality). Baudrillard himself, in various writings, categorises the phenomenon of virtual signs as this is a form of hyper-signs, and is part of the world of hyper reality (Piliang, 2003: 58), the world that transcends or precedes the limits of human prediction in a certain age thanks to technology which has reached the highest virtuosity in its day.

Wayang Durga figure

Goddess Durga by puppeteers in East Java is placed in the middle of the wayang *simpingan* on the left side with a position above the wayang *simpingan* head. Durga is described as having a face like giant. Her face is red, her eyes are round and bulging, all her teeth are shown and fanged, with a scary expression. After the wayang performance, it was explained by Dalang Wardono, that the placement of Durga as such was a hereditary tradition which was passed on from the previous generation. According to the researcher's interpretation, the position of Durga placed above the wayang *simpingan* is a tribute, because goddess Durga in

the form of the beautiful goddess Uma is a goddess of help to achieve *moksa* from life difficulties. Parvati is called Sakti Shiva, because she is worshipped in various aspects, namely the saint (calm) aspect of sakti Shiva in the form of a beautiful goddess Parvati. The *ugra* or *krodha* (angry-faced) aspect is realised as Durga, and the aspect of *krura* (cruel) is realised as Kali. However, the aspects of *ugra* and *kali* often blend, so Durga is given the nature of *kali*.



Figure 1. Durga Figure. Photo of Sugeng Nugroho.

The Wayang Durga figure is topped up by other wayang figures in the East Java wayang performance. Wardono in Mojokerto.

The Durga aspect is more often worshipped than the other two aspects. She is considered as a human helper, both for people who want the achievement of *moksa* and because of the difficulties of life, for example unable to compete. Durga in the form of giant is described as having a big tall body, long hair and curls, bulging eyes, big nose, broad-mouthed and fanged, but luxuriously dressed clothes that appeared in the Majapahit era. This Durga giant is the goddess Uma who was cursed by Shiva for cheating. For 12 years, she was convicted as "Kali" the guardian of the grave or the entrance to the *moksa*. Its sinister appearance raises the assumption as a demonic goddess (Santiko, 1996: 1-4).

Wayang Shiva Figure

Shiva received the same treatment as goddess Durga by the puppeteers in East Java. Shiva is placed in the middle of the wayang *simpingan* with the position on the right above the head of the wayang *simpingan*. The position of goddess Durga with Shiva is facing one another.



Figure 2. Shiva Figure. Photo Dr. Sugeng Ngroho.

Wayang Shiva figure is topped off by the heads of other figures in the Javanese wayang performance in Mojokerto.

Dalang Wardono, asked about why Shiva and Durga are used in the wayang *simpingan*, was not able to explain comprehensively, because it is seen as a belief. Such a tradition was passed down by the predecessor puppeteers at the East Java region, so that it grows and develops into a massive style, because the tradition is widely followed in a socio-cultural environment. In connection with that, it was said by Plekhanov, that artists were created for the community so that social awareness develops and social systems are built (Plekhanov, 2006: 1).

Moreover, abstinence was changed for fear of "kuwalat" or blamed by the community (Sahman, 1993: 61), because Shiva and Durga were gods helping the people to achieve *moksa* and alleviate the difficulties of human daily life. For example, Rahwana, an antagonist who often did evil, was still given supernatural powers and wealth (Murtana, 2019). Shiva who is cheerful and haunted Durga can be interpreted as a depiction of dualistic law that reflects the paradoxical values. Each of them shows different characteristics, even seeming contradictory, but accepting the truth of each party, without having to reduce each other, even one explains the other's existence. This is one form of the principle of "the other" which in the context of dualism in Balinese culture is called *rwabhineda*, two different things.

