

Mysticism in Tengger Mask Puppet Show to Strengthen Society's Character in the Era of Information Technology Development (Industrial Revolution 4.0)

Haris Supratno^{1,*} Resdianto Permata Raharjo² Aries Dwi Indrianti³

¹*Faculty of Language and Art, Universitas Negeri Surabaya, Surabaya, East Java, Indonesia*

²*Department of Indonesian Education and Literature, Universitas Hasyim Asy'ari, Surabaya, East Java, Indonesia*

³*Department of Informatics Engineering, Universitas Negeri Surabaya, Surabaya, East Java, Indonesia*

*Corresponding author. Email: harissupratno@unesa.ac.id

ABSTRACT

The objectives of this study aims to find and describe: (1) the mysticism in Tengger mask puppet show associated with animism (2) the mysticism in Tengger mask puppet show related to dynamism (3) factors that cause Tengger mask puppet show to exist in the era of information technology development (Industrial Revolution 4.0). The research method was designed as qualitative approach. The object of this research was Tengger mask puppet show. This research took place in Probolinggo Regency, East Java. Data were collected by observation and interviews, surveillance, and recording. Technique for analyzing the data is descriptive. Steps for analyzing the data are reduction, classification, analysis, and drawing conclusion. The data validity checking technique used prolonging duration of research, discussion, seminar, and triangulation. The results of this research are that Tengger mask puppet show contains a lot of mysticism related to animism and dynamism. Mysticism associated with animism includes belief in the spirits of their ancestors and deceased families, and also belief in gods, such as Vishnu, Brahma, Lion God, Sun God, Yamadipati, and Bethara Kala. Mysticism associated with dynamism includes belief in places inhabited by gods, such as Peak of B 29 and Gamping Mount.

Keywords: *Mysticism, Tengger mask puppet show, animism, dynamism, and Industrial Revolution 4.0*

1. INTRODUCTION

In East Java, there is a unique and fascinating tribe which still exists and strongly maintains their ancestor's cultural inheritance, such as its custom and tradition, namely Tengger. One of fascinating culture which still exist in rapid development of society which always progress and change in the era of information and technology development. Even, some of the society has reached the Industrial Revolution 4.0. but Tengger culture and belief has not changed. Until now, they are still consistent to preserve their ancestor's cultural inheritance.

One of the ancestor's cultural heritages that still exist in the midst of information technology advances is Tengger mask puppet show. Tengger mask puppet show can still exist because they are related to the belief of Tengger people which are related to mysticism. They community still believe that if they have children who bearing kala, such as only having one child, male or

female child (ontang-anting); having three children, first son, two daughters, and three sons (sendang diapit pancuran); having three children, first daughter, two sons, and three daughters (pancuran diapit sendang); and five children, all boys (pandawa lima). These children must be ritually cleansed, according to the beliefs of Tengger people. If you do not ritually cleanse them, they will become Bethara Kala's food.

Tengger mask puppet show is related to mystical things, such as believing and respecting the spirits of their dead ancestors, the gods as the rulers of Bromo Mount. They also believe in the descendants of Joko Seger and Rara Anteng. As a reflection of the trust and respect for Joko Seger and Roro Anteng, every Kasada month, on the fourteenth day, they always holds Kasada ceremony, as a medium for praying and asking for protection from the gods and spirits of their ancestors in order to avoid all the dangers of the eruption of Bromo Mount. In Kasada ceremony, there is also Tengger mask puppet show which functions as entertainment [1].

Tengger mask puppet show is very unique and interesting because Bethara Kala mask is very sacred and mystical. People who wear Bethara Kala mask will be possessed by Bethara Kala's spirit. The person is immediately unconscious. Then, all activities and behaviors done by him are Bethara Kala's activities and behaviors. Bethara Kala will always care for a child who is being cleansed ritually. However, the child's spirit is transferred by the puppeteer into a mediator character. It is this mediator figure who will be pursued and become Bethara Kala's food.

Tengger mask puppet show is a reflection of Tengger culture in particular and Javanese culture in general, because Tengger people are descendants of Javanese Majapahit who fled to Tengger to save themselves and their families due to the civil war in the struggle for power in the past time. Therefore, the culture of Tengger people is similar to Javanese society in general. Javanese society has *selamatan* (a culture of salvation ceremonies) as a reflection of religious ceremonies that symbolize mystical and social unity, involving many people, relatives, neighbors, spirits of dead ancestors, and gods, who are sitting together tied to a certain cultural and social group [2].

