



Gatorkaca Mutung: An Identity Project Transforming Pulung Gantung into a Platform for Gatorkaca in Sandosa Cinema

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Abstract. Pulung gantung is an event that is believed by the people of Gunungkidul to be the trigger for self-harming. An event that is said to have occurred centuries ago, so it is enough to be considered a normal occurrence in Gunungkidul. However, when the number of suicides is dominated by teenagers, the identity of pulung gantung is multiplied. The myth of pulung gantung is used by the homicide perpetrator's parents as a cause, to cover up problems between parents and children. This multiplicity of identities has a high chance of amplifying suicide among teenagers. Based on these problems, I created a sandosa cinema work that pairs two media, a movie with a traditional shadow puppet show. The central character in this work is Gatorkaca. In the design, I used the identity project approach on Gatorkaca's character. Among the perpetrators of hanging themselves, they have the same motive, they do not have the same opportunity to communicate intensely with their closest family members, including their parents. In some interpretations, Gatorkaca is a character who experiences an identity crisis. Thus, the choice of Gatorkaca as the main character in this work has a common thread with the teenager who hanged himself in Gunungkidul. This sandosa cinema work with the play Gatorkaca Mutung tells the story of Gatorkaca escaping from the world of puppets after being made a sacrifice by his family and the kingdom of Mayapada (Nirvana) to the giant nation of Pracona. With the help of Krisna's weapons and magic, Gatorkaca manages to cross the dimensional boundaries of time and space to Gunungkidul. Upon arriving in Gunungkidul, he was regarded as Pulung Gantung who caused people to hang themselves all along.

Keywords: Sandosa Cinema, Gatorkaca, Identity Project, Pulung Gantung, Self-Hanging.

1 Introduction

The purpose of this study is to explain the model of performance creation resulting from the collaboration between the medium of traditional shadow puppet performance, often referred to as sandosa and the medium of film. This work is based on the material object, which is the phenomenon of suicide in Gunungkidul Regency, the Yogyakarta

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Special Region. Meanwhile, the physical object used by the creator is cinema as a performance platform. Furthermore, the creator explains one by one about the logical relationship building between the two objects.

This phenomenon is associated with a myth or folklore known as Pulung Gantung. Among the many cases and references regarding suicide in Indonesia that are always attached to urban life, suicide in Gunungkidul has experienced a long historical journey. Dhaksinarga argues that the relationship between the Pulung Gantung myth and suicide is problematic, as the myth is used to maintain a positive image of a family (whose members have committed suicide) in the eyes of the surrounding community. He adds that there is a more obvious problem that there is a lack of support both mentally and morally in a family that is undergoing problems as mentioned in Santosa & Dhaksinarga [1].

Such myths, which continue to be believed and even become a culture, are also continuously consumed and believed by the community as stated by Mulyani & Eridiana [2]. Information channels or media are one way to foster literacy and awareness in the community. Several movies have been made about the Pulung Gantung myth. Instead of dismantling this myth or at least offering a new view. This happened in the movie *Lamun Sumelang* by Prastama (2019) [3]. In narrating a suicide case in Gunungkidul, the movie is wrapped in horror settings. The movie tells the story of a father who can see the supernatural, trying to save his son who has received signs of Pulung Gantung. The father's effort is to find 7 surrogates (supernatural beings) to replace the spirit of his son who will become a victim of Pulung Gantung. This movie has perpetuated a myth that will continue to nourish family dysfunction. The horror wrapping emphasizes that myths are untouchable by the human mind so their unexplainable existence will continue to haunt the people of Gunungkidul. In other words, this movie amplifies suicides with the addition of myths.

Suicide in Gunungkidul has moved on, now in tandem with urban society. Nowadays, it is no longer the elderly who are killed by loneliness or perhaps believe in the belief that suicide heals their wounded hearts, but teenagers who dominate these acts of hanging themselves. Although the facts of the matter have begun to come to a clarity, the myths are being used by parents to cover up problems in their lives. Myths are only used by parents to cover up problems within the family. This means that there is a lack of communication between teenagers and their parents. This work aims not to solve the communication problem or even to harmonize the two parties. At the very least, this work is meant to embrace them as the segment of the audience that is less able to receive the energy to reflect on it. The work of Sandosa Cinema was chosen because it can represent both parties. Cinema is a pop culture product closely associated with young people, while wayang performances are associated with the older audience segment.

Furthermore, cinema is a performance medium that is characterized by a stretched rectangular screen projecting a movie in front of the audience. This is similar to the traditional shadow puppet colossal performance called sandosa. The sandosa performance is a form of wayang performance that adopts models and concepts in modern theater and drama. Sandosa no longer relies on a single puppeteer but uses a working structure approach as in theater performances. The compositional structure consists of

a director, scriptwriter, interplay stylist, narrator, voiceover, sabet stylist, puppet performer, accompanist, pengrawit, pesinden, lighting stylist, and sound stylist as mentioned by Nugroho & Aji [4]. Whereas in form, the visuals presented by Sandosa emphasize the shadow elements resulting from the puppet movements, projected on a rectangular screen or kelir (generally measuring at least 7 x 3.5 meters) as mentioned by Sunardi [5]. Because it is done collaboratively, Sandosa generally performs fragments of Mahabharata stories that relate to colossal scenes such as Bharatayuda war.