No matter how sophisticated and superior the creation of the digital world is, Lord Shiva does not care, even for Brahma's creation and Vishnu's care. Is Brahma angry? No. Is Vishnu angry? No, because it is not an area of duty and obligation of him. Shiva's duties and obligations are to merge. They will not intervene with each other. In every life there must be death. That is rational, logical, and the rational empirical truth (Mintaredja, 2003: 13). When the time has come, health decreases or illness and mysterious death must come automatically, because the entire body system is damaged, but rarely realised by living things. Systemic destruction is governed by nature. As opposed to nature, it is a culture that always "wants to get a new meaning" and is the result of an essential need to look for the meaning of existence (Danesi, 2012: 6). Human nature attempts to continually seek pleasure from God's grace, but

it is not responded to selectively and carefully. As a result, it makes you complacent, greedy, not alert, and out of control. God through Lord Shiva has agreed not to tell tomorrow's plans, even though humans have the right to plan a better future with accuracy and convincing predictions.

Shiva contributed to the cycle of creation, maintenance, and fusion. The wayang Shiva figure with a handsome face and head bowed as a symbol of respect for others and friendship, always provides protection for humans to achieve happiness in the virtual world and in the supernatural. Shiva's headdress wears a "ketu" as a symbol of a leader who always increases a thoughtful attitude. He eliminates evil, gives grace, dispels ignorance, and motivates devotees to always be pious, and increases virtue. In Shiva's vision and mission the rules are not singular, but plural as a reference to reality and truth. Postmodernists view rules politically. Rules can be seen and understood as a dominance of power (Pilliang, 2010: xxiii). Shiva has a lot of duties to do. He is depicted without clothes and his body is full of ash. The naked body is a symbol of not being bound by material objects. Material when burned will become ash. Ash is a symbol of the essence of all material objects and creatures of the world. Ash is a symbol of the source of creation. Lord Shiva has three eyes. Two eyes on the left and on the right as a symbol of physical activity. Shiva's third eye is located at the centre of the forehead as a symbol of knowledge (Jnana) or the eye of wisdom. The power of the third eye of Shiva can destroy evil and is feared by those who do evil. The snake on Shiva's neck becomes a symbol of the power of *sattwam*, *rajas*, and *tamas* (wise, lustful, and selfishly inclined towards evil) (Oka, 2009: 65) and is a symbol of the weapon of the Trident which is far from the three characteristics of nature. *Damaru* (small drum) with trembled sound, like the sacred voice OM (derived from the syllable AUM. *Apui* = fire, *Udgata* = water, and *Maruta* = wind) is the source of creation and virtue. *Damaru* in Shiva's hand is a symbol of the buffer of all creation arranged according to His will. The tiger and tiger skin as Shiva's seat is a symbol of definite power that can be controlled. The crescent on Shiva's head symbolises the cycle of time, the nature of love and kindness to be closer to worshipers. Shiva sat in the grave as a symbol of a birth and death organiser.

An artificial sign is a sign that is intentionally made through the latest imaging technology (digital technology, computer graphics, simulation), which does not have a reference to reality, so it is also called the cutting edge of artificial technology in creating images (imagology). The technology has been able to create artificial realities that are totally virtual, that is, which only exist in the form of digital reality and hyper-connection in the future in the next ten years (Schwab, 2016: 28). Baudrillard refers to this virtual sign phenomenon as a form of hyper-signs, and is part of the world of hypereality (Pilliang, 2010: 24). That is the power of the world created through digital technology (cyberspace) which is a reference to today's social reality.

Shiva's vehicle is a cow named Nandi, a symbol of strength and ignorance and bestows wisdom on worshipers. Cow or *Vrsa* means *Dharma* (truth). Shiva and cow are symbols of

eternal friendship over truth. Nandi is a symbol of perfect human consciousness (Srsta purusa). Shiva worshippers include Pasupata, Sivaist, Kaladamana, Kapalika tradition, and Shiwaratri (Pandit, 2006: 27-210).