Tengger mask puppet show is sacred or mystical in the form of ritual symbols, such as 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. [3].

This ceremony becomes a medium for praying and asking for God's protection, so that the community is kept away from the various disasters of Mount Bromo eruption, given a lot of sustenance, peace, and happiness in life. These mystiques are considered as Javanese mystiques. The Javanese mystique is spiritual effort toward approaching God by some Javanese people [4].

Tengger mask puppet show is a mystical and sacred performance that cannot be performed by the public at any time. Mystique is a spiritual activity that connects the two worlds and belief in things that are considered unseen. Mysticism in Tengger mask puppet show, for example: (1) There is offerings ceremony before the performance is started, (2) at the time of the puppeteer doing the rituals, all spectators are not allowed to go home, (3) there are offerings that have been prepared at the time of the mask puppet show, (4) during the mask puppet show, the character who wears Bethara Kala's mask is immediately possessed by the spirit of Bethara Kala, (5) the mediator character who is representing the

child's spirit, if he is trusted, he will be killed by Bethara Kala and used as food. So he really die, and (6) the puppeteer can revive the dead mediator by using holy water taken from seven water sources. It can be seen that mysticism has a relationship with symbols, both in the form of objects or activities that are mostly carried out by Tengger people during ritual ceremonies.

Mystical behavior has developed in Javanese society from ancient times until now. Javanese mysticism or *Kejawen* has flourished in almost every aspect of Javanese life from various levels of society, including the aristocracy, royal family, civil people or public, and *pesantren* community [5 and 6].

Mysticism is considered as applied metaphysics, a set of rules of practice that human use to enrich their minds based on intellectual and experiential analysis. Applied metaphysics is a different mysticism from the premises analysis, for example the dualistic traditions of Descartes to Kant. The basic metaphysical presupposition remains the same. What is different between Javanese and the Western is that it is clearly structured to explain real experience. Because of that, it is important to examine the content of mystical metaphysics before studying into its institutionalization and social form deeper [7].

Basically, the essence of mysticism aims to control human passions in order to understand better, the true feelings in order to get peace, tranquility, and inner peace on human heart (*tentrem ing manah*). In order to be able to achieve this inner peace, human must (1) prevent or control desire by avoiding themselves from excessive daily needs, (2) be discipline in maintaining or keeping away from worldly interests in both long and short term, and focus more on mind needs, (3) abstain from the outer world by doing meditation, fasting, and preventing sexual intercourse, (4) be discipline doing spiritual activities for a long time by fasting, not sleeping, and meditating, (5) assume all people are equal, (6) thicken and solidify the feeling, so that he has a tolerant attitude and kind to others, and (7) avoid feelings of envy, malevolent, and greedy [8].

If someone is able to fulfill these things, then he will be able to find and to feel calm, tranquility, and inner peace. So that when they face various problems in their life, they will remain calm, not easily angry. This can only be achieved by someone who has high inner knowledge (*kebatinan*), who is disciplined doing spiritual activities, distancing himself from worldliness, and controlling his desires [9].

According to Geertz, mysticism is divided into eight forms of assumptions (1) feelings of good and bad, happy and unhappy, inherently interdependent and inseparable, (2) basic rough human feelings that have a philosophy under or behind the meaning of pure feelings; it is the feeling of being the true self of an individual at the same

time, (3) human has a goal to know and feel the highest sense of themselves. It is such achievement that brings humans into spiritual power, that can be used for good or bad, (4) knowledge is the people's highest sense who have purity of will, people must focus their inner life completely to achieve their single goal, (5) Spiritual, meditation, emotional, are metaphysical psychology that rising experience of feelings/instincts, (6) the spiritual discipline reflects on fasting, not sleeping, and meditating, so that arises a teachers and students classification system, (7) eternal objects, the highest level of all human existence and experience is one and the same, (8) religion, belief and practitioners are tools to achieve the goal of religious tolerance [10].

According to Endraswara, to enter into mystical understanding, Geertz's great thought is needed, which are called 'the model for' and 'the model of'. 'The model for' is a cultural concept applied to the reality of social phenomena, while 'the model of' is a social reality that is interpreted or understood. Mystique cannot be separated from symbols that suggest invisible things. Mystique is often associated with symbols such as rituals and prayers which are still believed to be the mediator between human and God. There are several types of mystiques, namely kejawen mystique, spiritualism mystique, cosmological mystique, magical mystique, syncretism mystique, animism mystique, and dynamism mystique [12].

