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TYPOLOGICAL ICONS IN TENGGER MASK PUPPET SHOW REFLECTING
THE NATURAL AND SOCIOCULTURAL PHENOMENA OF TENGGER
COMMUNITY

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ABSTRACT

Tengger mask puppet show is one of fascinating and unique Tengger local cultures. It still exists in the middle of Tengger community because related to the belief of them, if they have children called anak ontang anting, pancuran kaapit sendang, sendang kaapit pancuran, and pandawa lima, they must be ritually cleansed (getting a special ceremony called Ruwatan). If not, they will be eaten by Bethara Kala. This belief is still bestowed by Tengger community. Ruwatan Ceremony uses Tengger mask puppet show as the media. Tengger mask puppet show contains many typological icons. Typological icons are signs that have direct similar relationship between signifier and signified. The typological icons in Tengger mask puppet show reflect the real life of natural and socio-cultural conditions of Tengger community. The typological icons relate to forests, mountains, agriculture, the countryside, and animals. They are Wana Jeribaya, climbing up the mountains and down the cliffs, Karang Kletek village, Klampis Ireng village, oxen, white pigeon, planting palawijo seems so green, right on the peak, the Peak of B 29, Randu Pitu, and Randu Sanga.

INTRODUCTION

Tengger society is one of the East Java ethnic groups that still exists and adheres to the customs inherited from their ancestors. They live on the Tengger-Semeru mountain slopes where the terrain is very steep and thorny to be passed by two-wheeled or four-wheeled vehicles. The road is still natural, with rocks scattered irregularly on the land because it has not been noticed by government's development.

One of the unique and meaningful cultural heritages is the show of Tengger puppet mask. The characters are people wearing masks. One of the most sacred and mystical masks is the Bethara Kala mask. The mask when it is used by the person who plays the role of Bethara Kala in show will be directly possessed by the spirit of Bethara Kala, who according to the belief of Tengger people living and being imprisoned on Peak of B 29. The most interesting of main character's puppets is Bethara Kala (Resdianto, 2019:107).

Tengger mask puppet show is a regional culture which is complex and transcendental and become an ethnic feature of Tengger community. Tengger mask puppet show is closely related to Tengger language because the instruction language is Tengger language. Tengger language becomes the identity of Tengger person, so does it become the identity of Tengger community at the same time (Molnar, 2014; Mbarachi & Igwenyi, 2018; Boger, Perdikaris, Collazo, 2019).

The existence of Tengger mask puppet show is in Wonokerso Village, Sumber District, Probolinggo Regency. It still exists in the midst of society development in the technological era. The function of it is as entertainment and ruwatan (ritual cleansing ceremony) media. It is mystical and sacred, so that it cannot be performed at any time and event.

As a local culture, Tengger mask puppet show is very restricted and it is only developed around Wonokerso Village, Sumber District, Probolinggo Regency. However, it is able to reflect the changes in Tengger society which is always developing very rapidly. Tengger mask puppet show as a local culture is able to respond to changes in its society. So, it can become the identity of its person and community where the culture lives. Finally, it is also one of multi-dimensional and multi-perspective cultural features (Boger, Perdikaris, Collazo, 2019; Thamer & Bedu, 2019). Wider dialogue involving different cultural expressions, the concept of the cultural field requires one to consider the relationship of the field with various sources of heteronomy - traditionally dealing with politics and economics (Amezaga, 2019: 1). Cultural interactions have honesty norms that apply to every society (Winchester, Daniel & Guhin, Jeffrey, 2019:33)

The tale of Tengger mask puppet show originates from the myth of Mount Bromo and Bethara Kala. The tale of Bethara Kala contains a lot of mystical and sacred beliefs of Tengger people that are not much different from the Javanese people beliefs. Tengger community, as well as Javanese people believe in the spirits of

their ancestors, haunted places, supernatural creatures, many celebration of life-cycles, agricultures and religions (Geertz, 2017).

Typological icons are part of semiotic science. Semiotics is a term presented by Charles Sanders Peirce. Semiology is the study of signs that have two-sided entities about signifier-signified and meaning (Eco, 2016, p.19; (Merrell, 1997, p.13; Robinson, 2010, p.15; Nurfaidah, 2016, p.150). Semiotics is the study of signs and their meanings. Every verbal and nonverbal signs can be interpreted to find their meaning. According to Pierce, semiotics includes three aspects, namely icons, indexes, and symbols.

Tengger mask puppet show contains many signs or symbols as means of communication between two people to communicate or express something to someone else. Signs involve three aspects working together which cannot be separated, namely signs, objects, and their interpretations. Signs can be representatives of something or someone in certain capacity due to the chained relationship of representation by an interpretant. A sign's meaning will be explained by another sign and so forth (Eco, 2016: 21; Sahid, 2016: 5). According to Pierce (Sahid, 2016: 5), a sign refers to something called an object. The relationship between sign and its reference can be divided into three, namely icons, indexes, and symbols.