Shiva Durga's Aesthetic Dimensions

Wayang figures that are kept or displayed some time (around 6 hours) before the performance begins shows how important the wayang *simpingan* functions as decoration for the organiser as a sign of space for appreciation and dissemination of information to the public, that the wayang performance will be held. In addition to educating the audience to be present watching the wayang performance, traders from the lower classes utilise the event to peddle various types of merchandise and fast food around the show, so the situation becomes a kind of cultural festival. Conventional hereditary habits as prevailed in the traditional arts circles, because artistic discourse, especially wayang performances have been entrenched (Sunarto, 2019: 47). The aesthetic reflection with the concept of balance arising from the wayang *simpingan* of goddess Durga and god Shiva in the wayang performing arts in Mojokerto is an indication of differences in the characteristics of women and men. But, they are two lovebirds in pairs as husband and wife. They are both depicted with an aesthetic sense that prerequisites the beauty, charm, good looks and beauty of attitudes and behaviours. (W.Dewantara [https://www.Google.com/search?client=firefox-b-d&q=Filsafat+ Moral kuoted on Saturday 25-2020 pk. 04.07](https://www.Google.com/search?client=firefox-b-d&q=Filsafat+Moral+kuoted+on+Saturday+25-2020+pk.+04.07)). In this way, women and men should co-exist in need of one another, even though the existence of women in Javanese tradition has been entrenched under male control for centuries. Until now the influence is still felt. However, they can be free to engage in various bonds, engage in the love of one's life, be loyal to the laws of life and uphold social ethics. All of that is not single, because love is flexible and broad. Love can be devoted to husband and wife, family, friends, country, profession, village community, animals and plants. <http://punyahari.blogspot.Com/2009/12/filsafat-moral-etika-etika-filsafat.html> quoted on Saturday 04-25-2020 pk.04.45.

The meeting of women and men is interesting in terms of aesthetics which have the dimension of dualism. Both of these dimensions can produce symmetrical forms as well as asymmetrical or harmonious and disharmonic interwoven in the concept of *rwa-bhineda* (Dibia, 2003: 100). In this concept, there is the spirit of togetherness, namely the existence of interrelationships and intertwining in competitive situations. In the film of Shani, it was revealed that when Durga reached the peak of anger, he became "mahakali" because of the forest "Kailasa" where Parwati meditated. Durga/Parwati/Mahakali became very angry, because they did not want to be married to the asura king or giant. After all, Shiva was insulted as being said to be unable to do anything but only to be able to sit cross-legged like a grave watchman. Mahakali's anger is only able to be controlled by Shiva (https://www.youtube.com/watch?v=IOIkU-eV_Ro Saturday 25-) 4/2020. Pk.03.43. Both of these things realise interaction and competition, awareness and intelligence of reactions to oneself. There is no conscious existence about consciousness including the thought process,

but observing and analysing thought becomes an important action to be directed into consciousness in accordance with the goals themselves (Schumacher, 1981: 19). The Durga and Shiva figures are in the realm of Hinduism related to pilgrimage, politics, philosophy, lifestyle, Bhagawd-Gita sermons, ascetic life, Rig-Weda recitation, Brahman rituals, temple festivals, temple traditions, cultural traditions, literature and so on (Ali, Matthew 2010: 3). The realm is complex and holistic and is formed from a variety of very detailed theoretical, affective and practical knowledge. Tradition (read: religion and art) is interpreted as a social heritage of the past that can break out of the boundaries of the era until the present (Sztompka, 2005: 70). In the context of religion and art, as said by Kuntowijoyo (1987: 51-52), that it is very urgent to understand the aesthetic function that presents in the religious system and religious elements present in art. The concept of art which is taste, is the final goal. Taste is a shared experience of reason, mind, and emotion that embodies the enjoyment of art (Sedyawati, 2006: 128). As said by Yasa, practical awareness arises until aesthetic reflection (Yasa, 2006: 3). *Kagunan* aesthetic (practical aesthetics) of the wayang performance art is a symbol of various elements and summarises all aspects of human life (Fananie, 1994: 127). Basically, all the means of expression in the wayang performance art are symbols.