2. RESEARCH METHOD

This research uses qualitative method because the data is natural in the form of a Tengger mask puppet show. The data is in the form of puppeteer's utterances from Tengger mask puppet show. This research is located in Wonokerso Village, Sumber District, Probolinggo Regency. The data sources are in Tengger mask puppet show which playing *Bethara Kala's* tale. The data includes mysticism associated with animism and dynamism.

The technique for analyzing the data is objective hermeneutic analysis techniques. It is the process of interpreting data objectively in order to find the data meaning objectively, starting from understanding the data from part to whole, and from the whole to part alternately and continuously to find the meaning in depth. Detailed analysis is done by dividing the text in sequence, but separately in the form of sections and subsections, then they are interpreted to find meaning in a contextual manner by considering internal and external meanings [13]. The technique of checking the validity of this data uses the following methods: (1) triangulation, (2) peer-debriefing technique (transferability), (3) member check technique (dependency), (4) audit trial technique (certainty), (5) prolonging research time schedule in the

field, in order to understand various phenomena, research locations, and informants, (6) making a complete and in-depth description of the results, (7) reflecting the results by clarifying possibility biased or negative research results [14].

3. DISCUSSION

Tengger mask puppet show is a mystical and sacred performance that cannot be performed by the public at any time. Tengger mask puppet show is mainly performed as a medium for ritual ceremonies, a medium for offerings, and a person's gratitude for *Sang Hyang Widi* for giving them safety and harmony in the community life, so that their family members or the community can survive from various disasters of Mount Bromo eruption. Mysticism in Tengger mask puppet show includes mysticism associated with animism and dynamism.

3.1. Mysticism Related to Animism

Mysticism associated with animism is the belief of Tengger people associated with the ancestors' spirits and the gods. Tengger people, though they lived in the era of Industrial Revolution 4.0, they still believe and respect the ancestors' spirits and all family members who have died. They also still believe in the existence of Gods, such as *Vishnu, Brahma, Shiva, Bethara Narada, Bethara Yamadipati, and Bethara Kala*, all Gods live in *Kayangan Jonggring Saloka*.

Tengger people believe that *Bathara Kala* is a man-eating God who has a giant body with an ugly and frightening face, who currently lives and is meditating on *Peak of B29*. In Tengger Mask puppet show, there is a sacred mask, namely *Bathara Kala's* mask. The *Bethara Kala's* mask is magical and sacred because when someone wearing the mask, he will be possessed by the spirit of *Bethara Kala*. The spirit enters into the mask user's body. Therefore, not everyone is able to wear it. There is only one player, namely Mr. Ngatama who is able to wear the mask. He is 57 years old. Until now, no figure has been able to replace him. The mask is wrapped every day in a white cloth bag and is specially kept by the puppeteer, Ki Laberi at his house, separated from the other masks. (Interview with Ki Lebari, on February 8, 2018, in Wonokerso village).

The figure of *Bathara Kala* is the focus of Tengger mask puppet show because when the performance begins, the spirit of *Bathara Kala* entering or possessing the body of the mask wearer. *Bathara Kala's* mask has a red face, bulging eyes, long teeth, thick mustache, and beard. The main function of the mask is as a symbol of the man-eating god (*Bathara Kala*) and as a medium for the spirit

to enter the body of *Bethara Kala* character. The character who wears the *Bathara Kala*'s mask is playing a role, will eat the child who is being cleansed ritually. The child's spirit who was being ritually cleansed has been transferred into the body of another character. So that *Bethara Kala* does not eat the child's body. Conversely, *Bathara Kala* chases and kills the character that is already occupied by the child's spirit.

Tengger mask puppet show is sacred and mystical. It cannot be performed at any time like *Wayang Purwa* (leather puppet show) in general. It means, the public cannot hold Tengger mask puppet show if only function as entertainment, such as for wedding, circumcision, and the commemoration of Indonesia's Republic Independence Day on every August 17. Its main function is as a medium of ritual for Tengger people. When carrying out the ritual cleansing ceremony or *ruwatan*, Tengger community did not use *Wayang Purwa* (leather puppet), because according to its history, during the time of the great-grandparent of Ki Lebari (around the 1800s), Tengger people used *Wayang Purwa* as media, but their children were sick, died, bad luck, and difficult on their livelihood. Finally, the community shifted the media for *ruwatan* to Tengger mask puppet show since the great-grandfather of the puppeteer Ki Lebari, until now (Interview with Ki Lebari, in Wonokerso village on February 8, 2018 and February 26, 2018).