The contextual intersection between sandosa and cinema encourages the creator to combine the world of shadow puppetry with film, which is hereafter referred to as sandosa cinema. In the context of the phenomenon of suicide among teenagers in Gunungkidul, one of the main things that drives the event is the absence of harmonious communication between parents and children. Sinema sandosa represents the creator's spirit in combining two generations. The shadow puppet world represents the parent segment, while the movie represents the child segment. To strengthen both segments, the creator takes Gatotkaca as the central character in this sandosa cinema performance.

This Sandosa Cinema is titled Gatotkaca Mutung. Gatotkaca is the main character in two worlds;

1. The universe of the Mahabharata story, and
2. The teenage world set in Gunungkidul in 2022.

The first world presents a sandosa performance performed by wayang performers (dalang) collectively. The second world, on the other hand, is presented by the movie. In connecting these two worlds, Gatotkaca feels that the world of Mahabharata is no longer comfortable for him. He never found answers about his identity. Through the help of Lord Krishna (who can transform into human form and live in all worlds and all times), Gatotkaca crosses the boundaries of time and world dimensions until his form is burned. When he arrived in the present day in Gunungkidul, his arrival resembled a fireball falling from the sky. Some residents witnessed it and considered the fireball as a hanging pulung. Even in the movie world, Gatotkaca does not live a quiet life, he faces accusations and judgment as the cause of a series of suicides in the Gunungkidul community.

2 Methodology

This film design uses an identity project approach. The assumption is that this suicide in Gunungkidul has experienced a dual identity. In short, the phenomenon of hanging oneself has intersected with the problems of urban life. Among the cases where the suicides are teenagers, they have parents who have jobs that require them to travel or who do not live intensely at home. However, myths are still used by the family, perhaps to cover up certain problems within their family.

Before understanding the identity project as a conceptual framework, it would be nice to first explore cultural identity itself through various opinions from the generic to the contextual. For Rice, cultural identity includes a person's or group member's sense of symbols, values, and history that encourage them to be recognized and appear different from others [6]. Phinney, on the other hand, considers that cultural identity is

part of an individual's self- concept that shapes his knowledge and feelings to be part of a particular cultural group [7]. Storey has a more challenging assumption on the previous definition, he assumes that cultural identity is more testing individuals related to how much they feel to be part of a cultural group, directly influencing behavior in the group [8].

Hall's explanation of cultural identity is quite close to contextual. Cultural identity can be understood through two perspectives. First, cultural identity is understood as a common culture shared by a group, with shared history and ancestry. In this case, cultural identity reflects the same historical experiences and cultural codes, and the group's behavior tends to be stable and unchanging. Secondly, cultural identity as a process of becoming is not entirely fixed but can change depending on the subject of history, culture, and power that surrounds it as mentioned by Hall [9]. He continued, to show a clear identity, there must be a separation between established culture and culture that is looking for its shape. Because for him, these two aspects cannot be put together [9]. To strengthen his opinion, he explained the case of white American people discriminating against black people in the United States. As a manifestation of cultural identity, the white American nation is formed through a community, character, and basic form, with a common historical background. The existence of discrimination against black citizens is categorized as a process of becoming a potentially new culture.

Hashim complements Hall's explanation of the case. He thinks that there is a need for clarity to determine a new identity. In the case of discrimination between Americans and Africans, they are still in the process of forming a new identity. Therefore, Hasyim divides an identity that is in the process of becoming a new identity through 3 phases [10]. The three stages are:

Table 1. Cultural identity project phases

No	Phrase Type	Definition
1	Legitimization of identity	This phase illustrates that a group has the same legitimacy about its identity. Generally, this phase revolves around similarities in behavior, worldview, and mindset.
2	Identity rejection	A phase characterized by multiple identities in an area. Groups that have inhabited the area for a longer time try to defend themselves from threats or even attacks from outsiders who are not in line with them.
3	Identity project	A phase that marks the process of negotiation between groups that inhabit an area. The goal is to form a new and more established culture. This tendency has the potential to form a new civilization.

Based on the explanation of the three phases, it was then implemented to start articulating the identity project into a model design of the sandosa cinema work.

