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SOCIOCULTURAL SYMBOL IN TENGGER MASK PUPPET SHOW

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ABSTRACT

Tengger community has traditional art, namely Tengger mask puppet show, which has a distinctive characteristic. Before the performance is started, the puppeteer calls Bethara Kala's spirit to possess the users of Bethara Kala mask body, here is Mr. Sutama's body. The purpose of this study is to identify and to describe some socio-cultural symbols in Tengger mask puppet show by using qualitative method. The data sources of this research are Tengger mask puppet show in Wonokerso Village, Sumber District, Probolinggo Regency. The researcher collects the data by observation, interview, recording and taking notes techniques. Then, the data are analyzed objectively by using hermeneutic analysis techniques.

Tengger mask puppet show contains many sociocultural symbols reflecting socio-cultural aspects of Tengger people; forests; mountains; wild animals; fertile agricultural crops; animism believed by Tengger people, such as their ancestors' spirits, and gods; and dynamism such as haunted places inhabited by holy figures; such as Peak of B-29 are considered to be the hermitage of Bathara Kala, Mount Kapur as Semar's hermitage, Mount Bromo as Prince Kusuma's hermitage, and Mount Semeru as Lembu Mahameru's hermitage.

INTRODUCTION

Tengger people have some uniqueness that has not been known. Beside the beauty of tourism, the Tengger community residence itself has the impression of simplicity, because majority of people there, are vegetable farmers. People in general consider Tengger tribe as hinterland area who has not been touched by current modernity. Technological advances have made all levels of society are familiar with technological literacy, including Tengger tribe. When the researcher had visited those research sites, it was found that not all levels of society knew about it, that Tengger tribe had its own wayang or puppet show.

Tengger's tribe puppet show itself is called Wayang Topeng Tengger or Tengger Mask Puppet Show. The tale often performed in that show is Bethara Kala's tale. Tengger mask puppet show itself turned out to be not just an ordinary puppet show, but as a medium for Tengger's ritual cleansing or ruwatan. Tengger people believe that a child bearing kala will cause disaster for his/her family and the surrounding community. The community believes that Tengger mask puppet show brings peace when it is done.

The classification of cultural elements has ten categories, namely, name of place, informant, form of performance, recognition, character, local institution, unit and measurement system, food and drink, scholarly reference and religious reception (Zabir, 2019: 29).

Tengger mask puppet show cannot be separated from the the role of puppeteer who leads that show. The name of puppeteer is Bapak Lebari, who becomes a devolving puppeteer from generation to generation trusted to lead that show. In Wonokerso Village, there are currently two puppeteers who often lead ruwatan ceremonies by using Tengger mask puppet show, namely Ki Lebari and Ki Sutomo. However, Ki Lebari is the most famous puppeteer and often believed to lead ruwatan ceremonies there. Ki Lebari and Ki Sutomo inherited knowledge from Ki Adi Sutjipto, a very senior puppeteer who has devolved his knowledge to the next generation. Ki Lebari and Ki Sutomo still have relative relationship with Ki Adi Sutjipto. Ki Lebari and Ki Sutomo stands on different group. Ki Lebari has a group called Sri Margo Rukun. Meanwhile, Ki Sutomo's group called Citra Birawa. Ki Lebari and Ki Sutomo are still close relatives, and they both are puppeteers in Tengger mask puppet show.

Bethara Kala's mask is a mystical mask that is not everyone can use it. The mask has a magical power that the researchers cannot explain in detail according to the theory. Bethara Kala's mask is only used by one person, namely Mr. Sutama. He is also a hereditary user of the Bethara Kala's mask. Public have known that mask puppet show as merely an art performance, performances that are watched and enjoyed as entertainment. The dancer famous as a master of mask puppet show is Didi Ninitowok, who can master various dances and arts from that mask puppet show itself. The difference between Tengger mask puppet show and other mask puppet is the way of how to present itself. Tengger mask puppet show starts with offerings and the insertion or possession of Bethara Kala's spirit into Mr. Sutama's body when he wears the mask. Bethara Kala's mask always asks for children who are bearing kala spirits to be its sacrifices. Those spirits' sacrifices are given when the ritual cleansing ceremony or ruwatan takes place.