Mystique is a spiritual activity connecting the two worlds, and belief in things that are considered unseen or invisible. Mysticism in Tengger mask puppet show, for examples (1) There is an offering ceremony before the performance begins, (2) at the time of the puppeteer doing some rituals, all audiences cannot go home, (3) there are offerings that have been prepared on the mask puppet show, (4) during the mask puppet show, the character wearing *Bethara Kala*'s mask immediately possessed by *Bethara Kala*'s spirit, (5) the mediator character who is entrusted with the child's spirit who was killed by *Bethara Kala* will be used as food, is really dead, and (6) the puppeteer can revive the dead mediator with holy water taken from seven water sources. Mysticism has a relationship with symbols, both in the form of objects or activities that are mostly carried out by Tengger people during ritual ceremonies.

Pujan is a form of the traditional ceremony of Tengger people which is held during *Kasada* ceremony which is held on every 15th and 16th. *Kasada* ceremony is a form of respect and thanks to fulfill *Prince Kusuma*'s will, the youngest son of *Rara Anteng* and *Jaka Seger*, who was sacrificed to the God to fulfill their promise. Because they had not had children for a long time, then they meditated on the top of Bromo Mount, asking for children to God. His prayer was approved on the condition that one of his children, the last child was sacrificed to God.

When *Rara Anteng* was pregnant for the twenty-fifth, she went to meditate again to the peak of Bromo Mount. Her womb suddenly disappeared and it was believed that her womb was taken by God according to her agreement. Now, Tengger people believe that *Prince Kusuma* is the ruler of Mount Bromo Peak and inhabits *Candradimuka* crater. Once a year, Tengger community always holds *Kasada* ceremony in the month of *Kasada*, as a form of respect for their willingness to sacrifice for their parents and their 24 siblings. Also, for *Prince Kusuma* who was willing to be sacrificed for the sake of God to fulfill their parents promise. The description of the *Pujan* ceremony can be seen in the following data:

Bapa dhukun nganakke pujan kapan nyelawet keblate jagad pujan kulu nyaman, yaiku pelungguhake sandang, rejeki, pujan kesanga ngadhege kekirim ana ing kawah Gunung Brama yaiku ngirim Raden Dewa Kusuma. Diareng yana riyaya karo kerukunaning manungsa. Antaraning manungsa senajan seje agama manunggal sawiji ajining bersatu padu gotong royong. (WTT 1.32.140—150).

(The *shaman* holds *Pujan* ceremony, the salvation/thanksgiving ceremony of our center of world's *qibla*, namely *Pujan Kulu Nayaman*, food and clothing salvation. *Pujan Kasangka*, salvation by sending *Raden Kusuma* to the crater of Mount Bromo. Like holy days, as a form of human intimacy. Among human, even though they have different religions, they are united together, working together (in this ceremony) (WTT 1.32.140—150).

The data above depicts a *shaman* holding *Pujan* ceremony to commemorate the *Qibla* of the universe, namely the crater of Mount Bromo. The *Pujan* ceremony is also known as *Pujan Kasanga* ceremony as a symbol of prosperity, brotherhood, unity and mutual cooperation of Tengger people, despite their religion differences.

Tengger people feel that *Rara Anteng* and *Jaka Seger* descendants must respect and fulfill *Prince Kusuma*'s request. So that, until now, every *Kasada* month on the 15th and 16th, they always hold *Kasada* ceremony. In *Kasada* ceremony, the head of Bromo shaman lead the ceremony rituals. Tengger people cannot escape their life from shaman. So that, in Bromo there is at least one shaman in every hamlet. All shamans in hamlets and villages are led by head of shaman. This shaman head leads *Pujan* ceremony when the community performs *Kasada* ceremony.

3.2. *Mysticism Related to Dynamism*

Mysticism related to dynamism is the belief of Tengger people that some objects or places have power because there are rulers in who live in them. Tengger people believe that *Jeribaya* forest is a haunted and frightening place. Not everyone dares to pass and enter *Jeribaya* forest. It is a very haunted forest that cannot be entered by humans. Whoever enters this forest, will die. Therefore, if someone is going to enter *Jeribaya* forest, they must ask for permission from those who become ruler there and also pray to God Almighty to be safe from all dangers.

To get to *Jeribaya* forest, people will pass a very steep road and many sharp turns. The road condition is very bad. Both sides of the road are very deep and scary canyons. Tengger people believe that this forest is haunted and not everyone dares to pass through this forest. It can be seen in the following data:

Wana Jeribaya pakewa papan kang gawat kliwat, sing ora kena ditambah 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).