3 Result

To begin the discussion about Sandosa's cinematic works, readers need to look at the phenomenon with the help of the identity project approach. Long before the suicide that is attached to urban society, the myth of pulung gantung always takes victims through suicide has had a long historical journey. In this case, the author tries to connect the history written by Lombard about the beginning of the collapse of Majapahit and the dominance of Hinduism in the midst of the growth of Islamic Mataram power, with the narrative of elders (community leaders) in Paliyan Village, Gunungkidul. Towards the end of the Majapahit era, the government budget was decreasing due to the involvement of war with the Demak kingdom, and as a result, taxes were increased and became increasingly strained on the citizens as mentioned by Lombard [11]. Lombard continued, in this era, there was a massive exodus by Majapahit people migrating around the southern sea coast of Java Island to avoid the tax. Some of them tried to relocate under the protection of the Islamic Mataram Kingdom [11]. According to Muryadi (an elder of Karangasem Village, Paliyan Subdistrict), based on petilasan and folklore that has been passed down from generation to generation, Paliyan Gunungkidul was one of the escape locations of Majapahit people.

Still, in Muryadi's words, it was not easy for the people who made this escape to adapt. One of the figures who mobilized the Majapahit people was named Bondan Surati. This figure was one of the most wanted figures by the two kingdoms that were involved in the war (Demak Kingdom and Majapahit Kingdom). On the Demak Kingdom side, he is considered the person who beheaded the most number of war figures owned by the Demak Kingdom. On the Majapahit Kingdom's side, he was considered a traitor who influenced most of the Majapahit people to leave and not pay taxes. Of course, the hunt for Bondan Surati had an impact on causing mass fear among his followers. Meanwhile, the Gunungkidul area is an area with dry and barren land, with these sustainable conditions pushing the people to a point of deep despair as mentioned by Darmaningtyas [12]. Allegedly, suicide as a means of escaping these pressures originated in this era. Likewise, the myth or folklore of Pulung Gantung emerged as a way to make suicide seem like a solution

Stories are circulating among the community about this myth that explains why, before committing suicide, a victim sees a ball of fire flying in the sky, and then landing in his yard. Pulung Gantung is not only seen by the victim but also by other people. If someone sees Pulung Gantung flying and falling in a certain village, then the person who sees it believes that someone will commit suicide in that village. The story is believed to be something that is always being told over and over again. Darmaningtyas [12] argues that suicide, which he considers to be a culture, is driven by social and economic pressures. Economic and political pressures have put Gunungkidul residents in despair and they believe that Pulung Gantung will arrive and take their lives according to Santosa et al., [1].

These repeated incidents, which have led the community to continue consuming the story, have made Pulung Gantung something that the community believes in. Thus, the community has overlooked all the factors from the closest environment that cause a person to commit suicide as mentioned by Mulyani & Eridiana [2]. Studies that have

been conducted on suicide in Gunungkidul reveal that the suicides are in the age category of the elderly who are under certain economic pressures (poor). Meanwhile, Gunungkidul society is no longer an agrarian society but is turning into an urban society. It is recognized by the migration of its population to big cities in search of work.

If we surf the internet by typing the word Gunungkidul into a search engine, we will find beach attractions that may impress the public. This possibility could be countered by something close to validity. Because every weekend both out-of-town and international tourists flock to almost all the beaches and the routes leading to them. Meanwhile, if we add the word Gunungkidul phenomenon to a search engine, we will get images that tend to be both sad and horrifying. The highest number of reviews was the phenomenon of hanging oneself something that is believed to be related to the myth of pulung gantung. The second most common review is the water crisis that makes farmers and ranchers unable to maintain the stability of their work. With these two images, readers may remember how mooi indie paintings were reinterpreted by academics. Indonesia is depicted as a beautiful landscape, but the people who inhabit it have complicated life problems, often leading to the image of a primitive society as mentioned by Purnomo [13].

The people of Gunungkidul have been hit with unpleasant images. Their fate is also dependent on the geographical conditions that are not favorable for agriculture and animal farming. Inevitably, Gunungkidul is no longer an area that supports its people economically, and urbanization is inevitable. Gunungkidul society has changed into an urban society, no longer an agrarian society. This change is not enough to reduce the number of people who hang themselves in Gunungkidul. What has changed is that the suicide hangers are now dominated by teenagers rather than the elderly who were previously more dominant. Interestingly, the pulung gantung myth is still believed to be the driving factor for someone to commit suicide.

Some experts have indeed explained the factors that cause suicide to still occur and the myth of pulung gantung is still believed today. The myth of pulung gantung is still used as an excuse by parents to explain the motive for their children or teenagers to hang themselves. This pretext is done as an effort to cover up the family's disgrace, that there are internal problems between parents and children that trigger the problem, as mentioned by Dhaksinarga [14]. Another opinion from a psychiatrist is that suicide or hanging is done as an attempt to heal inner wounds, the perpetrator loses dopamine because he does not have a good family environment and his serotonin fills his mind more, these are all basic explanations as stated by Rochmawati [15]. Then concerning the myth of pulung gantung, the narrative is consumed continuously by the current generation, so this myth is considered a natural thing to do if someone has a problem in their life as stated by Rochmawati [15].