Icons are signs which have similar relationship of references. Icons can be classified into three, namely (1) typological icons; signs that refer to special similarities, such as maps and sketch modes (2) diagrammatic icons; signs that have a relational resemblance, for example the seating of official meetings is arranged according to social status, and (3) metaphorical icons; signs that do not show the similarities between signs and their references. The similarity is not among those signifiers and their signified, but the two signified which referred by the same signifiers. For example, "deer" signs directly refer to deer (animal) and 'clever human'. Both of these signified have the same characteristics as a clever creature (Sahid, 2016: 6).

Tengger mask puppet show contains many icons and indexes reflecting Tengger community. An icon is a sign that has similarity to its marker. For example, the sign of mountain in the puppeteer's utterances in the performance of mask puppet show has similarity to the real natural mountain. The forest icon in the puppeteer's utterances of Tengger mask puppet show has similar sacred characteristic to real world forest. Index is a sign that has causal relationship between signifier and signified. For example, a "cloud" can become the rain's sign and so does "smoke" become a sign of fire (Sahid, 2016: 7; Shabbir et al., 2019). Tengger mask puppet show is also a sign of a child bearing kala (bad fate) ritually cleansed ceremony (i.e. ruwatan) because the main function of Tengger mask puppet is as a medium for ruwatan ceremony. So, it should not be performed just for entertainment.

Tengger mask puppet show is one of the cultural forms of Tengger community which contains many symbols and mysticism. It also reflects the socio-cultural nature of Tengger people and is closely related to the natural condition in the area of Tengger-Semeru Mountains, so that Tengger mask puppet is also pragmatic. Pragmatics has a very complex scope, includes studying of cultural changes in a society. Pragmatics which is associated with socio-cultural societies is called socio-pragmatics (EL-Defdar, 2014; 123-132; Elnaili, 2019; 48-53; Almahameed & Al-Ajalein, 2019: 54-60; Shabbir et al., 2019).

Mysticism in Tengger mask puppet show has many similarities with the beliefs of Javanese people, such as believe in invisible or supernatural things, ancestral spirits, and haunted places. They also believe on ritual cleansing of ontang-anting, pandawa lima, in order to be saved from Bethara Kala. If not, it can be eaten by Bethara Kala (Endraswara, 2014:135).

Children bearing 'kala' is children who bring bad luck for their family. That belief make suggestion to become reality in the society. The characteristics of children bearing 'kala' are: the only one son or daughter in family (ontang-anting), three children consist of son, daughter, and son in sequent (sendang diapit pancuran), three children consist of daughter, son, and daughter in sequent (pancuran diapit sendang), and the only five son in a family (pandawa lima). Those children, according to Tengger community belief, will become the food of Bethara Kala.

LITERATURE REVIEW

Icon

According to Robinson (2010, p.118-119) an icon is a relationship between a sign and a reference that can be in the form of a relationship of similarity. For example the relationship between the photo and the person the geographical relationship with nature. The icon is a sign of the relationship between the marker and the signifier together with natural form. Or in other words, icon is a relationship between a sign and an object or a reference that is similar in nature; for example: portraits and maps.

Meanwhile, according to Noth (2006, p 108) an icon is a sign that has similarities between the marker and the object, such as a photo that has similarities with the object.

The two opinions contain the same meaning that an icon is a sign that has similarities between the marker and the object. Thus, it can be concluded that the icon is a sign that has a similar relationship between objects and their markers, such as photos and maps. This icon theory is used to analyze the text of the Wayang Mask Tengger performance in the play of Bethara Guru Krama.

Tengger mask puppet

The Tengger mask puppet is a type of Tengger regional culture in the form of a dance and human characters wearing masks. A mask is a form of symbolic expression made by humans for a specific purpose as a face covering. The mask is a symbol that reflects human character, such as the characters of evil, greed, goodness and virtue. Dance in the arts is closely related to the personality and image of the dancer. The puppeteer tells the storyline (Ahmad et al., 2019; Dewi, 2015, p.1; Geertz, 2017, p. 406; Shabbir et al., 2019).

According to Astrini (2013, p. 90) masks are a symbol of human character in this world. The mask character depicts the good and bad characters of humans. The development of wayang masks is in accordance with the development of the supporting community. The people of Tengger as the supporting community adhere to animism, which still believes in gods, supernatural beings, and the spirits of their ancestors. The existence of the Tengger Masked Wayang is also always associated with mysticism as a medium for traditional ceremonies to worship and pray to the spirits of their ancestors.