Tengger mask puppet show is only performed on case, if there are people who are going to be ritually cleansed, such as ontang anting, sendang kapit pancuran and so on. Apart from the ritually cleansing, Tengger mask puppet show does not play Bethara Kala's tale, but the tales of Panji, Lembu Suro, and the legend of Bromo Mountain. The puppet mask show which is used as the object of this research is Tengger mask puppet show.

Tengger mask puppet show is located in Wonokerso Village, Sumber District, Probolinggo Regency. Tengger mask puppet show is still preserved by Wonokerso village community as a medium for the ritual cleansing ceremony or ruwatan. Traditional Javanese people usually use wayang kulit or leather puppet show, but Tengger people in Wonokerso village is different, because they replace wayang kulit or leather puppet show with Tengger mask puppet show. On every ritual cleansing ceremony or ruwatan, Wonokerso village people always present Tengger mask puppet show to commemorate of Bathara Kala's arrival.

Generally, Javanese society has a culture called selamatan or ceremonies for salvation, as a reflection of religious ceremonies symbolizing mystical and social unity that involves many people, relatives, neighbors, spirits of dead ancestors, and Gods, that sitting together, tied to certain cultural and social groups (Greertz, 2017:3; Shabbir et al., 2019; Usak et al., 2019). Tengger mask puppet show contains a lot of symbolic, mystical, and cultural values that are still relevant to be used as a medium for building the character education of Indonesian people. Tengger mask puppet show contains many cultural symbols, such as in the language of the puppeteers, characters, masks, and offerings. According to (Endraswara, 2017:53; Shabbir et al., 2019), ritual symbols can be in the form of offerings, sacrifices, and ubarampe or offerings equipment. Offerings are self-actualization of people thoughts, desires and feelings who perform ritual ceremonies as an effort to get closer to God and as the accumulation of the society's culture. Cultural symbols have such meanings that can be used for educational models and media for today's society, in family, politics, and leadership succession. The performance of Tengger mask puppet show which playing Bethara Kala's tale that containing symbolic power struggle of Sang Hyang Pikulun Sas Sis four sons, Sang Hyang Punggung, Sang Hyang Pongat, Sang Hyang Lesmana Dewa, and Sang Hyang Manikmaya.

Tengger mask puppet show is analyzed by using semiotics theory, which are divided into icons, indexes and symbols. These three elements are suitable for public media to know Tengger mask puppet story in detail. Symbols are signs that have a conventionally formed relationship, for example in Tengger mask puppet show: (1) the sound of kendang or kettledrum changes into the instruments when the main character enters the stage, (2) the conversation ending between characters is shown by a play of lights that shines directly onto the appearing of new character. Tengger mask puppet show is still rarely investigated through comprehensive research, especially Bethara Kala's tale. Its uniqueness and the process of leading to a performance using such offerings make Tengger mask puppet show unique to cultural symbols.

LITERATURE REVIEW

Semiotics was firstly presented by Charles Sanders Peirce and Roland Barthes which was developed from the term Semiology and then developed by Ferdinand de Saussure in linguistics or general linguistics. Semiology is the study of signs which have two-sided entities; they are about sign-marker entity and meanings entity (Eco, 2016: 19). Human thinks, feels and behaves with symbolic expressions, according to Cassirer (Fauzan, 2016) , this symbolic

expressions become part of human characteristics which clearly distinguishes them from animals, so humans are called "animal symbolycum" or symbolic animals. Through symbols, human can create cultural world where there are languages, myths, religions, arts and sciences. Peirce divides the sign over the icon, index, and symbol. Icon is a sign in which its relationship is indicated by marker and sign in simultaneously 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. Index is a sign that shows a natural relationship between signifier and signified that has causal relationship, or signs that directly refer to reality. The most obvious example is smoke as a sign of fire. Meanwhile, symbols are signs that show the natural relationship between the signifier and the signified. The relationship between them is arbitrary, the relationship is based on convention or agreement of society (Kassim et al., 2019; Shabbir et al., 2019; Sobur, 2006: 41).