Opinions are speculative, but there is still an interesting side. There have been efforts by community leaders and psychiatrists to reduce the public to no longer believe in myths as a cause or trigger for someone to commit suicide. Regarding the myths that are still justified, I find it troubling myself. Particularly hearing the answers from the neighborhood when my son asks about the frequency of people hanging themselves. We will often get answers that seem as if hanging is inherent and a natural thing to do, a kind of tradition that is protected by the people who feel they own it. However, in this

sandosa cinema work, the emphasis is more on reducing the amplification of myths. After all, if you keep digging for authentic origins and causes, you will still encounter an abyss with dark depths. To prove its validity, we should be able to get data from the suicide survivors, shouldn't we?

4 Discussion

4.1 Reinterpreting Gatotkaca

At one point, the story of Mahabharata was transformed into an electronic cinema format now more commonly referred to as a serial (hereinafter referred to as a serial) by a company in India. The series was so popular in Indonesia that the main cast of Pandavas was brought to Indonesia for a series of national TV shows. Because of its popularity, every time there is a regular broadcast of this series, the citizens routinely hold a public viewing event. Not just popularity alone, the enthusiasm of the residents around this house is flavored with "of course this is the original Mahabharata story rather than the one in Java". Among these regular events, there was one moment that surprised some residents, precisely in the episodes that had entered the story of the Bharatayuda war. Before the war begins, it is said that Bima seduces his son Gatotkach who lives in the middle of the forest to help his father and uncles defeat the Kuravas.

The meeting process was not easy, Bima had to pass through various obstacles, not to mention his son who did not want to meet Bima. In short, Gatotkach wanted to meet Bima in a giant, hairless, and hairy form which shocked the viewers. How shocked they were to see a figure who might often be used as an ideal guideline for educating children descended in the form of a giant who seemed disrespectful to his father. Their surprise grew into disappointment when they saw Gatotkach fighting on the battlefield. During the battle, until he was killed by Karna, Gatotkach attacked savagely. His huge posture easily finishes off the troops and even some of the Kuravas' war chiefs, there are no charming war skills displayed in this scene. The viewers' expectation of a beautiful, powerful, and skillful Gatotkaca was immediately shattered.

Sahitya, an Indian writer, wrote a poem emphasizing that Gatotkaca is a figure who has lost his identity or is experiencing an identity crisis. Majumdar argues that this figure is often used as a representation of identity protest by writers. One of the poems by Bangla Dalit Sahitya Sanstha positions Ghatotkacha as a point of view asking his mother various questions about himself, such as why he has to be on earth without a home, why his father never meets him, why his mother does not allow him to join his father's extended family, and so on as mentioned in Majumdar [16].

More or less, Sahitya's poem is as below:

Table 2. Poems about Gatotkaca

Poem Title	Gatotkach and Hidimb: A Dialogue
Part 1 (Gatotkach)	<i>Today, Mother told me In which family was I born? What is my identity? Why I am here today in the forest? If I am not fatherless Why have I been, tell me Ma.</i>
Part 2 (Hidimb)	<i>Deprived of father's love You have told me, So today I know</i>

Part 3 (Gatokach)	<i>Maternal grandparent not from is the lineage of the Sun or Moon No blood saffron mark or A Sandal paste of pride adorned his forehead My maternal uncle was a forest king, the demon Hidimb Who called him a demon?Why? By what right? Were his nails sharp enough? To rend apart a human breast? Or tear with teeth The bloodiest flesh of many a living being? Then tell me, mother, Why should I believe in absurd imagined tales? I reject these absurd imaginings I reject them In truth this a cunning trick a terrible plot In childhood I sucked The pure white milk of your breasts Sucked Like any other child born on earth.</i>
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Gatokaca is one of the characters in the Mahabharata universe that is most often rejuvenated through new media. Such as comics, TV series, and (one of the characters in Mobile Legend). A big-screen movie version has even been made, with the title Satria Dewa: Gatokaca. The film, which was released to the public in 2022, was intended for teenagers and children to be able to absorb the values of life possessed by the Gatokaca character, because of the concern that the current generations no longer recognize the roots of their culture as mentioned by Bramantyo [17].

There are at least two forms of interpretation of the Gatokaca character. First, Gatokaca is considered to be an exemplary figure for children because of his moral values. Generally, this is built on the imagery of parents who have high expectations of their children as mentioned by Pranatalisa et al., [18]. Secondly, Gatokaca becomes a powerful figure, possessing unrivaled supernatural powers. Generally, this second meaning is interpreted as a character in comics and characters in smartphone games as stated by Nadya [19]. In other words, the images that Indonesians construct of Gatokaca are oriented toward his prowess, good looks, divinity, and nobility of character.

Many of these translated products argue that the process of interpretation refers to the story, form, and characterization of the Javanese version of the Mahabharata. This means that it is necessary to trace the characterization and story of Gatokaca in the Javanese shadow puppet (Wayang Kulit Purwa) plays. There are three Gatokaca plays that are often performed by wayang kulit purwa groups. They are Jabang Tetuko, Gatokaca Gandrung and Gatokaca Gugur. Next, let's take a look at the story and characterization of each of these plays.