RESEARCH METHOD

This research uses qualitative method by ethnographic, literary sociology, and literary anthropology approaches because Tengger mask puppet show is a complex and multidisciplinary local culture that lives in Tengger society (Creswel, 2005; Endraswara, 2017; Supratno, 2010; Shabbir et al., 2019). The object of this research is Tengger mask puppet show in Wonokerso village, Sumber District, Probolinggo Regency. The village is located at the top of the Tengger-Semeru Mountain, so it is also known as negeri di atas awan or the country above the clouds, because the village lies above the clouds. The people in the village are still firmly bestowed the heritage of their ancestors in the form of ritual cleansing or ruwatan ceremony by using Tengger mask puppet as its media.

The techniques for collecting the data in the research location are done by formal and informal techniques. The data are collected by using participant observation techniques, in-depth interviews, natural recording, and note taking. Then, data are analyzed by using objective hermeneutic analysis, descriptive, and content analysis techniques. Finally, techniques used to test the data validity are done by using triangulation, peer examinations, seminars, and expert examinations techniques.

FINDING AND DISCUSSION

Iconicity is the process of forming icons in Tengger mask puppet show puppeteer's speech. Icon is the relationship between signifier and signified which has similarity. In Tengger mask puppet show, many typological icons are found; icons which are similar to the empirical world or social phenomena existing in society. Typological icon in Tengger mask puppet show is very dominant on

reflecting Tengger socio-cultural community. The typological icon will be explained in the following discussion.

Typological icons

Typological icons are signs referring to special similarities, such as forest, mountain, animal, agricultural and rural signs. The relationship between signifier and signified in Tengger Mask puppet show has similarities with the natural and socio-cultural conditions of Tengger community. The typological icons are explained one by one as follows:

Wana Jeribaya

Tengger mask puppet show contains typological icons. One of them is the typological icon of Wana Jeribaya, which its sign has similarities to the signified, namely a very haunted forest that cannot be entered by humans. Whoever enters the forest, he will die. Therefore, if someone is going to enter Jeribaya forest, he must ask permission to who dwell it, then pray to God Almighty to be safe from all dangers. The typological icon is directly related to the geographical context in the area around Wonokerso Village. The writers get to the village through precipitous terrain, turning round passing the Letter Z landscape. The road is very badly damaged and full of naturally scattered rocks. Some road using asphalt and molded but it is badly damaged because the Government do not pay attention of its. On the other side of the badly damaged road, was stretched jungle and mountains with a very deep, graceful, and quiet but frightening canyon. It can be seen in the data as follows:

Datum 1

Yen sira pada ndherekake tindak lakune pun Kakang bakal tumuju ing Desa Wanakersa, mula kanthi ing mengko bakal mlebu ana sakjerone WanaJeribaya.Wana Jeribaya pakewa papan kang gawat kliwat,sing ora kena diambah marang titahe jalma manungsa. Ya cacak jalma manungsa kudu gandrung baheni benana sak dukure wana kono bakal lugur temakaning pati. Ning sliramu iki mung anak dewa, ya karep kate mlebu ya ayo pada nyuwun pamit ben pada kari sambikala kanthi tekan ana ing tujuan ora eneng alangan siji apa ya, Yayi.(WTT 1.2.75--95).

(If all of you follow my steps towards Wonokerso Village, then you will enter into a forest full of danger that is not even touched by humans. If there is a human who passes by that forest, he will fall down and die but you are God's child, if you want to go in, let's pray first, asking for permission so that all are free from danger and arrive at their destination, without any obstacles, Yayi.) (IK.Tip.hut.Ut.1)

From datum (1), we know that Wana Jeribaya icon is very haunted place which cannot be passed by human. Whoever passes this forest will die because of supernatural creatures or other accidents. If you are going to enter the forest, you have to pray and ask for permission so that there are no obstacles whatsoever, you can arrive at your destination safely.

Wana Jeribaya, which is very haunted, is a picture of the forest that lying on the Wonokersa Village. To get to that village, the writer passed by the East or from the North Sukapura District. To reach Sumber District, the writer must go through a vast and haunted jungle. The road is very steep with naturally scattered rocks. Either from the East or the North, the road is uphill with an altitude of 50-99°. When going down from Wonokersa Village, both east and north, the road is dropping very sharply and making turn of Z letter. On the other road side, there is deep cliffs around 500-1000 m in depth. In the afternoon, the place is always covered thick fog in the afternoon so the visibility is only about 5-10 m. In the night, the visibility there is only about 2-3 m.