Historians of Southeast Asian traditional culture relied on written sources, the majority of the people they studied told orally and could become a reference sign of these oral results (Andaya, 2019: 1)

Peirce's semiotics is based on logic because it studies how people think logically and that reasoning is done through signs. Pierce mentions a sign as a person's hold due to the imagined response or its capacity (Berger, 2000: 1; Noreen et al., 2019; Shabbir et al., 2019). The sign itself is defined as something which, can be considered to represent something else based on the developed previous social conventions (Zoest, 1993: 1).

Humans have a mindset that allows the conditions for the appearance of signs to appear and to give meaning to what human have seen and thought. Human have the possibility to apply every sign displayed by the universe. Sign refers to object. Object reference is to represent or replace, not to remember. The sign is captured in order to function and to have meaning (Sahid, 2016: 6).

According to (Noth, 2006: 44), Peirce developed sign typology into three parts related to sign, object, and interpretant as three trichotomies. Firstly, based on the representamen, signs are divided into three parts, namely qualisign, sinsign, and legisign. Secondly, based on the relationship between representation and object, signs are divided into three, namely icons, indexes, and symbols. Thirdly, according to its nature, signs are divided into three, namely rheme, dicent, and argument. Icons are signs that mark their objects based on the similarities between the sign and the object. For example, a person's photo shows the similarity between the image and the object, eventhough there are various different photo styles, the face still has similarities. If the photo and the object are different, then it cannot be called a photo because it does not contain similarities between a person's photo and the object or the person itself (Robinson, 2010: 118). (Balakrishnan et al., 2019; Robinson, 2010: 39-40) Index is a sign that presents its object based on the direct relationship between the sign and the object, so, if the object is deleted, the sign will be lost. An example of the causal relationship can be seen in the relationship between wind direction and weather vanes; in which the existence of weather vanes precedes the wind direction. Symbols are signs that do not

indicate a natural relationship between the signifier and the signified. The relationship between them is arbitrary, a relationship based on convention or agreement of society (Robinson, 2010: 119).

RESEARCH METHOD

This research is designed using qualitative and ethnographic approach. The phenomenon of this research is Tengger mask puppet show in Wonokerto Village, Sumber District, Probolinggo Regency. This research aims to find, understand, and search for the meaning of Tengger mask puppet show, which is related to the semiotic, mystical, and ethnic values contained in Tengger mask puppet show. An ethnographic approach is used to analyze the culture of the people of Wonokerso, Pandansari, and Wonosari Villages, Sumber District, Probolinggo Regency; Tengger mask puppet show performance, such as customs, beliefs, livelihoods, and geographical conditions. Researchers conducted direct observations and interviews in the field. The type of ethnography used by researchers is realist ethnography, in which the researchers act as an objective observers. By using realist ethnography, researchers examine the culture in that place which maintains rituals, myths, traditions, and arts with various uniqueness and mystique.

The location of this research is focused in Wonokerso Village, Sumber District, Probolinggo Regency, because this village is the existence center of Tengger mask puppet show and also the residence Ki Lebari, the puppeteer. Meanwhile, the location of Tengger mask puppet show is in three villages, namely Wonokerso, Pandansari, and Wonosari Village. The distance between the research location and the city of Probolinggo is about 45 km. The location of this research is in the slope of Mount Bromo, Peak of 30, which becomes the highest peak of Mount Bromo. The temperature is very cold. During the day, it is around 18° C- 25° C, while at night, the temperature is around 12° C- 16° C.

The data source of this research is Bethara Guru Krama's tale played in Tengger mask puppet show. This research data includes words, phrases, and sentences that arise from the puppeteer and the community concerned.

The data collection techniques used in this research are: (a) observation, (b) interviews, (c) recording, (d) taking notes, and (e) documentation. While the data analysis technique of this research uses objective hermeneutics. In the process of finding the meaning of the data are in the form of Tengger mask puppet show texts, data from interviews, and data from observations through an objective hermeneutic process. Objective hermeneutics is the process of interpreting data objectively in order to find the meaning of the data objectively, starting from understanding the data from the smallest part to the whole, or from the whole to the parts and continuously to find the data meaning in depth. The data analysis procedures started with sequential analysis and detailed analysis. Sequential analysis starts from dividing the text into certain topics and analyzed in smaller units, then they are interpreted to find the data meaning, so that the meaning is clear. Detailed analysis are done by dividing the texts in sequence, in separate sections through the form of

sections and subsections, then interpreted to find meaning in a contextual manner by considering internal and external meanings (Ibrahim, 2009:234).