Amir (1991:16) said that all wayang stage equipment is a symbol of nature or a symbol of human life. The host of wayang is a symbol of God. *Kelir* i a symbol of the sky, the banana stem is the earth symbol, *blencong*, the light of the stage, is a symbol of the sun, wayang *kayon* (the shadow puppet) is a symbol of the world and its contents, gamelan music is a symbol of harmony throughout life. The structure of the wayang play is a symbol of life ranging from human childhood to adulthood. As Segers (200: 31-32) said, the presence and intensity of dynamic aesthetic functions has implications for the dynamics of social situations. Connoisseurs are generally dominated by aesthetic powers who already understand cultural codes that are arranged integrally in wayang performance arts such as Javanese local languages, movements, visuals/wayang characters, and the strains of wayang music. However, it is understood that not all connoisseurs are able to critically explore the contents of the dramatic wayang structure. The domination of the aesthetic power of art is in accordance with the opinion of Bronislow Malinowski (in Koentjaraningrat, 1987: 171), that art (read: wayang) is an example of one cultural element that occurs because humans want to satisfy their instinctual need for beauty.

The mental attitude of the people is influenced by wayang simulation. Social reality expressed through imaginary figures is described as living (Kuntowijoyo, 1987: 135). Symbols are created and used by humans, because they are creatures that are conceptualised and symbolised in various socio-cultural situations. According to Poloma (2003: 257) symbols are not ready facts, but are in an ongoing process. Symbols relate to cohesion and social transformation. An individual is responsible for the symbolic form that is created. The symbol created must have a relationship with the old one, otherwise the symbol will be

rejected (Dillistone, 2002: 22). Symbols foster feelings and values (Turner, 2006: 100), including the aesthetisation of the wayang performance as a forest symbol. Therefore, Cassier (1987: 41) defines humans as animal symbolicum. Even Leslie White (in Kaplan and Robert A. Manners, 2002: 155) states that humans are the only creatures that can be harassed or killed with symbols. For example, goddess Durga in the form of a giant is actually goddess Uma. She was cursed by Shiva, for cheating. As a result, for 12 years Dewi Uma was convicted as "Kali", a sinister-faced Demonic goddess, as a guardian of the grave or a gate to enter *moksa*. The sentence has a positive impact on Durga's social actions. Through that punishment, Durga could eradicate people who died in the world so that their spirits entered heaven. In this context, the concept of "the others" - others - exudes the value of social humanism, because it wants to care for others who are always not limited to certain social groups. It is the nature of humanity as it is in accordance with the statement by Snijders (2004: 106), that someone can be present to me with reflection. I am open to other people's thoughts, can interact with other parties and can feel the thoughts and feelings of others. I am open to others, to the world, and to God.

Conclusion

Wayang is a heritage culture (non-material culture) that is not a realist representation. It doesn't also have factual references. The reference is total or pure imagology. The most realistic reference is the type of disposition through faces like humans, but not humans. A giant whose face is frightening, the gods resemble humans with wise qualities, the nature of religious priests, and a number of various animals, but not the truth, only an artificial disposition of the past that has been preserved to this day because of the artistic qualities that amaze the world. In the wayang performance, the types of disposition are carried out through motion energy, sound, and other supporting forms that are artificially processed. Humans, giants, gods, priests, and animals are not realist references, but provide a reference to cultural life. The wayang performance is actually closer to the system of signs and signifiers such as icons and even symbols.

The wayang performing arts is one of the processes of culture which results in the construction of local knowledge. Wayang Shiva and Durga figures are a dualistic reference, that is, two paradoxical forces that need each other, are related, bound from legal aspects and ethical values even though they are sometimes antagonistic, but not contradictory. That is paradoxical law. They may fight as husband and wife and even the wife receives an educational humanist punishment. Durga who was punished by Shiva certainly felt miserable. On the other hand, Shiva, the giver of punishment, of course, also felt the pain of being left by his wife, even though it was temporary. But their suffering is beneficial to life. In their separation for twelve (12) years they continued to carry out the role and function of humanity, prospering life in the world and helping humans achieve the highest happiness, namely *moksa*.



Symbols of the civilization of the socio-cultural world together with all life such as viruses that are invisible to friendship with large animals, are manifested in the spiritual aesthetisation of life, and give memorable memories. The status of Shiva and Durga are god-goddess, higher than humans, animals, plants and all that is present in the universe, but they instead give role models to humans in order to improve the quality of humanity. The meaning is that the culture of wayang has been deeply planted in the pores of the Javanese artistic and aesthetic social soul and has an influence on logical, ethical, and aesthetic thought patterns, attitudes and behaviours.

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