The Jabang Tetuko play tells the story of Gatokaca's birth which coincides with the power tension between Kahyangan and Pracona. The play opens with the arrival of Bhatara Narada at Arimbi's home to ask her and her son Tetuka for help. As the representative of the gods of Siwa Loka, Narada is overpowered by the attack of Kala Pracona. Only Tetuka is believed by the gods to be able to match and even defeat Kala Pracona. Suddenly, Arimbi was speechless because Tetuka was still a boy who could not fight. Narada, who was clever at negotiating, managed to make Arimbi subdue her son to join the war. Because he was still a child, he was unable to match the giant Pracona. Under Hyang Siwa's instructions, Tetuka was put into the crater of the jar. The entire heavenly gods were invited to contribute their weapons. After a series of the fusion process, Tetuka emerged from the crater and turned into a mighty knight, able to fly, armed with a basunan caping, kotang antakusuma, and terompah padakacarma. With these powers, Tetuka can defeat Kala Pracona and his army easily. For Ardiyasa,

this play presents character education values including religiosity, nationalism, integrity, independence, and cooperation [20].

The second play is Gatotkaca Gandrung which tells the story of the romance between Gatotkaca and Pergiwa until marriage. In this story, not only Gatotkaca plans to propose to Pergiwa to become his wife, but also Lesmana Mandrakumara. Because it was felt that Arjuna, Pergiwa's father, would accept Gatotkaca's proposal, Lesmana sought magic assistance from Bathari Durga and her army, in case there would be bloodshed. Lesmana was also assisted by Durna and the entire Kurawa family to come to propose. Because of the history of the Pandawa and Kurawa family relationships that are by no means good, Arjuna rejected the proposal. Durna as Arjuna's teacher, threatened to eliminate all the power Arjuna had. Suddenly, Arjuna was terrified. Without a long consultation with his wives, he sent a letter to Bima to cancel the marriage between Gatotkaca and Pergiwa.

Bima was furious, his short fuse came out, and blamed Gatotkaca and beat him up. In his short mind, it was Gatotkaca's fault for not being able to establish communication and affection towards Pergiwa's family. Bima went berserk, knowing that Pergiwa's future husband was from the Kurawa family. Gatotkaca went away, alone, in deep sadness, and almost decided to commit suicide. Pergiwa followed Gatotkaca, and after meeting him he asked to be taken away by Gatotkaca. Pergiwati, the younger sister of Pergiwa reported to her father that Pergiwa had been kidnapped by Gatotkaca. Arjuna and Bima blamed each other and got into a physical fight. Through long deliberations, at the end of the story, Gatotkaca was willing to return home and marry Pergiwa.

In the wayang kulit purwa version, the story of Gatotkaca's death is very different from the previous two plays. The story of Gatotkaca's death is not a whole play, but one of the scenes in the Bharatayuda war play. This fragment of the whole play is generally performed by child puppeteers to present their performances. At the beginning of the story of Gatotkaca's downfall, it places the figure of Abhimanyu, Gatotkaca's younger brother, who fights against Lesmana Mandrakumara. Abhimanyu loses and dies, while Lesmana still bombards him with arrows until Abhimanyu's form is pulverized. In the second part of the story, Gatotkaca is furious after learning that Abhimanyu was killed and treated sadistically.

In his rage, Gatotkaca wiped out a large number of Kurawa troops including Lesmana. If the day had been longer, Semar predicted that the Pandavas could have won that very day. Knowing this, Duryudana asked Karna to kill Gatotkaca using an arrow that was given to him by Krishna. The arrow that Karna had intended to kill Arjuna. The next day, Gatotkaca immediately went to the forefront, destroying the Kurawa barricade and crushing the Kurawa frontline troops. Without thinking, Karna immediately shot Kunta Karna's arrow toward Gatotkaca who was flying. It hit Gatotkaca right in the heart and fell on Karna's chariot until it was destroyed. Gatotkaca died instantly.

Among the three plays that place Gatotkaca as the main character in Javanese shadow puppetry, there is a similar pattern. Gatotkaca is portrayed as a figure who constantly follows the will of the people around him to manifest the goals of these characters. Even more poignantly, in the Gatotkaca gandrung play, he experiences a deep personal crisis and almost commits suicide. Gatotkaca is hardly found to have any form of personality, other than his supernatural powers. This is similar to the case of the

teenagers who hanged themselves in Gunungkidul. Parents demand their children to do everything they want not providing a space for discussion to find out what their children want. Henceforth, Gatokaca in Sinema Sandosa becomes the central character that represents teenagers in Gunungkidul.