The technique for checking the research data validity uses the following methods: (1) triangulation, (2) peer-debriefing techniques (transferability), (3) member check techniques (dependency), and (4) audit trial techniques (certainty), (5) prolonging research time schedule in the field in order to understand various phenomena, research locations, and informants, (6) making a comprehensive and in-depth description of research results, (7) reflecting the research results by clarifying possibility biased or negative research results (Creswell, 2015: 286) .

DISCUSSION

Signs in tengger mask puppet show

Tenger mask puppet show contains many signs. Signs are means of communication between two people which functions to communicate or express something from one person to another. Signs involve three aspects working together which cannot be separated, namely signs, objects, and their interpretations. Signs can function as representatives of something or someone in a certain capacity because of the relationship between the representatives that are chained by an interpretant. A sign will be associated with the meaning of another sign and so on [15]. According to Pierce [16], a sign refers to something called an object. The relationship between signs and their references can be divided into three, namely icons, indexes, and symbols. These three aspects will be explained one by one as follows:

Typological icon

Typological icons are signs refer to special similarities, such as mountain, forest, and photo. The relationship between signs and their markers is similar. The typological icon of Karang Kletek hamlet of Klampis Ireng village is a symbol of Semar's hermitage to ask for forgiveness to God for his mistakes which have a bad characters, such as jealousy, want to seize Hargodumilah heritage which has been owned by Manikmaya, and even he will kill Manikmaya. After Semar's soul became holy, he was given the task of caring for the Five Pandavas or Pandawa Lima. Until now, Semar's hermitage remains in Gamping Mount which is located in Kletek hamlet, Klampis Ireng village.

This typological icon is as a reflection of Karang Kletek hamlet, Klampis Ireng village. In this village, there is Gamping Mount where Semar's hermitage located. The Tengger people today is still believe that Gamping Mount, located in Kletek hamlet, Klampis Ireng village, is Semar's hermitage. The place is sacred by Tengger people, and so many people visit it with various intentions, such as asking for wealth, success, degree, and position. It can be seen in the following data:

Lha pun Kakang iki kosekek neng ndi, Dhik?

(Hla Brother, where do you put it, Brother?)

Rika lakonana mertapa dhisik ana puncake gunung Gamping. Nyuwuna panga pura rika kang nduweni watak candhala hangkara murka. Nyuwuna marang kang kuwasa yen rika wis antuk pangapura rika besuk dumununga ana pedukuhan Karang Kletak ya ning telatah Kelampis Ireng iku papan panggonan rika, Kang. (WTT 1.8. 470--480)

(Brother, do hermitage first in the Gamping Mount. Apologize for your bad behaviors to the Almighty. If you have received an apology, stay in Karang Kletek hamlet, yes, Klampis Ireng is your brother's place). IK.Tip.btp.Ut.06

The data show that Semar's hermitage is located in Gamping Mount, which is in Karang Kletek hamlet, Klampis Ireng village. Until now, Tengger people consider this place as a sacred place, where people often ask for things, such as wealth, success, degree, and position. This is reinforced by Ki Lebari's opinion as follows:

After losing the war against Manikmaya, Sang Hyang Lesmana Dewa was cursed to become Semar. Then he was told to be imprisoned on Gamping Mount to apologize and purify his soul by meditation. After his soul was pure, he was given the task of caring for for the Five Pandavas or Pandawa Lima, Pandu's son. Gamping Mount is considered a sacred place by Tengger community because there is Semar's hermitage, and many people ask for things such as wealth, marriage partner, degree, and position (Interview with Ki Lebari, March 27 2018, in Wonokersa Village, Sumber District, Probolinggo Regency). IK.Tip.btp.Wc.07