At night, many people do not dare to pass the road to Wonokersa Village because the forest is famous with its sacred, inhabited by many ghosts and robbers. In the middle of the night in Jeribaya forest, the people are always afraid of accidents because of being blocked by ghosts or other accidents like: their vehicles entering very deep ravines. When passing on the road to Wonokersa Village, it's really spooky, both mystically and geographically.

When passes through Wonokerso Village to go to Sumber District, the road is relatively better. Some roads have been paved but now they are very badly damaged. Some of them have been molded, so they are relatively good. However, there is a horrible and spooky place when it reaches Kendil cliff. The road is curving very sharp and steep, some are even forming leter Z. The steep cliffs on the other side of the road are around 500-1000 m in depth. In some places, a very high cliff lies on the right side and very deep ravines on the left side. Or vice versa, a very high cliff lies on the left side and very deep ravines on the right side. It is really horrible and scary to pass the road to Wonokersa Village, especially for people who have never crossed the road.

Tengger community has been familiar with the intention of puppeteer's utterances. When going through the forest, people always pray for safety and ask for permission, so that they will not facing any obstacles to reach their destination safely. Even the writer was advised by Ki Lebari, the puppeteer, when passing through the forest to be careful while praying. When riding a motorcycle or car, if passes the forest, you must ask permission by honking the horn three times and blinking the lights of motorcycle or car.

For Tengger people, they have been understanding it and continue to pass through the forest normally while praying carefully. For those who ride bicycles or cars, when they pass through the haunted forest road, they have to pray and ask for

permission by honking three times while raising lights. This is based on the interview taken with puppeteer Ki Lebari as follows:

Datum 2

If the community passes through the forest, especially in the Kendil cliff area, they must pray and ask permission for those who are in charge of the forest because there is a supernatural creatures that is dwelling in the forest. For those who ride motorcycles or cars have to honk three times and raise the lights three times as a sign to ask for passing by permission. In order not to be disturbed by spirits who inhabit the forest. (Interview on March 26, 2018, in Wonokersa Village, Sumber District, Probolinggo Regency). (IK.Tip.izi.Wc.2).

From datum (2), it can be concluded that Tengger people believe that Kendil cliff forest is sacred because it is inhabited by many supernatural creatures that often interfere with passersby. Even many robbers who often harm people who pass Kendil cliff. The place is really horrible and scary, especially at night. These data reinforce that for getting to Wanakersa village must passing through many dangerous forests for humans. Whoever goes through the forest, they must be careful and prepare some weapons to protect themselves from attacked by supernatural creatures, robbers or wild animals.

Climbing up the mountain and down the cliff

Climbing up the mountain and down the cliff is a typological icon that has similarities with the natural condition of Bromo Mountains. This typological icon is a reflection of real natural conditions in the Bromo-Tengger-Semeru mountain range. Geographically, Bromo Mountains consist of hilly land with many cliffs. The cliff steepness is around 50 to 500 meters in depth, even in certain cliff, it can reach up to 1000 meters. Bromo Mountains merge with Semeru Mountains where their area is very wide and is known as Bromo-Semeru Reserve area. Some areas are for preserved forest, some are for vegetable farming areas.

Although Bromo mountain area is in the form of steep cliffs' mountains, but in a special area managed for vegetable farming, the land is arranged in terraced so that it look very beautiful. It is full of vegetable plants that look so green. The air is very cool. It is full of pine, sengon, and teak trees, so that it looks very shady. That is the reason why Bromo mountain area is known as a very beautiful tourism place which is attracted by both domestic and international tourists. Even the Bromo area was once included as the most beautiful tourism place in the world.

The icon of going up the mountain going down the mountain becomes a symbol of obstacles for someone who will achieve his goals. Someone who will achieve his goals is not easy. It takes hard work, patience, strength, and prayer as well as many obstacles that confront him. Likewise, the four sons of Sang Hyang Pikulun Sang Sis experiences in pursuing their ideals to caught Hargadumilah inheritance

and hand it back to his father as a prerequisite to replace his father's position as Bethara Guru. To achieve this goal, the four sons of Sang Hyang Sis, requires hard work, patience, strength to face many obstacles.