4.2 Story Model of Sinema Sandosa Lakon Gatokaca Mutung

Based on the interpretation process of the phenomenon and the Gatokaca character, Gatokaca Mutung's story model is presented next. This sandosa cinema performance entitled Gatokaca Mutung has a duration of 90 minutes. The story design can be seen in the table below:

Table 3. The form of the Sandosa Cinema story: Gatokaca Mutung

<p>PART 1. Prologue Presentation Format: Sandosa (Collosal Shadow Puppet Show)</p> <p>Story: The land of Khayangan is under pressure from protests and physical threats by giants from the land of Pracona. They demand to be on equal footing, no more discrimination, or violence due to physical differences, to remove the stigma that giants always behave badly among the people of other countries under Khayangan's protection.</p> <p>Diplomacy in the form of persuasion has been carried out but was unsuccessful. Until some giants were considered disrespectful by some gods, because they spoke too vigorously until they began to salivate, the gods were angry. Riots occurred, and the situation became tense and precarious.</p> <p>Meanwhile, in the land under heaven, Dewi Arimbi and Bima were unable to cut the umbilical cord of their son. Arimbi begged Bathara Guru in heaven to give her a certain weapon that could cut her son's placenta.</p> <p>In this precarious situation, Bathara Guru's wisdom was truly tested. If he directly granted Arimbi's request, it would greatly offend the giants. Therefore, he asked Khrisna to persuade Arimbi to give up her son to become the adopted son of Prabu Kala Pracona, the leader of the giants. As a symbol of the unity of the giants with the human race. But Bathara Guru asked Khrisna to falsify information on the pretext that only the children of Arimbi and Bima were able to eradicate the giants.</p> <p>Khrisna left the heavenly realm with an unpleasant situation in his heart. Arriving at Arimbi's residence, Khrisna only gave her an heirloom weapon to cut her child's umbilical cord. Without giving full information about Bathara Guru's mission for their child. Khrisna just left, leaving the world led by hypocrites and power-crazed people. Before leaving, Khrisna left his heirloom for Arimbi, a heirloom that could make Arimbi meet Khrisna in a critical situation.</p> <p>In his new world, Khrisna wants to live with full humanity, without any interests. Learning together and working together with each other in the real human world.</p>
<p>PART 2. Khrisna Meguru . Presentation Format: Film</p> <p>Khrisna is now in the world of movies. A world where religion (Islam) and animist beliefs coexist. Moments after his arrival, he witnessed two events that made him want to quickly blend in with these people. First, he peeked at the Tahlilan procession carried out collectively between Santri and residents, to help the spirits of Pulung Gantung victims. In the morning, he witnessed a ritual procession of bule (limousine) cattle to take part in the carnival at Kraton Solo. The ritual was accompanied by Tahlilan chants from the students who lived in a nearby Islamic boarding school. For this reason, he lives with the students. This harmonious crossover made Khrisna want to live in a pesantren in Gunungkidul.</p> <p>All forms of routines carried out in pesantren are directly related to worship. Starting from waking up, which is marked by Shubuh worship, to sleeping again, which is marked by Lail worship. A series of activities that made it easy for Khrisna to adapt. Until the turmoil and unrest in him burst out because there was a demand from his teachers for Khrisna to memorize the contents of the book. It does not matter that the students understand the meaning of the book, the most important thing is that they can memorize it with proper Arabic style pronunciation.</p> <p>That's why, in every memorization session and exam, Khrisna always skipped class. Starting from doing it alone, until he had friends with the same anxiety. One night when Khrisna and his friends skipped class, Khrisna and one of his fellow students saw a fireball gliding from the sky towards the land not far from their location. A Santri believed that it was a hanging Pulung that would take the souls of humans who saw it. For someone who sees it, they will be made unconscious until they hang themselves.</p> <p>A student who saw it directly was suddenly frightened. Khrisna did not believe it, he told his friend to istighfar and always chanted dhikr with the help of several other friends. Khrisna also left his friend and approached the area where the fireball fell.</p> <p>Arriving at the location, he found a woman lying with her body surrounded by smoke. Her appearance was tattered, almost unrecognizable. After asking Khrisna for help, he learned that the woman was Dewi Arimbi. Whimpering with pain, Arimbi begged Khrisna for help. Her son Tetuko was taken by a god, and given to the Pracona nation for upbringing. Upon Arimbi's confession, Tetuko became an experiment for the giants, to prove that Tetuko was a part of both human and giants.</p> <p>The experiment was fairly sadistic, Tetuko was slammed, tried to break the structure of his body, and his blood was released to prove Bathara Guru's words, that Tetuko was a symbol of unity. Khrisna's empathy and guilt were awakened. He brought Arimbi back to the puppet world.</p>

PART 3. The Jabang Tetuko **Presentation Format: Sandosa (Colossal Shadow Puppet Show)**

Arriving in the world of shadow puppets, Khrisna went straight to the courtyard of the Pracona Kingdom which was the scene of the sadistic experiments conducted by the giants on Tetuko. Khrisna engaged in a physical battle with the giants to save Tetuko.

Khrisna managed to paralyze several giants and immediately took Tetuko to the Candradimuka crater. Khrisna's return was known by Bathara Guru and the gods of heaven. Bathara Guru ordered the gods to capture Khrisna.

Before reaching the crater, Lord Bayu with his power was able to manipulate the wind and make the flight rate of Khrisna and Tetuko slow down. Khrisna was involved in a battle with the gods. Now, Khrisna was exhausted. Knowing Khrisna's condition, Tetuko, who was already a teenager with almost supernatural physical strength, helped Khrisna to fight.