Diagrammatic icon

Diagrammatic icon is a sign that has relational similarity showing social strata or levels in a society, such as: gods, kings, patih, presidents, ministers, governors, regents, and ordinary people or citizen. In family life, there is a kinship relationship known as brother and sister. Prabu Patih Manik Kusuma is the older brother of Banyak Sasi who has the position of patih. The social status of Prabu Patih Manik Kusuma is higher than Banyak Sasi as his younger brother. The social status of older siblings is higher than younger siblings, especially when older siblings have patih position in the kingdom, so his social status is high. People with low social status will respect people who are higher status. In a good and harmonious family relationship, a younger sibling will respect his brother. On the other hand, a brother will respect his younger sibling. However, the form of respect for each is different. The form of respect for younger brother to his older brother, and the older brother to his younger brother is shown in following attitudes and language used by them: Sinuwun Prabu Patih Manik Kusuma sowanipun Panjenengan kula tansah ngestoaken sembah pangabekti konjuk, Kang Mas! (WTT 1.1.55--65). (Sinuwun Prabu Patih Manik Kusuma, upon your arrival, I offer my devotion to you!)

Ya Yayi Banyak Sasi, Sira ngunjukake sembah marang Panjenenganingsun. Ingsun wis nampa sesembahanira. Ora liwat puja pangestuningsun enggal tampanana, Yayi.

(Yes, Dik Banyak Sasi, you offer worship to me. I have accepted your worship. Not to be missed, please accept it, Brother). IK.Dig.kjg.Ut.28

The data shows that there are differences in social strata between Prabu Patih Manik Kusuma and his younger brother, Banyak Sasi. The relationship between older and younger is good with mutual respect. His younger brother, who has lower social strata in terms of position and kinship than his brother, has great respect for his older brother. On the other hand, his older brother, whose has higher social status than his younger brother, also has great respect for his younger brother. The respect for his younger brother can be seen in the following attitude and language use; “Sinuwun Prabu Patih Manik Kusuma sowanipun Panjenengan kula tansah ngestoaken sembah pangabekti konjuk, Kang Mas! (Sinuwun Prabu Patih Manik Kusuma, upon your arrival, I offer my devotion to you!) (WTT 1.1.55--65).

Conversely, the respect form for older brother to his younger brother can be seen in the attitude and language speech as follows: “Ya Yayi Banyak Sasi, Sira ngunjukake sembah marang Panjenenganingsun. Ingsun wis nampa sesembahanira. Ora liwat puja pangestuning sun enggal tampanana, Yayi. (Yes, Brother Banyak Sasi, you offer worship to me. I have accepted your worship. Not to be missed my worship, Brother) (WTT 1.1.55--65).

Metaphorical icon

Metaphorical icon is a sign that does not show any similarity between a sign and its reference. What are similar are two references referred to by the same signs. Bumi sak udeng is a land metaphor as wide as a person's headband, which cannot be measured from its meaning or the price is very cheap for a king. Aji Saka's request, which only asked for land as wide as a human headband, was very easy, when it is compared to Aji Saka's sacrifice who would sacrifice himself to become Prabu Dewata Cengkar's delicious food. Therefore, Prabu Dewata Cengkar's request was granted Aji Saka's request. Meanwhile, Segembala geni is the name of Aji Saka's headband which has extraordinary power. Aji Saka's Segembala geni has extraordinary powers. Though it looks narrow, it is only as wide as a human headband, about one square meter, but if it is opened, it can be as wide as the earth.

Before Aji Saka became Prabu Dewata Cengkar's meal, Segembala geni was handed over to Prabu Dewata Cengkar. The two end sides on the left were held by Aji Saka and the two end sides on the right were held by Prabu Dewata Cengkar. While holding the headband, Prabu Dewata Cengkar is walking backwards to the South. It turns out that Segembala geni headband continues to widen continuously, to the shores of the South Sea. After Prabu Dewata Cengkar was at the edge of the South Sea, Aji Saka immediately waved Segembala geni headband, Prabu Dewata Cengkar fell into the South Sea and transformed into a white crocodile. Aji Saka finally became the King

of Medang Kamu from 21 to 29 AD, replacing Prabu Dewata Cengkar. The metaphorical icon is related to Aji Saka's tale which is very famous in Javanese society. It can be seen in the following data:

Sedurunge dipangan sapenjaluke Ajisaka dituruti karo Prabu Dewata Cengkar. Ning penjaluke Ajisaka ra jaluk apaapa, jaluk bumi bani sak udenge kanggo tinggalan anak putu adam. Besok yen kanthi ana raja-rejane zaman kanggo tempat sembahyang miturun agamane dhewe-dhewe. Jur rikana dipalilahi karo Prabu Dewata Cengkar, wujud segembala geni dibukak dikebas ngebeki jagad prabu Dewata Cengkar mundur mundur, jegur ana ing segara kidul Sirna wujud prabu Dewata Cengkar kanthi wujud bajul putih. Gugure Prabu Dewata Cengkar karo Ajisaka ya kang nduduki lingguh dadi ratu ya sang Ajisaka, ngolehi tahun selikur tumekaning sangalikul juring kono dipawartakna marang para kawulane. (WTT 1. 30. 10—40).

(Hla here I am in Jemplak. From nineteen to twenty-one, Prabu Dewata Cengkar had Patih Trenggana, every day Dewata Cengkar ate humans. Trenggana is always ordered to find food for Dewata Cengkar every day, until one day the human stock runs out. Then, came the handsome and young Ajisaka from Majeti Island. Trenggana asked Ajisaka for help, then Ajisaka helped him. Prabu Dewata Cengkar met Ajisaka then burst out laughing because of knowing his food was still young. Before dying, Ajisaka was given one request and then asked this earth to be used for a place of prayer for all beliefs, then this request is allowed by Dewata Cengkar in the form of flames. Dewata Cengkar retreated back and forth until he fell into the South Sea and turned into a white crocodile. Ajisaka was king from the years from twenty-one to twenty-nine). IK.Mtf.bug.Ut.39

The data above illustrates that Aji Saka is a powerful person, has a good character, and generous to people who are suffering, who will become the king's food every day. Aji Saka volunteered to become a victim of Prabu Dewata Cengkar's meal. However, he asked the earth to be as wide as his headband named Segembala geni, as a strategy to eliminate Prabu Dewata Cengkar as a symbol of the greed from the earth.

Index

Index is a sign that has a close relationship with its reference which has a causal relationship. It means, if there is an action because there is a cause. For example, why certain children must be ritually cleansed, it because the children bearing kala or badness which will become Bethara Kala's food. So that, the children do not become Bethara Kala's food, the children must be treated with Tengger mask puppet show. In Tengger mask puppet show there are many indexes.

Tengger people believe that if a person only has one boy or one girl (ontang-anting), the first child is a woman, a second child is a son, a third child is a woman (pancuran kapit sendang), the first child is a boy, the second child is a woman, the third child (sendang kapit pancuran), all five boys (pandawa lima) and others, then the children is considered as bearing kala. It means the

children contain badness and becomes Bethara Kala's food. To avoid becoming Bethara Kala's food, the children must be treated using Tengger mask puppet show. It can be seen in the following data:

When the perch has children named anak ontang-anting, sendang kapit pancuran, pancuran kaapit sendang, or pandawa lima, people who cook then their cormorant is collapse, people who build houses that are unfinished and have no roof people who walk during bedhuk or noon time when the sun is in the midst, thus, all of them will become Bethara Kala's food. So that, in order the people are not eaten by Bethara Kala, they must be treated or ritually cleansed. How to treat or ritually cleanse if the people rich, they can do it individually. If they are not capable, they can do it in groups, or simply invite the puppeteer to his house. The puppeteer will come to the house to hold a ruwatan event or ritually cleansing using Bethara Kala's mask (Interview on March, 28, 2018, in Wonokerso Village, Sumber District, Probolinggo Regency). ID.Kpc.Wc.2

This data show that Tengger people today still believe that if they have children named ontang-anting, sendang kapit pancuran, pancuran kaapit sendang, or pandawa lima, they must perform ruwatan ceremony or ritual cleansing by considering Tengger mask puppet show. For people who afford, they can do it individually. But, if they are incapable; they can carry out in groups and mutual cooperation, so that the costs also can be carried out in mutual cooperation. For those who are less fortunate, they can also carry out the by inviting the puppeteer of Tengger mask puppet show. The puppeteer of Tengger mask puppet show will perform the ceremony using only Bethara Kala mask as the media, without using all the complete Tengger mask puppet show. The Tengger people believe that if they have children bearing kala, they must be ritually cleansing by ruwatan ceremony.