Hard work and obstacles in achieving these ideals are symbolized in the form of climbing mountains, going down ravines, and slipping on his roads in order to find and capture Hargadumilah heritage as a prerequisite to be able to replace his father's position as Bethara Guru in Kayangan Jonggring Saloka. The hard work and obstacles are seen in the data as follows:

Datum 3

Lo...lo...lo...lo... mbok mbok jagad dewa batharalan jagad pramundhita bayalanggeng tak rewangi munggah gunung mudhun jurang keplorot-plorot panjenenganingsun durung nemokake kang kawujud pusaka tindhih Kahyangan Jonggring Saloka. Ya pusaka Hargadumilah lungsungan jagad murbeng alam pratingkah.Loh puncake gunung galunggung kok kaya wujud pusaka tindhih Kahyangan murupe cahyane gere nyata iki pusakane kanjeng Rama tak cekele wae ora kurang pengajaran.Oeshh loh iki apaa dikempit karo sing kuru iki ayo ayo dilungne apa ora ayo mbalik iki sing nang kuru iki tak rudapeksa.Oish oish lolololo, hong wilaheng sekaring bawana jejagad dewa bathara. Ora nyana ra mangiraake yen panjenenganingsun bisa ngelampah nyekel pusaka tindhih Kahyangan Jonggring Saloka ya aja sing sisih gampanga para kencur ki siji sijine kuwatingsun bakal mukti kelakon derenge lubere kanjeng Rama jumeneng nata dadi Bathara Guru ning Kahyangan Jonggring Saloka. (WTT 1. 5. 0--40).

(Lo...lo...lo...lo... The eternal nature of the God of Bethara, I fight the mountain down the cliff, until it slipped but I have not been able to find the overlapping heritage of Jonggring Saloka's heaven. You know, the peak of Mount Galunggung is like Hargadumilah heritage, the light is real. This must be the Dad's heirloom. I just caught it. Oesh, what is this pinched by thin skin? Come on give it or not come on, back to the thin one I raped. Oish ois lolololo hong wilaheng sekaring bawana is unexpected and I think I can caught heaven's Jonggring Saloka inheritance. Yes, it does not easy as my strength will be carried out by the command of Father to occupy as Bethara). (IK. Tip. pus. Ut.3).

Typological icon "...mungguh gunung mudhun jurang keplorot-plorot... is a geographical description of Tengger-Semeru mountain region. Tengger-Semeru mountainous region is an area whose geographical location is mountains and full of steep ravines. The road is narrow and full of naturally scattered rocks. Where some roads have been casted in concrete, some roads have suffered very severe damage because they have not received the Central Government attention and Regional Government. The road is going up and down, and curving very sharp, even its turning form letter Z so that it is very dangerous for car drivers. On the right and left side of the road are very steep cliffs with an altitude around 500-1000 meters.

The air is very cold. During the day, its temperature is about 20-23° C and 13-15° C at night. The soil is fertile, arranged in terraced so it looks very neat. It is planted with vegetables such as potatoes, cabbages, and leeks, which appear to be stretches of green vegetable crops.

Karang kletek hamlet, klampis ireng village

The typological icon of Karang Kletek hamlet in Klampis Ireng village is a symbol of Semar's hermitage to ask God for forgiveness for his wrongdoing, jealousy, wanting to steal Hargodumilah heritage owned by Manikmaya and almost kill him. After Semar purifying his soul, he was given the task of babysitting Pandawa Lima. Semar hermitage is still remain well until today, in Gamping mountain located in Karang Kletek hamlet, Klampis Ireng village.

The typological icon is portrait of Karang Kletek hamlet, Klampis Ireng village. In this village, there is Semar hermitage, namely Gamping Mountain. Tengger community still believes that Gamping Mountain, located in Kletek hamlet, Klampis Ireng Village, is Semar hermitage. The place is sacred by Tengger people and many people who visited this place with various intentions, such as asking for wealth, success, position and social class or status. This can be seen in the data as follows:

Datum 4

Lha pun Kakang iki kosekek neng ndi, Dhik?

Rika lakonana mertapa dhisik ana puncake gunung Gamping. nyuwuna pangapura rika kang nduweni watak candhala hangkara murka. Nyuwuna marang kang kuwasa yen rika wis antuk pangapura rika besuk dumununga ana pedukuhan Karang Kletek ya ning telatah Kelampis Ireng iku papan panggonan rika, Kang. (Hla kakak ini kau tempatkan di mana Dik?)(WTT 1.8. 470--480).

You do the hermitage first on the Gamping Mountain. Apologize for your bad behavior to The Almighty. If you already get sorry, stay in the Karang Kletek hamlet, right in Klampis Ireng, that is your place). (IK.Tip.btp.Ut.4).

Datum (4) shows that Semar's hermitage is in Gamping mountain located in Karang Kletek hamlet in Klampis Ireng village. Until now, Tengger community considered it as a sacred place that people often come to ask for something, such as wealth, success, position and and social class or status. This is reinforced by Ki Lebari's opinion as follows:

Datum 5

After Hyang Lesmana Dewa war against Manikmaya was defeated, he was said to be Semar. Then he was told to meditate on Gamping Mountain to repent and purify his soul by asceticism. After his soul was pure, he was given the task of

babysitting Pandawa Lima, sons of Pandu. Gamping mountain is considered by Tengger people to be a sacred place because of Semar's hermitage so that many people asked for things such as wealth, matchmaking, position and social class (Interview with Ki Lebari, March 27, 2018, in Wonokersa Village, Sumber District, Probolinggo Regency). (IK.Tip.btp.Wc.05).