(*Jeribaya* Forest is a very haunted forest that is untouched by every human being. If human pass through the forest, they will fall and die. But you are a child of God, so, if you want to enter, let's first pray, asking for permission, so that everyone is released from danger and arrives at their destination without any obstacles, Brother) (WTT 1.2.75--95).

The data above illustrates the very haunted condition of *Jeribaya* forest that has never been touched by human. Tengger people are afraid of passing through the forest because it is very sacred, and the road conditions are so steep that is very dangerous for vehicles to pass through the road. Tengger people also believe that the forest is inhabited by invisible creatures that often endanger human who passing through this forest.

In *Karang Kletek* hamlet, *Klampis Ireng* Village, there is a mountain known as *Gamping Mount*. Tengger people believe that *Gamping Mount* is the place of *Semar's* hermitage. In the world of puppetry, *Semar* is well-known as *Kiai Semar* who likes to serve knight figures such as *Pandawa Lima*. *Semar* serves and babysits *Janaka*.

Semar known as the incarnation of *Sang Hyang Lesmana Dewa* who was cursed by *Sang Hyang Manikmaya*, his own brother because he was going to kill

and ask for *Hargodumilah* heirloom which had been handed by his younger brother, *Sang Hyang Manikmaya*. In the war, *Sang Hyang Lesmana Dewa* was defeated by his younger brother, *Sang Hyang Manikmaya* and became *Semar*. He was cursed to apologize and ask for forgiveness from *Sang Hyang Widi* for all his sins and bad characters; jealous of his younger brother who had managed to find *Hargodumilah* treasure and would replace his father's position as *Bethara Guru* or head of God.

Until now, Tengger people still believe that *Gamping Mount* is a place of *Semar* hermitage and are considered very sacred. It is visited by many people who ask for something, such as asking for sustenance, rank or higher social status, position, and so on. This can be seen in the following data:

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 (WTT 1.8. 470--480).

(Brother, do hermitage first in *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) (WTT 1.8. 470--480).

The data above shows that *Gamping Mount*, which is located in *Karang Kletek* hamlet, in *Klampis Ireng* Village, is a place for *Semar's* hermitage to apologize for all of his mistakes and bad characters to obtain purity of heart. When his heart is pure, *Sang Hyang Manikmaya* gave a task for him to serve and babysit *Pandawa Lima* or *Five Pandavas*. This place is still sacred by Tengger people and many people come to ask for things, such as rank, wealth, soulmate, and position. This is in accordance with *Ki Lebari's* opinion, the puppeteer that:

Semar is the incarnation of *Sang Hyang Lesmana Dewa* because he was cursed by his own younger brother named *Sang Hyang Manikmaya*. Two of them are fighting over *Hargodumilah* heritage. In the war, *Sang Hyang Lesmana Dewa* lost and was cursed to be *Semar*. Then, he was told to meditate and apologize for all his mistakes and bad characters; willing to kill his sibling or younger brother because of the struggle for *Hargodumilah* as a symbol of power. Whoever can hold and return *Hargodumilah* heirloom, then he has the right to replace his father's position as the head of God by the title *Bethara Guru* (Interview with *Ki Lebari*, on March 27, 2018, in *Wonokersa* village, *Sumber* district, *Probolinggo* regency).

Peak of B 29, Randu Pitu, Randu Sanga are peak areas of the Bromo-Semeru Mountains known as *Peak of B 29*. This place is famous and has become one of the tourist objects. It is one of the destinations for climbing in Semeru Mount. This place is considered sacred by Tengger people. There are certain places that cannot be touched by humans. Human cannot step on it, pick flowers or plants, and bring anything to their house taken from this place.

Tengger people have a belief that if someone steps on *Bethara Kala's* hermitage, such as bringing something or picking flowers or plants there, he/she will die or get an accident. *Peak of B 29* is considered by Tengger people as the place of *Bethara Kala's* hermitage. The description of *Peak of B 29* is shown in the following data:

... *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 arcapada pados memangsane si ponang jabang bayi ingkang nandungkala* (WTT 1.29. 0—20).

(...*Sang Batara Kala* was already at the top of two Nine, *Randu Pitu, Randu Sanga*, meditating like studying to God. Once you've had enough, hurry down to earth in hunting for *kala*-bearing baby for prey (WTT 1.29. 0—20).