Symbol

Symbol is a sign that has a specific meaning or expresses a specific purpose. The meaning is broad in accordance with situational and cultural conditions of the particular society or context. Tengger mask puppet show has many verbal symbols. Verbal symbol is a sign in the form of the language used by Tengger mask puppet show puppeteer. The language used by the puppeteer uses the new Javanese Tengger dialect, spoken in a narrative style. Narrative style means the puppeteer tells the story narratively mixed with dialogue from the beginning to the end of the story.

Sang Hyang Punggung and Sang Hyang Pongat have strong ambitions to replace their father as Bethara Guru, the head of the gods in Kayangan Junggring Saloka. Once Hargadumilah Heritage was launched by his father, they immediately pursue that heirloom without asking his father's permission. Eventhough, someone who wants to achieve his dreams cannot escape from the blessing and prayers of his parents, especially from his mother.

Sang Hyang Punggung and Sang Hyang Pongat are symbols of people who has ambitions for position, thus losing ethics and respect for their parents. A

child who will achieve his goals without his parents blessing and prayers will face difficulty or even impossibility to achieve his goals. Blessings and prayers of both parents are very important for a child who will achieve his goals. It is shown in the following data:

...lo...lo...lo... Kakang Sang Hyang Punggung dalah Kakang Sang Hyang Pongat! Sak oncate pusaka budhal tanpa pamit marang kanjeng Rama. Lolololo kamangka kanjeng Rama kelebu guru kang sejati kang ngukir jiwa ragane ing dheweke kepingin kedunuhan derajat pangkat, sampek lali marang guru sejati. Ya apa ya bisa kelakon kaya Panjenenganingsun. Ya putrane kanjeng Rama kang angka telu ya jejuluk ingsun Lesmana Dewa. Yen wis kahanane Kahyangan oncate pusaka Kahyangan katon peteng dhedhet limunan goncange sekabehane kawula kaya mangkene. Yen panjenenganisun tetep beguguk makutha waton kaya-kaya duduk satriya sejati putra dewa ing kahyang Jonggring Saloka. Luwih becik panjenenganingsun tak nyuwun idin kalihan aring kanjeng Rama. Tak ndherek tindak lakune Kakang Sang Hyang Punggung dalah Kakang Sang Hyang Pongat. Yaiku deleki pusaka tindhih Kahyangan. Dhuh kanjeng Rama kula ningali oncatipun pusaka saking Kahyangan ing Kahyangan ketinggal peteng dhedhetipun kados katon dinipun dur para kawulane. Kakang Sang Hyang Punggung dalah Kakang Sang Hyang Pongat sampun nilaraken Kahyangan Jonggring Saloka. Hamila Rama kula nyuwun idin pangestunipun kanjeng Rama. Kula badhe ndherek ndherek madosi pusaka tindhih Kahyangan. Kula nyuwun palilahe pun kanjeng Rama! (WTT 1.5. 0-40).

(Lololololo Sang Hyang Punggung's brother and Sang Hyang Pongat brother after the heirloom release is leaving without asking father permission. Lololololo, eventhough, Father is a true teacher who carved his soul and body into him. He wants to get degrees and positions until he forgets the real teacher, will it happen like me? Yes, Father's third son is called Lesmana Dewa. If the state of heaven has released the heirloom, Kayangan looks very black and shaking up everything there. If I remain silent, I don't move as if I am not a true warrior, the son of Jonggring Saloka God. I better ask my father's permission to join Sang Hyang Punggung and Sang Hyang Pongat Brothers to look for the heirloom of Heaven. Oh, my father saw the heirloom release from heaven. It was very black, as seen by the people crimes. Sang Hyang Punggung and Sang Hyang Pongat Brothers have left Kayang Jonggring Saloka, so I ask permission and prayers. I beg your permission, Dad.) LM.Abs.Ut.10

This data shows and symbolizes a child who has the ambition to replace his father's position as Bethara Guru, the god leader in Kayangan Junggring Saloka at the same time. His ambition caused loss of respect for his parents. A person's ambition for a position can repeal his ethics and morals. In order to achieve his goals people do various ways, eventhough sometimes he violates ethics, morals, laws and religion values.