White pigeon

White pigeon is a typological icon that has similarities to white pigeons existing in society. White pigeon is a symbol of purity and loyalty. Pigeons are birds that is known as loyal creature to their partners and never broken promises. Manikmaya gives Semar a loyal friend who would never break promises and at the same time can be used as vehicle to go to his hermitage on Gamping mountain which is located in Karang Kletek hamlet, Klampis Ireng village where becomes Semar's hermitage forever.

The typological icon is related to the habits of particularly Tengger community and generally Indonesian people, who often use white pigeon as the symbol of peace and purity. White pigeon also symbolizes the purity of Semar, because he has a holy soul who is given the task of guiding and educating Pandawa Lima, therefore, the vehicle must also be holy. Semar always serves good figures while guiding and educating Pandawa Lima to be good, honest, and fight for upholding the truth. This is seen in the data below:

Datum 6

Ngawe-ngawe piyambakipun Manikmaya tumurunipun dara putih nyelak nyelak dhateng kaki semar menika dipuntumpaki beta mabur dumujuk puncak Gunung Gamping. Kaki semar ngelampahi tapabrata minta dhateng Kang Kuwasa. (WTT 1.8. 480--490).

(Waving Manikmaya, a white pigeon came closer to Semar's feet. It was rode and flown to Gamping mountain. Semar underwent asceticism asking the Almighty) (IK.Tip.bur.Ut.6)

Datum (6) also illustrates that Manikmaya still has a kind heart, even though his brother already has bad intentions towards him. He still has compassion for his brother. After being cursed to be Semar and given the task of guiding and educating Pandawa Lima, he was still given a sacred and faithful forever vehicle in the form of a white pigeon that would deliver himself to the hermitage place, Gamping Mountain.

In the tradition of Indonesian lives, if they have some celebration such as marriage, general election, national holidays such as the Independence Day of the Republic of Indonesia, in the opening ceremony, the committee of those

celebration often release doves as symbol of honesty, loyalty, and so that the celebration can run well and successfully.

The typological icon of a white pigeon as a symbol of Semar vehicles, symbol of purity as a guide and caregiver for the Pandawa, and symbolizing Semar's loyalty to the Pandawa, is presented in Tengger mask puppet show.

Datum 7

“Oo...dadi kaya ngunu Dhik! Ya wis matur nuwun. Pun Kakang ijek ko titipi nyawa kelawan sukma senjata pun Kakang duwene watak candala angkara murka kepengin merjaya sliramu ora kelakon. Sliramu isa menahi pangapura maring pun Kakang neda nerima. Pun Kakang ya dhik, mula pun Kakang untapna wae ben enggal-enggal tumeka ana ing pertapaanipun Kakang puncak Gunung Gamping dik”.

“Ya..luru jantra rika bakal tak golekna tumpakan Kakang”.

“Ya..ya.. dik”

Ngawi-ngawi astanipun Manik Maya mandhapipun dara putih menikah nyelak dhateng kaki Semar dipuntumpaki dipunbeta mabur jumujuk puncak Gunung Gamping Janaloka. (WTT 3. 16. 70-- 90).

(Alright then, bro! Yes, thank you. Kanda [i.e. Javanese polite addressing term for older brother] is still given a chance to breathe fresh air –means still alive-. Even though Kanda has a bad character, intend to kill you. Dinda [i.e. Javanese polite addressing term for younger brother] is still forgiving Kanda. Thank you. Therefore, Kanda beg, let Kanda leave heaven immediately, heading to the hermitage on the peak of Gamping Mountain.

Yes Kanda, Dinda will find a vehicle for kakanda immediately.

Alright ... Dinda, thank you.

Manik Maya waved his hand. Come down riding a white pigeon. He approached Semar's feet. Semar rides that white pigeon He was taken by it to fly to Gamping Mountain, Janaloka). (IK.Tip.bur.Ut.7)

Ox or cow

Ox as a typology icon that has similarities with ox or cow existing in the real world. Ox as a symbol of Bethara Guru's vehicle when observing its people. For Hindus, ox is considered holy animal and may not be slaughtered for its meat to be eaten. Ox as a vehicle symbol to go to heaven, so that when Hindus die and are cremated through Ngaben ceremony, the dead body is inserted in the ox statue as a vehicle to deliver the spirit to heaven facing the God. This ox is also a symbol of Bethara Guru's pet and His beloved vehicle. When Manikmaya was appointed to be Bethara Guru, his father advised Manikmaya to take good care of Andini, an ox, and not loosing at least one of his feathers. This means that Manikmaya must really care for and love Andini, an ox. Andini, an ox, is also a symbol of