The data above illustrates that *Bethara Kala* has come down to the world and meditated on *Puncak B29* as a means of seeking knowledge from God. When he has gained knowledge, then he may go down to society's place hunting for humans to be his food, children who bears *kala*, namely children *ontang-anting, pancuran diapit sendang, sendang diapit pancuran, pandawa lima*, and so on.

When *Bethara Kala* came down to the world, he was given *Hargodumilah* heirloom as a tool for shielding himself and for cutting up human who would be eaten, so as not to irritate his throat. *Hargadumilah* heirloom has a duplicate which is now kept by the puppeteer, Ki Lebari. This heirloom also contains mystical and sacred power that can be used as a medium for treating sick people. It is also as a repellent to witchcraft and sorcery. This can be seen in the following data:

... *pusaka Astadumilah lusure jagad murbin alam atingkah ya gaman bedhama hhaha gaman asta dumilah wis ana tanganku aku tak nganglang jagad golek memangsane 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* (WTT 2. 31.40-- 55).

(...*Astadumilah* heirloom is the framework of the world, it is already in my hands. I will go around the universe looking for human for prey. *Hahaha... Kanjeng Rama and Kanjeng Ibu*. I ask for permission, I am going to go to my place, namely at *Sangalikul Peak, Randu Pitu, Randu Sanga*, yes *Kanjeng Ibu* (WTT 2. 31.40-- 55).

These data above show that before *Bethara Kala* came down to the world to look for human as his food or prey, he was given *Astadumilah* heirloom by her father, as a shield for himself while making journey in the world and as a tool for cutting up human prey to be eaten.

4. CONCLUSION

Based on the description above, it can be concluded that Tengger mask puppet show is one of the unique and interesting cultures that is still maintained by Tengger people. The uniqueness of Tengger mask puppet show lies in the character of *Bethara Kala*. The character of *Bethara Kala* is a central character played by a very old person, Mr Ngatama. If the person is already wearing *Bethara Kala's* mask, he is immediately possessed by *Bethara Kala's* spirit, then all of his activities and behaviors are *Bethara Kala's*, that have extraordinary strength.

Tengger mask puppet show contains a lot of mysticism related to animism and dynamism. Mysticism related to animism, such as the belief of Tengger people, before holding ritual cleansing or *ruwatan* ceremony by using Tengger mask puppet show media, it must be preceded by *entas-entas* ceremony, which is a ceremony to send the dead ancestors spirits. In *Entas-Entas* ceremony, all the ancestral spirits are made of such kind of dolls made of young coconut leaves and flowers, which are displayed on their houses' walls or placed on *Entas-Entas* ceremony place. In this ceremony, there are many offerings in the form of flowers and food. So many food and beverages such are provided to guests. They also believe in the existence of Gods, such as Vishnu, Brahma, Shiva, Dewa Surya, *Bethara Kala*, and *Semar*.

Mysticism related to dynamism, such as the people's belief in places that are considered holy and sacred, that need to be respected, maintained and preserved, such as *Bethara Kala's* hermitage at B29 Peak, Gamping Mount, *Semar* hermitage, and *Jeribaya* forest.

REFERENCES

- [1] Anas, Muhammad, "Telaah Metafisik Upacara Kasada, Mitos dan Kearifan Hidup dalam Masyarakat Tengger". *Kalam: Jurnal Studi Agama dan Pemikiran Islam*. Volume 7, Nomor 1, 2013, pp. 21-52.

- [2] Greertz, Clifford, Agama Jawa Abangan, Santri, Priyai dalam Kebudayaan Jawa. Depok: Komunitas Bambu, 2017.
- [3] Endraswara, Suwardi, Mistik Kejawen, Sinkretisme, Simbolisme, dan Sufisme dalam Budaya Spiritual Jawa. Yogyakarta: Narasi, 2014.
- [4] Sartini, H.S Ahimsa-Putra, Al Maki, "A Preliminary Survey on Islamic Mysticism in Java". *Analisis*, Volume XVI, Nomor 2, 2016, pp. 1-40.
- [5] Purnama, Y. Priska, "Pengaruh Masuknya Budaya Asing Terhadap Pelestarian Kebudayaan tari Tradkisional Wayang Topeng Malang di Malang Raya, Jawa Timur". *Pesona*, Vol.2, Nomer 01, 2016, pp. 621.
- [6] Ibrahim, Abdul Sukur (Editor). *Metode Analisi Teks & Wacana*. Yogyakarta: Pustaka Pelajar.
- [7] Creswell, John W, *Metode Penelitian Kualitatif & Desain Penelitian*, Yogyakarta: Pustaka Pelajar, 2015.