Lesmana Dewa is Sang Hyang Sis third son who has the ambition to replace his father's position as Bethara Guru. As soon as the Hargadumilah heirloom was launched, he immediately ran after Hargadumilah without asking his

father's permission, prayer and blessing. He seemed to forget and disrespect his father. He just left without asking for his father's permission, prayer, and blessing, because of the ambition for catching Hargadumilah heritage and handing over by his father, so that he could replace his father as Bethara Guru immediately.

Actually, Lesmana Dewa has been able to capture Hargadumilah heirloom. However, his hands felt heavier and hotter, as if they had been affected by the heirloom. Finally, Hargadumilah heritage was released again. It shows that Lesmana Dewa is not powerful enough to hold the mystical heirloom, which no every people is able to hold Hargadumilah heirloom. Only those knights who were highly knowledgeable, powerful, descendants of gods, patient, resistance to all challenges, received permission, prayers, and blessings from both parents and gods, who could hold Hargadumilah heritage strongly. It can be seen in the following data:

Ing riku Lesmana Dewa saget anggenipun nyepeng wujudipun pusaka tindhih kayangan. Ananging pusaka ghaib pusaka angker agemanipun paradewa kalian tukang cepet antyasipun ingkang kiwa mboten keraos wujudipun pusaka nyirep Lesmana Dewa kadoh kenging serep kondur durjana petbyar pepet ical sak nalika pusaka ingkang bejebel. (WTT 1.5. 235-260).

(There, Lesmana Dewa can hold the heavenly heirloom but the magical and haunted heirlooms of the gods whose left do not feel hypnotic in their form, Lesmana is exposed to evil, dark light so that the heirloom is lost again.)

Lo...lo...lo...lo... jagad dewa bathara, kok becik pusaka wis tak cekel ana ing tanganku gawe taturake marang kanjeng Rama. Durung kapura suwe tak rasake saya abot, saya abot, pet-byar pet, kaya panjenenganisun kena sirepe durjana. iku pusaka kok ilang musna. Lha iki ilange pusaka iki, lugurna wit witan duka adoh pusaka tak tututane ngulon ngalor, panjeran oshh pusaka Hargadumilah mandheg no sliramu sekedhepe netra. Iki Lesmana kang nututi sliramu.

(Lo...lo...lo...lo... Universe of God Bethara, how come I caught the heirloom I will give it to my father. Not so long, I felt it was getting heavier, heavier and darker, as if I had been hypnotized by the evil, thus, the heirloom disappeared. The loss of this heirloom fell in furthest trees. I will follow the heirloom to the North West. Oshhh. Hargadumilah, stop in the blink of an eye. This is Lesmana chasing you) LM.Tkt.Ut.12

From the data, it is clear that not every people are capable of holding heirlooms that contain magical values. Especially, Hargadumilah is the powerful heirloom and as a symbol of kingdom or heaven at the same time. Moreover, Hargadumilah is Bethara Guru's inheritance and at the same time a symbol of the world framework which has magical value.

Lesmana Dewa is able to hold Hargadumilah heirloom is also a symbol that not everyone has lineage as a dignitary. It means that someone can become an

dignitary, as well as a lineage from his ancestors or parents. Eventhough they both are sons of gods or dignitary, not all children have a lineage as a dignitary who can replace and continue their father's position. Only children who have the lineage, are able to hold the royal heritage, to replace and to continue the position of their father.

Notes

1. This research provides knowledge of local Indonesian culture that is not yet known by the public, especially the international community, because the Tengger mask puppet has a distinctive characteristic compared to others, namely, calling the spirit of Bethara Kala to eliminate bad luck.
2. Tengger mask has mystique and only one person is able to use it, namely, Mr. Utama and only one puppeteer who can play it, Mr. Lebari.
3. he researcher thanks the Sari Rukun group for allowing researchers to publish the typical Tengger mask dance.

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