Kayangan Junggring Saloka condition. If the ox is fertile, then heaven will be fine. On the contrary, if Andini is thin, as a symbol of Kayangan Junggring Saloka, there will face difficulties. The typological icon of ox is related to the belief of Hindu community that considers the ox as a sacred animal that cannot be slaughtered because it is the most favorite pet and vehicle of Bethara Guru. This is seen in the data as follows:

Datum 8

Dur sliramu mari adus keramas ganti busana rupamu wis ngembari karo pun kanjeng Rama, Rama mung kala yuswa tuwa, ya ya ngger sedurunge sliramu tak angkat genteni pelungguhane pun Rama takpasrahi pethetan lan perkembangan ing Kahyangan Jonggring Saloka iki aja sampek sira rusak yen pethetan iki subur tandane Kahyangan nemoni makmur. Yen pethetan iki rusak, tandane Kahyangan bakal nemoni susah. Lembu Andini sing kee petang puluh papat, aja sampek ana kang bodhol ulune, Siji kanggo tumpakan mbok menawa sliramu kepengin ngendhangi marang kawulamu ya, Ngger. Nun injih kanjeng, Rama. (WTT 1.11.0-20).

(And change your clothes, your entity is similar to Father's. Dad is old, Yes, son, before you are uplifted to replace Dad's position, I give you pet and jewelry in Kayangan Junggring Saloka. Do not damage those pet and jewelry. If the pet is fertile, the sign is Kayangan prosperity. If the pet is damaged, the sign of it will experience difficulties. Andini, an ox, do not let anyone loose even its fur. Make him your vehicle if you want to visit your people, my child! Yes, father). (IK. Tip. plh. Ut.8).

Datum (8) illustrates that the ox as a vehicle icon for Bethara Guru. Hindus consider an ox as a sacred animal which cannot be slaughtered its flesh to be eaten. The ox as a symbol of dead Hindu spirit's vehicle went to Kayangan Junggring Saloka facing the God.

Nandur palawijo katon ijo royo, ana ing puncake

Nandur palawijo katon ijo royo, ana ing puncake is a typological icon that has similarities with the natural conditions at the top of Bromo Mountains which are full of palawija (secondary crops) plants that look so green. The icon illustrates the natural condition of Bromo Mountains which are seen as a stretch of green palawijo plants. Even though the soil landscape conditions are generally sloped about 50 to 90°, but there are neatly arranged in terraces, full of palawijo plants that look so green. Palawijo plants such as potatoes, cabbages, leeks, tomatoes, and chilies are the main plants in Bromo Mountain area and are the main livelihood of people who live at the top of Bromo Mountains. The natural conditions overview of Bromo Mountains appears in the following data:

Datum 9

Wis kerasan nandur palawija palawiji katon ijo royo ana ing puncake, ya mulai wiwitan wetan sampek pangulon. Neng kene yaiki jailirta ngger. Yo ing kono omong-omongan yaiku mbokne Rara Anteng karo Jaka Seger..... (WTT 1.31.75—130).

(Already happy to grow spices that look so green on the top of the mountain, starting from East to West. That's the conversation between Rara Anteng and Jaka Seger)

(IK.Tip.btm.Ut.9)

Datum (9) also illustrates that the relationship between Rara Anteng and Jaka Seger is getting better. They both can build a good family, live quietly, peacefully, and happily. The tranquillity, peace and happiness of Tengger people who live on the top of Bromo Mountain are depicted in the area of lush and green palawija plants that stretch from East to West.

The relationship between Rara Anteng and Jaka Seger is getting better so they can build a happy family and get twenty-five descendants. The twenty-five descendants, according to Tengger people belief, now inhabit each peak of the Brama-Semeru Mountain to become guardians there.

Peak of B 29, Randu Pitu, Randu Sanga

Peak of B29, Randu Pitu, Randu Sanga is a typological icon that has similarities with one of Bromo-Semeru Mountains peaks region which known as Peak B 29. According to the Tengger community's belief, Peak of B29, Randu Pitu, Randu Sanga is Sang Hyang Bethara Kala's residence and hermitage, which lies in Parangalas forest area. The place is considered sacred by Tengger people. There are certain places that should not be 'touched' by human (touched means bypassing, picking plants and flowers, carrying other objects, and damaging it). Whoever touches the place will get difficulties and even be dead. Until now, Peak of B 29 has become one of the tourist attractions in the Peak of Bromo-Semeru Mountains, as well as being one of climbers or nature lovers' destinations. The description of Peak B 29 can be seen in the following data:

Datum 10

Ing riku piyambakipun sang pramesthi Bathara Guru kondur papan dhateng Kahyangan Jonggring Saloka, nyenyuwun mugu putranipun sang Bathara Karisambi kala triwancinipun Sang Bathara Kala menika sampun manggen Puncak Sangalikul,Randu Pitu,Randu Sanga.Menika kamindahanipun wonten ing telatah parangalas.Menika nyecepe ilmu dados ngarsane Hyang pikulun dewane bathara.Sampun cekap titiwancinipun menika badhe mandap dhateng arcapadados memangsane si ponang jabang bayi ingkang nandungkala.Ngingek

mandap ketingal menggok gedhug bumi kaping tiga. Sang Hyang Bathara Kala menika netra lembuh Andini mandapipun kledang-kledang menika dumujuk wontening ara-araJaples tujuanipun Bathara Kala.

Oey kanjeng ibu, hm lah iki aku wis mudhun saka Puncak Sangalikul, Randhu Pitu, Randhu Sanga antuk paringi layong pikulun dewane Bathara. Dina iki aku kudu oleh memangsani si ponang jabang bayi kang nandung kala. (WTT 1.29. 0—20).

(There Batara Guru returned to Kayangan Jonggring Saloka asking for his son. Batara Kala has been on the peak of twenty nine, Randu Tuhuh, Randu Sembilan, doing asceticism as if studying to God. After finishing it, he immediately comes down to earth to look for baby bearing kala. He stomps his feet on the earth three times. Sang Hyang Batara Kala saw Andini, an ox, appears to be heading towards the forest to which Bethara Kala was headed.

Dear mother, I have come down from the top of twenty nine, Randhu Pitu, Randhu Sanga. Today, I have to get food in the form of a baby that bears kala). (IK. Tip. kyh. Ut. 10).

Datum (10) illustrates that Peak of B29 is the icon of residence and hermitage of Bethara Kala. When asking for food from human flesh to her mother and father, Bethara Kala was told to go down to the world and meditate on Peak of B29 before he looks for human child who bears kala. Bethara Kala was given Hargadumilah heirloom by her father as her weapon and shield. This heirloom is function to cut up the corpse of a child bearing kala which will be eaten, after being purified with holy water by the puppeteer of Tengger mask puppet show.

The typological icon Peak of B 29, Randu Pitu, and Randu Sanga as symbols of the hermitage of Bethara Kala are also present in Tengger mask puppet show (WTT 2. 31. 40--55). Before going down to the world to look for human flesh as his food, Bethara Kala was given Hargadumilah heirloom by his father, Bethara Guru, for weapon, and at the same time as shield for himself. Bethara Kala lived and doing asceticism in Peak of B 29, Randi Pitu, Randu Sanga. Peak of B 29 is known by Tengger community as the hermitage of Bethara Kala. This is seen in the data as follows:

Datum 11

Haha Kanjeng Rama Kanjeng Ibu, iki aku kagem pusaka ya nduweni pusaka asta dumilah lusure jagad murbin alam atingkah ya gaman bedhama hhaha gaman asta dumilah wis ana tanganku aku tak nganglang jagad golek memangsani hahaha Kanjeng Rama dalah Kanjeng Ibu aku nyuwun pamit aku tak njujug oleh per leper panggonanku gaya anak Puncak Sangalikul, Randhu Pitu Randhu Sanga, ya Kanjeng Ibu.

Iya Ngger. (WTT 2. 31.40-- 55).

(Haha... Father and Mother, I use this heirloom which has inheritance to explore the universe, yes, gaman bedama, hahaha... asta dumilah heirloom is already in my hand, I surround the universe looking for prey. Hahaha... Father and Mother, I ask goodbye. I will plunge into my place, that is the Peak of Twenty Nine, Randu Pitu, Randu Sanga, oh Dear Mother. Yes, son) (IK.Tip.kyh.Ut.11).

Datum (11) shows that before Bethara Kala came down to the world in searching of prey, human that bearing kala, he is given Asta Dumilah inheritance by his father, that function as his shield when he was in the world.

CONCLUSION

Based on the explanation above, it can be concluded that Tengger mask puppet show contains many typological icons. Typological icons are signs that have a similar relationship between the signifier and the signified. The typological icons in Tengger mask puppet show reflect many similarities with the natural and socio-cultural conditions of Tengger community. The typological icons are Wana Jeribaya, 'climbing up the mountain and down the cliff', Karang Kletek hamlet, Klampis Ireng village, ox, white pigeon, planting palawijo seems so green, right on the peak, Peak of B 29, Randu Pitu, and Randu Sanga

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