Tetuko and Khrisna did not completely succeed in paralyzing the gods, but they managed to fly away from the gods. Arriving at the Candradimuka crater, Khrisna gave Tetuko an heirloom that could make him fly across the time limit to get out of the shadow puppet world. Before he could truly master the heirloom, the gods managed to find their hiding place. The gods captured Khrisna, but Tetuko managed to leave the shadow puppet world.

PART 4. Gatokaca Mutung **Presentation Format: Film**

During the journey to the movie world, Tetuko groaned in pain. His body began to smoke, and flames began to appear on several parts of his body.

Meanwhile, a fireball flashed through the clouds towards the land. The students who had previously been Khrisna's friends saw the fireball. Instantly, anger and resentment arose in their minds. Swearing through sentences of dhikr and occasionally swearing and cursing the ball of fire was unavoidable. They thought the fireball had killed Khrisna. Not only that, this ball was also the culprit of the residents' fear. With unstoppable rage, they chased the ball.

The fireball landed around a bamboo forest. Not far from there, a pair of middle-aged men who we will recognize as Ledi and Dedi, were looking for bamboo. They found Tetuko lying in pain and limp. His body was blackened and fuming. The swearing of the Santri mob was heard, and Ledi and Dedi hurriedly took Tetuko away to their house which was not far from the bamboo forest. The group of students who had arrived at the location where Tetuko fell, only found traces of smoke, then photographed it with their gadgets. One student found Dedi's floral hat. The students, who were not residents, rushed to the village head to report the incident. Allegedly, the owner of the hat was a victim of Pulung Gantung.

The village head, who knew the owner of the hat, sent the students to Ledi and Dedi's residence. They met Dedi, Ledi, and their three adopted children in the house, Tetuko, deliberately hidden. Dedi looked physically and mentally healthy and admitted that he did not see the fireball that fell in the bamboo forest. He had left his hat behind when he was looking for bamboo to make a catfish pond. Dedi and Ledi realized that their movements were constantly being stalked by the flock of santris, soon to be spread to the pesantren, and the wider community. They had to immediately introduce to the head of the hamlet, that Tetuko was an adopted child, like the other three children they had raised together in their home.

However, before introducing him to the community, Tetuko was prepared first, mingling with Dedi and Ledi's small family. Tetuko learned alongside his adopted siblings, as well as the family's farm animals. While waiting for the birth and adoption documents to be completed through a broker, Tetuko was not allowed by Dedi and Ledi to leave the house. In the process of familiarization within the family, each member told stories about their background. Tetuko told us that he was the son of Bima Pandawa (human) and Arimbi (giant). He claimed to have supernatural powers. His mother's giant family often called him Gatokaca. At this point, the other family members were surprised.

One of the children asked Tetuko to demonstrate his power. But because he crossed the dimension and time boundaries that Tetuko had just done, he was unable to make it happen. As a mother, Ledi still believed him and promised to invite all family members to visit Gatokaca's inscriptions and temples in several regions. Of course, this would be done after Tetuko's identity documents had been issued. Not long after the documents were issued, Ledi and Dedi only dared to introduce and report Tetuko's status at the village office. Seeing his unusually large posture for a teenage boy, the village head thought that Tetuko was from Africa and good at playing soccer. This assumption was built on

the basis that Ledi often traveled to the Middle East and Africa on humanitarian missions and liked to raise children. Although it had been refuted that Tetuko was an Indonesian like any other teenager, the Hamlet chief was adamant that Tetuko had a hidden talent as a soccer player. He invited the sports teacher at the neighboring elementary school to test Tetuko's skills. The teacher gave a pass, and Tetuko was instructed to kick it. It was a powerful shot, several times destroying the parked motorbikes of village officials.

Dedi and Ledi were both surprised and worried about their son. Surprised because Tetuko provided proof that he was indeed Gatotkaca who had supernatural powers just as he was told. Worried if he was then used by some parties for profit. The allure of free school scholarships until college and being able to become a national team player promised by the Head of the Hamlet, eased Dedi and Ledi's worries.

Still in the aural bliss of Tetuko's official becoming part of the family, the family went on an excursion, visiting his shrine in the form of Pringgandani Temple. However, Tetuko felt that it was not his relic, it had been made by humans with a touch of Javanese Islamic customs. Ledi agreed, but certainly, it was a form that Tetuko was loved by humans in this world. Tetuko was moved to tears, this was the first time he felt accepted by his closest environment without any interest.

Tetuko also attended school for free, specially coached to become a soccer player. However, the title of African boy is still attached with racist undertones by residents ranging from children to parents. Nevertheless, Tetuko still accepted this with the full support of his family who were so close. He won all the tournaments at the elementary age level. Until a wealthy owner of a youth soccer club wanted to invite him to join a high school-age tournament. In one match, this club played against a club owned by a boarding school. The group of students who had previously stalked Tetuko also became football players. One of the students suspected that Tetuko was the one they were looking for while proving it on the field. During the match, the students deliberately injured Tetuko but failed to do so. His body was so strong, and thick, like a thick electric trawo pole.

The match ended in a landslide victory for the youth club supported by Tetuko. Tetuko went home with his family, and the Santri followed him. Arriving home, the anger and resentment of the students reappeared. Those who did not have enough evidence could only provoke the closest fellow students. The closest fellow students also spread to the surrounding community. Emotion also ignited the residents' anger. They flocked to Dedi and Ledi's house, broke in, entered the house at will, and chased Tetuko intending to slaughter him.

Before he could use his strength to run fast, Tetuko was caught. Along the way, even though Tetuko did not feel any pain, he was severely beaten by the residents,

Arriving at the pesantren, the Kyai and Ustad could not think clearly when looking at Tetuko's physique. They also condemned and ordered their disciples to shackle Tetuko and ordered to hold a rukyah procession.

Both hands, both feet and Tetuko's neck were shackled. The rukyah process began, and the situation in the room became very tense. Some people who could not contain their anger voiced the Book sentence close to Tetuko's ear. Shortly afterward, the power went out. Dewi Arimbi appeared staggeringly right behind Tetuko. Her creepy form terrified the whole room. With a certain magic, Arimbi stopped all the human movements there.

At this meeting, Arimbi intended to invite Tetuko to return to the world of puppetry. Because his father and uncles were on the verge of defeat against the Kuravas. Arimbi realized that her son's innermost heart was so sick because he was not fully accepted by his father and extended family. Moreover, the gods were willing to surrender themselves to the giants. Tetuko was in a dilemma. He still wanted to stay in the movie world because he already loved his new family.

Through a gentle touch, the shackles were released by Arimbi. Tetuko takes his mother back to Dedi's house and Ledi intends to introduce Arimbi to her new family. They pass by people who are frozen in fear along the way. Arriving home, Tetuko found that his family had died in the riots.

Tetuko now only has his biological mother who truly loves him. Tetuko complies with his mother's request, as long as after the war he only wants to live with his mother and leave all life behind. They returned to the world of puppets.

PART 5. Gatokaca Gugur (Ending)**Presentation Format: Sandosa (A colossal shadow puppet show)**

Arriving in the puppet world, Arimbi and Tetuko find their father and uncles overwhelmed. Only Arjuna is still ambitious to aim his bow at Jayadrata's heart before nightfall. Meanwhile, Bima and his uncles begged Tetuko for forgiveness. Tetuko only acted coldly, his eyes diverted towards Khrisna who was being besieged.

Tetuko flew towards the battle area between Khrisna who was overpowered against the Kuravas. With ease, Tetuko slaughtered the Kuravas, finishing them off without mercy. His anger still hadn't faded since he found out that his small family in the movie world died in the riot.

The Kuravas began to fear Tetuko's unrivaled power. Even though it was dark, Tetuko was still savage. Now the situation was reversed, the Kuravas were on the verge of defeat. Knowing this situation, Duryodana ordered Karna to use the heirloom that was previously intended to kill Arjuna. The heirloom in the form of an arrow bow given by Lord Indra was used by Karna to kill Tetuko.

Karna successfully plunged the heirloom into Tetuko's heart. Tetuko realized that this heirloom could kill him. His body weakened. Before he died, he made his posture bigger. After reaching such a large size, he dropped his body to fall on the vital Kurawa troops.

Tetuko died on the battlefield. The two camps no longer attacked each other. In this situation, Sengkuni still had time to take Tetuko's heirloom which could carry him across various worlds. Meanwhile, Khrisna approached Tetuko's body. With his supernatural power, Khrisna brought Tetuko's body in front of Arimbi, Bima, and his uncles. Alas, poor Tetuko, his figure always had a hard time being accepted in various worlds.

(MUSICAL MONTAGE:**Presentation Format: Film)**

Tetuko's school friends and soccer team give a moving farewell. All living things except humans mourn Tetuko's death. Tetuko's departure makes humans celebrate their greed even more, trees are cut down and burned, and forest animals no longer have a home.

5 Conclusion

In format, the performance is divided into 5 parts storytelling or interpretation. There are two different forms of presentation among the 5 parts of the storytelling. Part 1 (opening), Part 3 (Jabang Tetuko), and Part 5 (Gatokaca Gugur) are presented through a sandosa shadow puppet show. If examined again, the narrative in this section is filled with battle scenes involving colossal staging. Meanwhile, Part 2 (Khrisna Meguru) and Part 4 (Gatokaca Mutung), are presented through a movie approach. If seen carefully, these two sections are filled with drama scenes that prioritize the element of audience closeness through images (close-up technique). In the design of the sequencing form, it can be seen that each performance medium, both the sandosa shadow puppet performance medium and the film medium, has its function. In the sandosa performance, a colossal performance with battle or war scenes is shown. Whereas in The movie, displays dramatic parts to get to know more closely the figure of Gatokaca or Tetuko, Khrisna, and the world that is their temporary shelter.

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